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APRIL 10, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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10

JESSE L. LASKY

PRESENTS

Rita Jolivet

IN A PICTURIZATION OF ELEANOR M. INGRAM'S EXTRAORDINARY ROMANCE

THE UNAFRAID



WITH

HOUSE PETERS

RELEASED APRIL 1ST THROUGH PARAMOUNT PICTURES CORP'N





JESSE L. LASKY FEATURE PLAY CO.

220 WEST 48TH STREET NEW YORK CITY

JESSE L. LASKY, PRESIDENT — SAMUEL GOLDFISH, TREAS & GEN'L MANAGER — CECIL B. DeMILLE, DIRECTOR GENERAL

VOLUME XI NUMBER 14 PRICE 10 CTS

Written By
E. Phillips Oppenheim

The BLACK BOX

Produced in the
Worlds Greatest Studios by
Otis Turner

Featuring—
Herbert Rawlinson and Anna Little

The Universal Film Mfg. Co's Mightiest Serial Achievement

15 Weeks
30 Reels



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PARAMOUNT PROGRAM

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Presents

DAVID BELASCO'S

Famous stage success,

"MAY BLOSSOM"

with a

FAMOUS PLAYERS CAST,



A sympathetic photo-adaptation of DAVID BELASCO'S great American drama,

In Motion Pictures

Released April 15th.

Produced by the

FAMOUS PLAYERS FILM Co

ADOLPH ZUKOR, President,
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Executive Offices,
213-229 W. 26TH STREET, NEW YORK.

Canadian distributors—FAMOUS PLAYERS FILM SERVICE, Ltd.
Calgary—Montreal—Toronto

36 FAMOUS FEATURES A YEAR

36 FAMOUS FEATURES A YEAR

Our advertisers tell us when we give YOU the best magazine.



How to Make Money

by Lewis J. Selznick

No. 11

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Ray Bagley of the Missoula Amusement Company is the manager of the Empress Theatre in Missoula.

Missoula sounds like one of the small 2 x 4 towns where nothing happens, but the fact that live exhibitors are not always found in New York City is proven by some of Mr. Bagley's stunts with World Film.

The Empress Theatre runs programs of two other feature companies, giving a day to each one. He runs World Film two days.

When Mr. Bagley saw Lew Fields in "Old Dutch," he decided that the picture was good enough for something unusual, and the result was that he introduced what he calls Midnight Matinee. He ran the film on Sunday morning between 12 and 1.20 in addition to the regular night performance.

His newspaper advertising based on the suggestions of our pictures and ads. and our complete publicity service, were the best possible examples of what can be done by a man who keeps his eyes open and is willing to accept expert help. The Midnight Matinee was a great hit, both financially and as a publicity stunt.

In addition to the newspaper advertising used, Mr. Bagley also uses 3-24 sheets for every World Film feature, in addition to his regular paper, and boosts his frame showing with a beautiful hand-colored gravure three days in advance of the performance.

In concluding his letter Mr. Bagley says the World Film is to be complimented upon the men in their employ. He says he has never corresponded with a more congenial and obliging group of managers. "You've got a great organization," says Mr. Bagley.

No other feature company has gone into the cost we have in producing advertising aids for the exhibitor's use. For the men who will use them, no more effective method of publicity will be found. Ask our managers to outline to you the complete selling help and the advertising matter which is at your disposal.

METRO PICTURES CORPORATION

ANNOUNCES
THE POPULAR PLAYS AND PLAYERS
PRODUCTION OF

THE FAMOUS STAGE SUCCESS

The SHADOWS of a GREAT CITY

FIVE PARTS OF GRIPPING SCREEN PLAY WITH TWO POPULAR STAGE STARS

THOMAS JEFFERSON AND ADELAIDE THURSTON

IN THE LEADING ROLES.

RELEASED APRIL 5 ON THE METRO PROGRAM



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METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

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THE COLOSSAL RAILRO

CYRUS TOWN

MASTERPIECE OF

"THE ISLAND OF

"THE SINS OF

THE POWERFUL $1000 VITAGRAPH-N. Y.

A TRAGIC DENUNCIA

DIRECTED BY RALPH INCE

THE FIRST

20 BROADWAY

PRODUCED BY THE VITAGRAPH CO

DIRECT TO TH

IN WHICH TEN OF THE MOST NOTABLE STARS OF THE THEATR

FAVORITES W

Release Dates Announced in the Near Future

ERNAUT" IN FIVE PARTS

AD WRECK SENSATION!

SEND BRADY'S

UNIQUE ROMANCE

REGENERATION" IN SIX PARTS

THE MOTHERS"

EVENING SUN PRIZE CONTEST SCENARIO

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FEATURING EARLE WILLIAMS and ANITA STEWART

THREE OF

STAR FEATURES

MPANY OF AMERICA AND RELEASED

E EXHIBITOR

ICAL PROFESSION AS WELL AS ALL THE FAMOUS VITAGRAPH ILL APPEAR

1600 BROADWAY, NEW YORK CITY

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

Monday, April 5th

"ROAD O' STRIFE" NO. 1

"The House of Secrets"

The very dramatic opening of the Serial pictures, "Road O' Strife." A mystery drama.

Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, April 6th

"Capturing the Cook"

A dainty comedy in which cupid gets into the kitchen and does excellent work.

Featuring **Ethel Clayton** and **Joseph Kaufman**

Wednesday, April 7th

"The Cipher Key"

(Three-Reel Drama)

Vivid melodrama of conspiracy. An American envoy has some terrible adventures.

With **Earl Metcalfe** and **Kempton Greene**

Thursday, April 8th

"Mr. Carlson of Arizona"

(Two-Reel Drama)

Mr. Carlson, with a grip sack full of money goes to New York to break Wall Street, but finds it a hard game.

Featuring **Romaine Fielding**

Friday, April 9th

"The Stroke of Fate"

(Drama)

A very excellent love story full of dramatic situations, an unusually powerful cast, including

Edgar Jones, Louise Huff and **Joseph Kaufman**

Saturday, April 10th

"He Couldn't Explain"

A roaring comedy, of domestic mistakes.

"Clothes Count"

A prospective father-in-law visits his son's fiancee and finds her much unprepared for visitors.

Featuring **Mae Hotely**

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GRAY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction, BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE
(By Arrangement with Fred Mace)
EVELYN NESBIT THAW and her son, Russell William Thaw
in "THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY
and The Laughing Hit of the Year
PATSY BOLIVAR
By CLAY M. GREENE — A Series of 14 Reels, One Every Monday — Direction PERCY WINTER

"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

1, 3, 6, 8 Sheet Posters by A. B. C. Co., Cleveland, Ohio — Dodgers by Hennegan & Co., Cincinnati, Ohio
Chicago Office, 154 West Lake Street

LUBIN MFG. CO. PHILA. PA.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

LUBIN

PRESENTS

ANOTHER GREAT SERIAL

By EMMETT CAMPBELL HALL

ENTITLED

ROAD O' STRIFE

A MYSTERY DRAMA

IN 15 PARTS

ONE PART RELEASED EVERY MONDAY

BEGINNING

APRIL 5th

AN ALL-STAR CAST

INCLUDING

Crane Wilbur Mary Charleson John Ince Rosetta Brice
Jack Standing Charles Brandt George Soule Spencer
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Clarence Jay Elmer Howard Mitchell
And Many Others

PRODUCED BY JOHN E. INCE

Every One a Picture Favorite

Watch for Further Announcement

LUBIN

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WILLIAM FOX
PRESENTS
BETTY NANSEN
The Royal Actress
FOX FILM
WILLIAM FOX
130 W. 46TH. STREET

IN COUNT LEO TOLSTOI'S IMMORTAL DRAMA OF A WOMAN WHO DARED

ANNA KARENINA

AN EMOTIONAL EARTHQUAKE

DIRECTION J. GORDON EDWARDS

ANNA SAYS—

"RESPECT WAS INVENTED BY HUSBANDS TO CONCEAL THE ABSENCE OF LOVE. WITH LOVE I AM LIKE A STARVING BEGGAR TO WHOM FOOD HAS BEEN GIVEN AND WHO FORGETS HIS RAGS AND THE BITTER COLD."

CORPORATION

PRESIDENT

NEW YORK CITY

GOOD GOODS

This list surely is a splendid sight for discouraged theatre owners. It sort of puts new life in you. You realize that there is really something that is "Standard" in the motion picture business. They are all Kriterion, that alone means good productions, good playing and good stories as well as good photography.

There are hundreds of exhibitors who have realized all of these things. We want you to look them over, inquire about them, in fact, ask about any one of our releases. You will find that they are all good. This is not a careful selection, but merely those that have been released during the past couple of weeks.

Write us or our exchange or your friend who is using Kriterion pictures and get the real facts concerning Kriterion Service.

"The Emigrant's Peril"
Santa Barbara (2-reel drama).

"When Billy Struck the Stage"
Santa Barbara (comedy).

"A Smuggler's Love"
Alhambra (2-reel drama).

"Rena's Pet Pirate"
Thistle (comedy).

"A Mother's Awakening"
C-K (2-reel drama).

"Irresponsible Syd"
C-K (comedy).

"The Miser of Monterey"
Monty (2-reel drama).

"The Two-Gun Bad Man"
Kriterion (comedy)

"Their Only Son"
Trump (2-reel drama).

"Kriterion Komic Kartoons"
Pyramid (comic).

"Printing U. S. Money"
Nolege (educational).

"The Cowboy's Sweetheart"
Kriterion (comedy).

"The Hidden Treasure"
Alhambra (2-reel drama).

"The Hawk and the Hermit"
Paragon (2-reel drama).

"Billy Convincing Father"
Santa Barbara (comedy).

"The Stolen Invention"
Monty (2-reel drama).

"Taming Father"
Thistle (comedy).

"The Greater Power"
Santa Barbara (2-reel drama).

"When You and I Were Young"
C-K (comedy).

"Broken Vows"
Trump (2-reel drama).

"An Amateur Burglar"
Punchinello (comedy).

"The Power of Prayer"
Alhambra (2-reel drama).

"Kriterion Komic Kartoons"
Pyramid (comic).

"American Winter Sports
Nolege (educational).

"The Fisher Lass"
Kriterion (2-reel drama).

"Light-Fingered Syd"
Alhambra (comedy).

"A Voice from the Sea"
Paragon (2-reel drama).

"Billy's Waterloo"
Santa Barbara (comedy).

"A Spanish Madonna"
Monty (2-reel drama).

"A Devilish Dream"
Thistle (comedy).

"Love's Tribunal"
Trump (2-reel drama).

"Steve's Steadfast Steed"
C-K (comedy).

"The Stepbrothers"
Santa Barbara (2-reel drama).

"Cy's Triumph"
Punchinello (comedy).

"Romance of an Actress"
Alhambra (2-reel drama).

"Kriterion Komic Kartoons"
Pyramid (comic).

"Cigar Making"
Nolege (educational).

"When the Fiddler Came to Big Horn"
Kriterion (2-reel drama).

"Syd the Athlete"
Alhambra (comedy).

KRITERION

1600 BROADWAY "Decidedly" Kriterion "Distinctive" **NEW YORK CITY**

SURE SIGNS OF

SUCCESS

When those petty schemers who prey on the popularity of a big Company's proposition come out and deliberately use that big Company's thunder, it is convincing proof that that Company must be big or its thunder would not be worth using.

Petty pirates are at work using the name "KRITERION" in connection with motion picture enterprises that have absolutely no connection with the KRITERION FILM CORPORATION which issues the

"DECIDEDLY DISTINCTIVE KRITERION SERVICE"

They are not fooling the exhibitor who has been watching the growth of KRITERION and its releases. These concerns are foisting a few commercial reels on a few unsuspecting theatre owners. But, with the fame that is preceding KRITERION pictures all over the country, it is evident that these petty pirates have nothing but the name—they cannot deliver the KRITERION goods in the honest KRITERION way.

A WORD OF WARNING

is all that this is intended to be to those exhibitors who really want the high-class "KRITERION SERVICE." We advise them if they are in doubt, to first write this office and we will refer their inquiry to the proper exchange.

WATCH YOUR STEP

Any of These Exchanges Will See That You Get What You Want:

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WESTERN KRITERION FILM SERVICE, Produce Exchange Building, 6th and 1st Sts., N., Minneapolis, Minn. Phones: N. W. Nicollet 3017, Tri-State Center 3453.
CRITERION FILM CO., 1309 Vine St., Philadelphia, Pa. Phone: Walnut 324.
CRITERION FILM CO., 710 E. Baltimore St., Baltimore, Md. Phone: St. Paul 3864.
CRITERION FILM CO., INC., 66 Market St., Wilkes-Barre, Pa.
KRITERION CO-OPERATIVE SERVICE CO., 1104 Superior Ave., E., Cleveland, O. Phone: Prospect 1235.
INDIANAPOLIS KRITERION FILM SERVICE, 129 W. Washington St., Indianapolis, Ind. Phone: Main 1737.
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KRITERION CO-OPERATIVE SERVICE, Columbus, Ohio.
KRITERION CO-OPERATIVE SERVICE CO., Cincinnati, O.
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KRITERION

1600 BROADWAY "Decidedly" KP KRITERION ROOFING "Distinctive" **NEW YORK CITY**

DIRECTORS OF TIFFANY
ANNOUNCE THEMSELVES SATISFIED WITH THE IN

MRS LESLIE CARTER

HERE IT IS IN BLACK AND WHITE NO TINTING
ALL POSITIVE NOT ONE NEGATIVE

NEW YORK PRESS

HIPPODROME OPEN WITH NEW STUNTS

Music and Spectacular Movies Features of Brand New Production.

MUCH BEAUTY IN SCENES

NEW YORK WORLD

Then the big movie feature was thrown on—"The Heart of Maryland," with Mrs. Leslie Carter as the heart. A new method of projection had to be used, because the distance from the S. O. S. cabin in the gallery, where they turn the movie crank, to the Hipp stage, is nearly a mile, and so they got this kineplasticon, which has a big lens and when music and picture are being run off together, kinny keeps 'em in unison.

Mrs. Carter's acting was so good that we felt like singing right out Maryland my Maryland, with all the dope about Donald's trusty sword, and what he was gonna raise with it.

NEW YORK WORLD

Hippodrome's "Movies" Win; Music Is Good

The chief spectacle was a film production of "The Heart of Maryland," showing Mrs. Leslie Carter in her old role of Maryland Calvert, in which she was seen singing, and when church bell the house was stirred to enthusiastic applause. The play has been pictured on an elaborate scale, with the smoke on battle and burning villages to give it added reality. Mrs. Carter's vivid facial expression is pretty in her favor as a motion picture actress, and she is revealed as a more or less rough rider when, as a boy, she is seen on horseback in the

NEW YORK JOURNAL

HIPPODROME TO SHOW "HEART OF MARYLAND"

Messrs. Shubert looked around for five weeks for a fit motion picture subject with which to inaugurate the new policy of sensational photo plays at their big Hippodrome and after seeing three score features, finally selected the Tiffany Motion Picture Company's sumptuous production of Belasco's former stage success, "The Heart of Maryland," in

NEW YORK JOURNAL

GREATEST MOVIE SHOW ON EARTH AT HIPPODROME

Mrs. Carter, in "The Heart of Maryland," Will Inaugurate New Policy.

To-night will witness the greatest triumph achieved by the "movie" in its progressive invasion of the amusement field. "The Heart of Maryland," with Mrs. Leslie Carter in the star role she created in the original, will be produced, in which wonderful to the

NEW YORK MAIL

Herbert Brenon can be quite proud of the fact that this film, "The Heart of Maryland," has been selected for the opening of the big Hippodrome for their new policy of selected feature films and aquatic spectacles. And I happen to know that they are selecting their films at the Hip. If you don't know anything about the business, here's a little bit of news that will impress the World: Films are heavily insisted in the Hippodrome. Shuberts, who controlled the World film Corporation, and yet they held back their production of "Salambo" until the third week, giving Mr. Brenon's feature the honor of opening the house.

N.Y. AMERICAN

MRS. LESLIE CARTER looms big in the vaudeville and moving picture news this week. She will be seen in person at one theatre and in movies at another house. Those who go to the million-dollar Palace Theatre, the greatest vaudeville house in the world, will see Mrs. Carter in real life supported by a strong company in "Zaza," the greatest success of her career; and those who go to see her great Hippodrome success of

NEW YORK HERALD

Hippodrome's New "Movies" Spectacular

and Elaborate Stage Setting Provided for "The Heart of Maryland."

NEW YORK HOST

Mrs. Leslie Carter in "The Heart of Maryland." The acting in the ... was ... and the settings ...

N.Y. AMERICAN

The big feature was the Tiffany production of David Belasco's dramatic success, "The Heart of Maryland," with Mrs. Leslie Carter in the original role that she created more than a decade ago. It proved one of the greatest silent drama features that has been shown upon a local screen, and its many thrilling scenes and heroic acts were applauded as if the players were appearing in person rather than

N.Y. AMERICAN

The Heart of Maryland" has already added one more to the sensations for which we are indebted to the genius of the moving picture wizards.

N.Y. HERALD

So prompt was the response of the public to the opportunity to see "The Heart of Maryland" as a motion picture play in the Hippodrome that the management of the house has decided to make it a regular thing, running from half past twelve o'clock in the afternoon until midnight. Mrs. Leslie Carter was present last night to see herself on the screen in the role of the play.

N.Y. CLIPPER

The Tiffany Motion Picture Company's greatest production, "The Heart of Maryland," will be seen tomorrow night at the Hippodrome, when the world's largest playhouse inaugurates its new policy of photo plays. The picture, which is billed as the world's biggest motion picture production, is expected to prove a sensation in a season already replete with silent drama sensations. Mrs. Leslie Carter is seen in her original role.

For more than a month the Shuberts looked for a fit motion picture subject with which to inaugurate the new policy at the Hippodrome, and it was not until after they had contracted some threescore features that they finally selected the Tiffany Motion Picture Company's elaborate production of one of Belasco's greatest successes.

Those who have seen "The Heart of Maryland" on the stage will readily appreciate how splendidly

N.Y. PRESS

HIPPODROME OPENS AS MOTION PICTURE HOUSE

The Hippodrome opened last night as a popular priced motion picture house with an entertainment of which the most important feature was a screen drama, "The Heart of Maryland," for which Mrs. Leslie Carter has acted before the camera years ago. The play was given several years ago. Mrs. Carter appeared, in the same role in which she was shown on the screen last night. The same was true of others in the film. It was necessary to use four regiments of soldiers, a hundred mounted men, hundreds of for minor parts and ... thousands of spectators. Burning villages and battles were staged

ACTUALITIES

138,209 PEOPLE SAW IT

7500 TURNED AWAY OPENING NIGHT

POLICE RESERVES CALLED OUT TO HANDLE CROWDS

ENDORSED BY EVERY DRAMATIC CRITIC IN NEW YORK

BILLED BY MESSRS. SHUBERTS AS "BIGGEST PHOTO PLAY"

RECEIVED GREATEST PUBLICITY OF ANY FEATURE EVER PRODUCED

TIFFANY FILMS

1465 BROADWAY

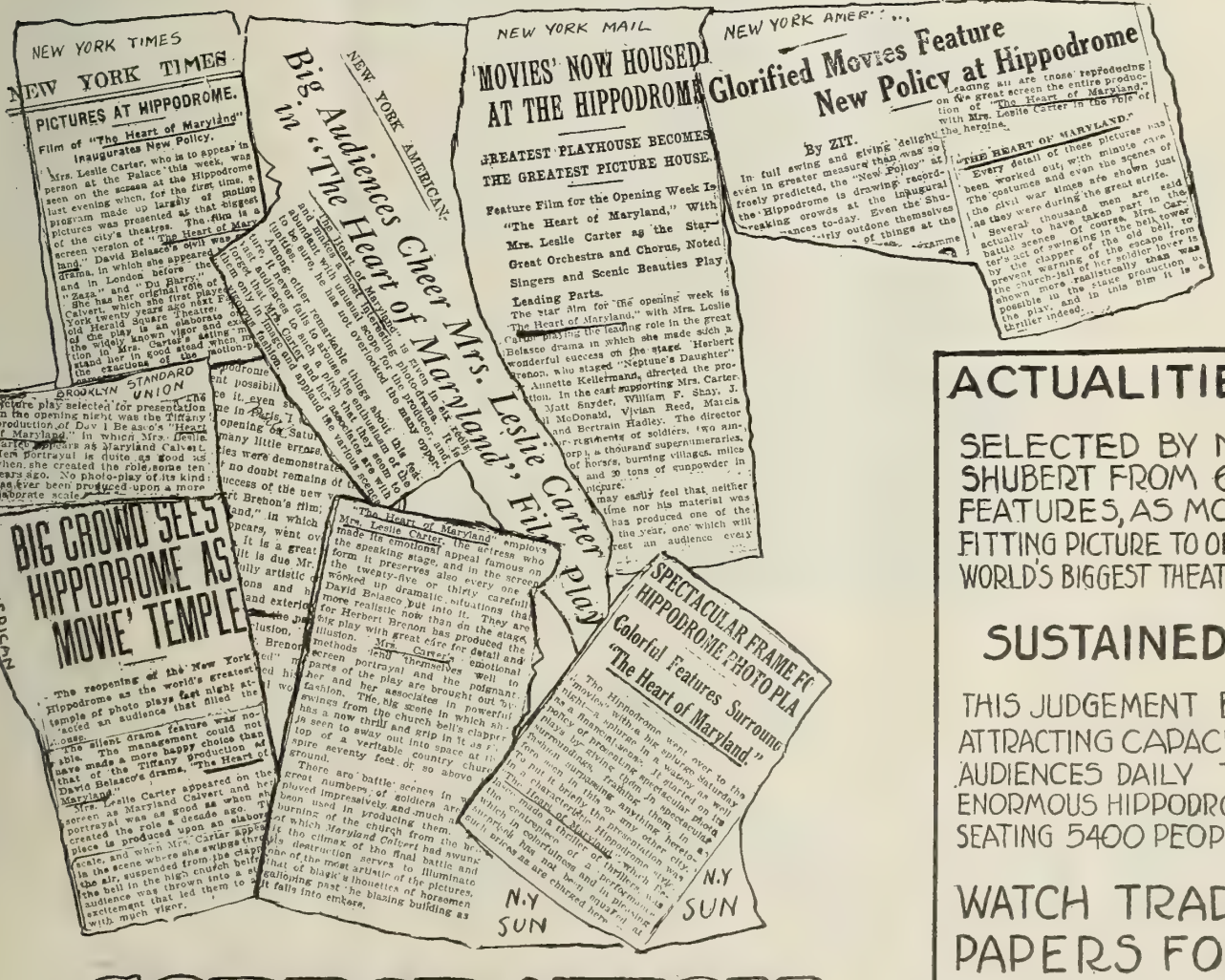
FILMS CORPORATION

COMPLETE SATISFACTION RENDERED BY THE

HEART of MARYLAND

BY DAVID BELASCO
PICTURIZED BY HERBERT BRENON
DIRECTOR OF "NEPTUNE'S DAUGHTER"

AT THE NEW YORK HIPPODROME



ACTUALITIES

SELECTED BY MR. SHUBERT FROM 60 FEATURES, AS MOST FITTING PICTURE TO OPEN WORLD'S BIGGEST THEATRE

SUSTAINED

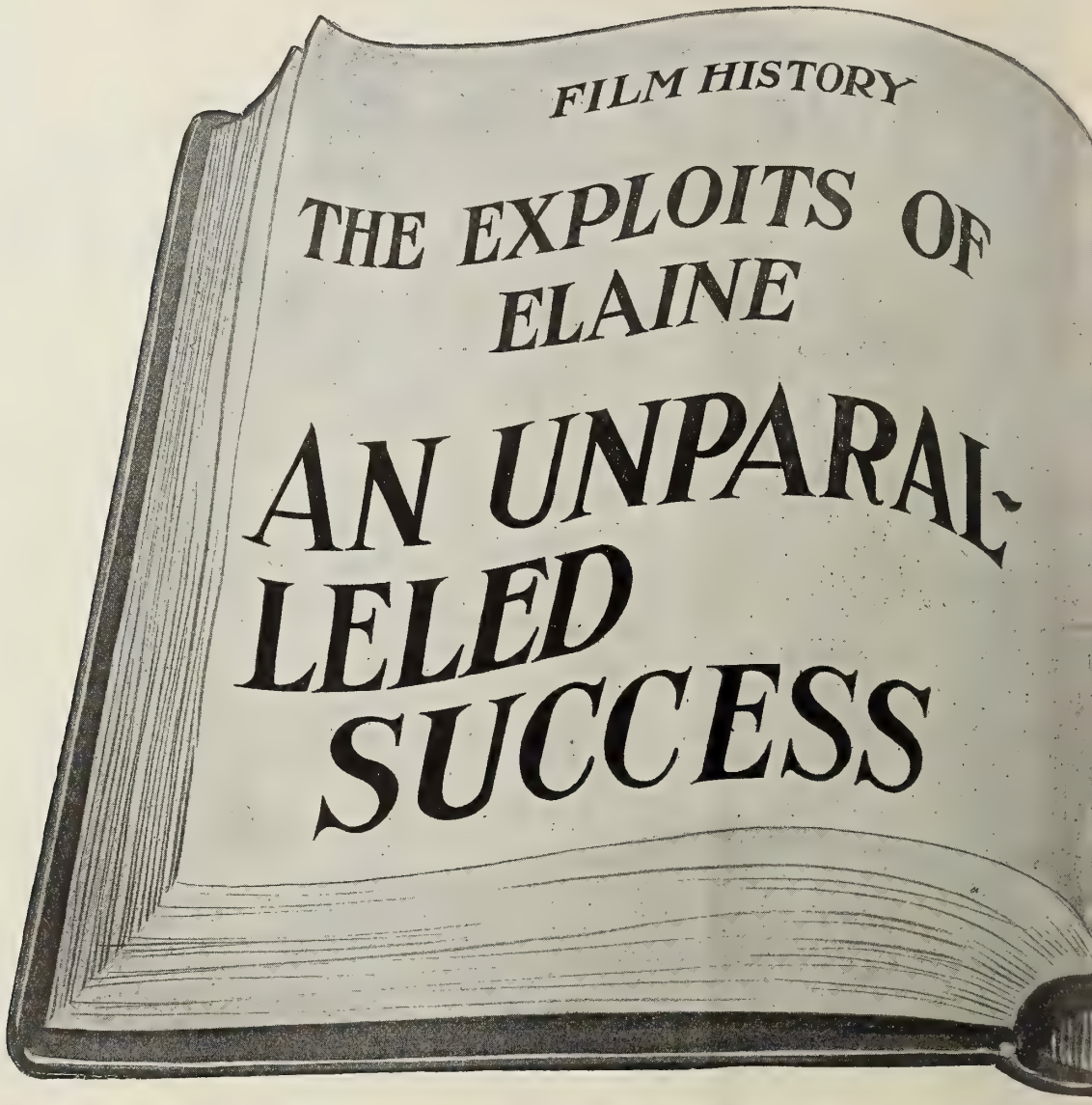
THIS JUDGEMENT BY ATTRACTING CAPACITY AUDIENCES DAILY TO ENORMOUS HIPPODROME SEATING 5400 PEOPLE

WATCH TRADE PAPERS FOR PARTICULARS OF RELEASE

CORPORATION

NEW YORK CITY

The Serial That's



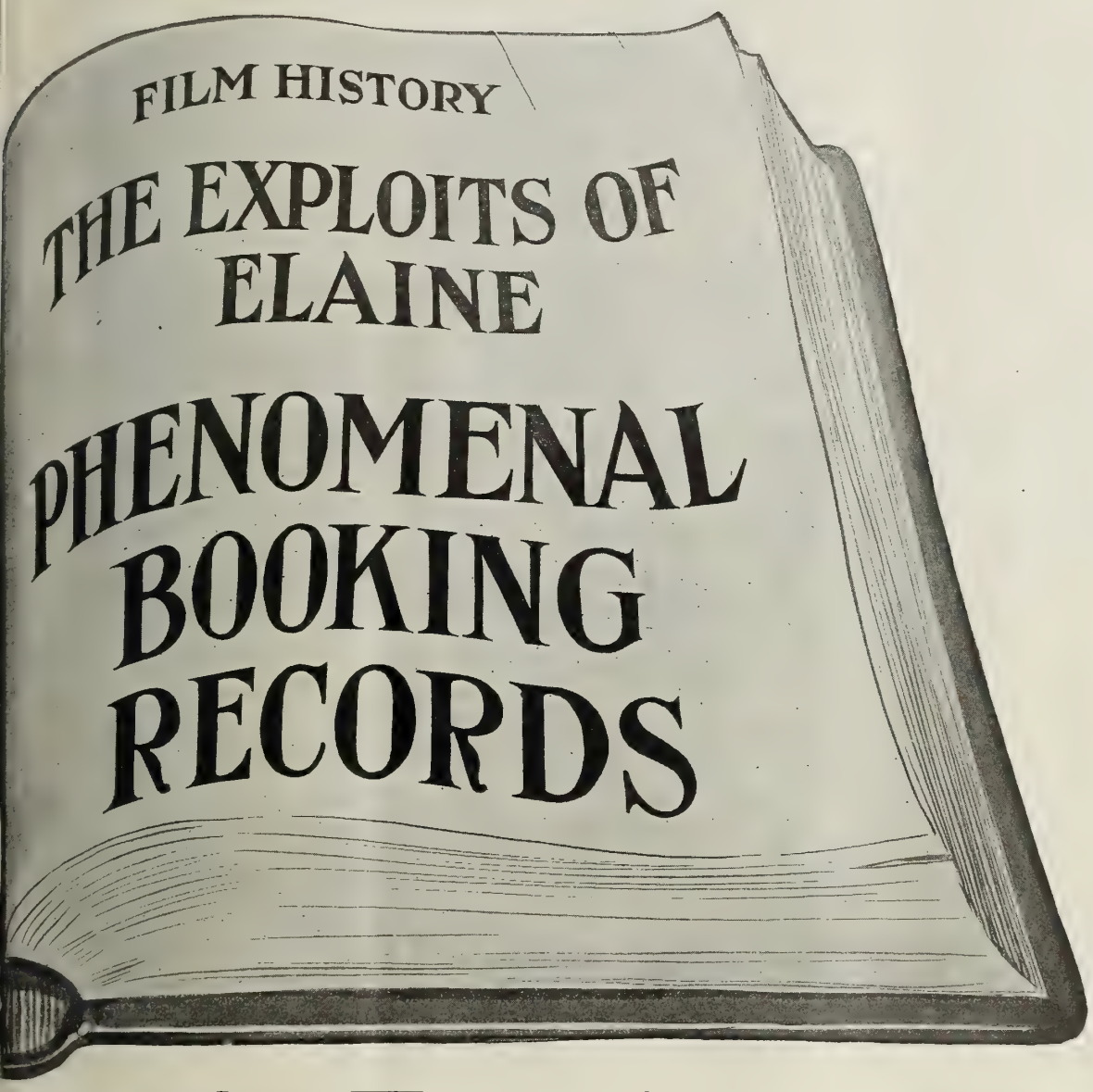
The Exploits

The PATHÉ

EXCHANGES

Atlanta	61 Walton St.	Los Angeles	114 East 7th St.
Dallas	202 Andrews Bldg.	St. Louis	3210 Locust St.
Chicago	5 So. Wabash Ave.	San Francisco	67 Turk St.
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New York	115 East 23rd St.	Pittsburgh	715 Liberty Ave.
Boston	3 Tremont Row	Cincinnati	217 E. 5th St.

Made Film History



of Elaine

EXCHANGE, Inc.

IN OPERATION:

Cleveland	622 Prospect Ave., S. E.	Kansas City	928 Main St.
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Philadelphia	1235 Vine St.	Omaha	1312 Farnam St.
New Orleans	910 Gravier St.	Seattle	810 Third Ave.
Washington	7th and E Sts., N. W.	Salt Lake City	68 So. Main St.

Pathé Famous Feature Film Syndicate of Quebec, 313 Bleury St., Montreal, Canada

Pathé Film Syndicate, Limited, of Western Canada, 553 Granville St., Vancouver, B. C.

The advertising in the "News" is the gateway to a wise purchase.

A SERIES OF TWELVE SPLENDID THREE PART DRAMAS EACH DEALING WITH SOME VITAL QUESTION OF MODERN LIFE

WHO ? PAYS

EACH STORY IS DISTINCT AND COMPLETE IN ITSELF, EACH EMBODIES THE HIGHEST PHOTOPLAY ART AND EACH FEATURES

RUTH ROLAND

AND HENRY KING.

A WONDERFUL OPPORTUNITY FOR BUSINESS IS GIVEN BY THIS GREAT BALBOA PATHÉ SERIES.

DATE OF FIRST RELEASE, APRIL 17.

THE PATHÉ EXCHANGE INC.

EXECUTIVE OFFICES

25 WEST 45TH ST. NEW YORK, N.Y.

FRITZI SCHEFF

Highest priced star who has appeared upon the screen

in

"Pretty Mrs. Smith"

Produced by

Oliver Morosco Photoplay Co.

in association with

BOSWORTH, INC.

Released through

Paramount Program

Paramount Program

Fritzi Scheff is another addition to the large number of world famed stage favorites to come into motion picture work.

Everyone in your town knows about Fritzi Scheff —they will want to see her in this picture.

Have you arranged to show it? No? Write our nearest exchange.

Paramount Program

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program





SHAKE HANDS

WITH

W. F. HOLDERMANN

You've got him right! Fred was with the old Actograph Exchange on 17th Street, New York, and has been located on 23d Street for years.

He's now with the UNITED FILM SERVICE, managing the New York 46th Street Exchange.

Fred says that the UNITED PROGRAM is the best proposition for the theatre manager that has ever been offered and UNITED branch managers all over the country also report hundreds of new theatres on their books.

Ask any one of them to tell you about the UNITED regular weekly releases —splendid one and two reel comedies and dramas that are different—with a booking system that will open your eyes.

UNITED FILM SERVICE

General Offices - - - 130 West 46th Street, New York City

Distributing offices in all parts of the United States and Canada

BRONCHO



WEDNESDAY, APRIL 7th

Released Exclusively through the Mutual Film Corporation

AWAY AHEAD!

BRONCHO

KAY-BEE



WM. S. HART IN
THE ROUGH NECK

FRIDAY, APRIL 9TH

DOMINO



RICHARD STANTON IN
THE WINGED MESSENGER

THURSDAY, APRIL 8TH

KEYSTONE

Three One Part Comedies Released Every Week

Monday

Thursday

Saturday

A Two Part Comedy Released every Two Weeks Every Other Monday.

8"-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4

A WONDERFUL LOBBY DISPLAY

22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle

20 Cents each

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

Many a packed house is directly traceable to an advertisement in the "News."

The Majestic Motion Picture Co.

Two-Part Feature for Release

Sunday, April 11

THE FENCING MASTER



"TEDDY" SAMPSON

Featuring

"TEDDY" SAMPSON

and

THOMAS JEFFERSON

A fascinating picture with thrilling suspense that holds to the end

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

AN IMAGE OF THE PAST. (1 Reel Majestic.) Release date Tuesday, March 30. An interesting story of a daughter's reconciliation with her father through the medium of her child. A picture of fair quality.

THE ARTIST'S WIFE. (1 Reel Majestic.) Release date Friday, April 2. The model's sacrifice reclaims the wavering love of her artist sweetheart. A picture with a thrill.

DOCTOR JIM. (2 Reel Majestic.) Release date Sunday, April 4. The kind-hearted Doctor Jim is misunderstood in the western community, but in the end wins the hand of the sheriff's daughter.

ETHEL'S DEADLY ALARM CLOCK. (1 Reel Komic.) Release date Sunday, April 4. One of the best of the "Bill" series in which a dynamite bomb and an alarm clock cause confusion and terror.

THE LITTLE MOTHER. (1 Reel Majestic.) Release date Tuesday, April 6. A very interesting child story, telling how a little orphan girl at last finds a home with her baby sister.

THE FENCING MASTER. (2 Reel Majestic.) Release date Sunday, April 11. A well produced story of an old fencing master who regains the vigor of his youth, featuring delightful "Teddy" Sampson and lovable Thomas Jefferson.

BY FAIR MEANS OR FOWL (1 Reel Komic.) Release date Sunday, April 11. A rural farce with Fay Tincher and Elmer Booth. Not quite up to Komic standard in story or production.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
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Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

SEE AMERICANS FIRST

Flying "A" and American "Beauty Feature Films

MADE IN U.S.A.

"THE POET OF THE PEAKS"

A Masterpiece of Dramatic and Cinematographic Art.

In Two Acts Replete with Vampire Thrills.



Featuring VIVIAN RICH Supported by An All Star Cast

Under direction of Reaves Eason

RELEASED MONDAY, APRIL 12TH, 1915

AMERICAN BEAUTY FILM—

"PERSISTENCE WINS"

A gorgeous farce featuring VIRGINIA KIRTLEY, WEBSTER CAMPBELL, JOSEPH HARRIS and other famous BEAUTY stars.

Under direction of FRANK COOLEY. Release Tuesday, April 13th, 1915.

COMING—"OH, DADDY."

THE FLYING "A" RELEASE—

Wednesday, April 14th, 1915.

"THE WISHING STONE"

Under direction of HENRY OTTO. With WINIFRED GREENWOOD in the lead.

DON'T MISS IT!

AMERICAN FILM
CHICAG

...er letters about these pictures. Very sincerely,

H. Aitken

President

MUTUAL FILM CORPORATION, *New York*

Full pages in THE SATURDAY EVENING POST

The Outlaw's Revenge

Enoch Arden

Book these pictures for your theatre NOW



Be sure to mention "
N PICTURE NEWS" when writing to advertisers

THE SATURDAY EVENING POST

The Inside Story of a Big Film

Just about a year ago, I went to Mexico to see General Villa about the moving pictures of the Mexican War, at which all the world marvelled. Some of the best camera men and two of the greatest directors in the United States were with me. Quite accidentally we stumbled upon a tragic story of Villa's own early life. Of how, in seeking revenge for the death of his two unprotected sisters, at the hands of officers of the Mexican Army, he was thrown into prison,—escaped with the aid of an Indian half-breed whom he had earlier befriended, became an outlaw,—and,—finally was made Chief of the band that formed the nucleus of the Mexican Rebel Army.

Here was a tremendous epic of real life,—a theme big with every human emotion—ready to hand. Here was almost the very scene of the tragedy; here were thousands of restless Mexicans—as there had been when only a few years before Villa was *living* the story we had just heard. Then the telegraph wires began to hum. Well-known actors and actresses came—learned the story—lived the life—and then re-lived the Story before the Camera.

The result is a wonderful picture,—doubly intense because of its *reality*. The battle scenes are tremendous; hundreds of the actors in them were actual Mexican soldiers,—members of the old rebel band. A few scenes are pictures of real battles "cut" into the story.

Frankly, this film wasn't made as a Mutual Master-Picture. It was made to go out alone as one of the big motion picture accomplishments of the decade. Thrilling—intense—overpowering, yet full of trembling sunshine and tremendous spaces—where the horizon is miles away and the foreground frighteningly near,—it is truly the great melodrama of the blood-red dawn of a new republic.

I am sending it out now—big as it is—as a fitting companion to the four Mutual Master-Pictures which have already appeared.

You'll be glad you saw it—and ten years from now—your children will be glad you took them with you.

I have called this picture

THE OUTLAW'S REVENGE
In the Dawn of a New Republic.

The tears would come—I couldn't help it—and I'm not ashamed.

I wonder if there's a school-boy who hasn't had all he could do to keep them back when he read Enoch Arden? Yet was a sweeter story ever told than in Lord Tennyson's poem? How simple and direct and wonderful it all is. And how very, very beautiful.

With me, when I saw the film at the Majestic Studios today, were half a dozen picture-hardened men, and two no less practiced women. It is not unnatural that we talk over the pictures as they are shown. There's a running comment always. But somehow—as scene followed scene in Enoch Arden—the room became very still. The click of the machine was lost in the booming of breakers on far-off beaches. Long-forgotten lines of smooth-running verse came back to us all, I think—and the old New England fishing village seemed like the brightening of some dim recollection.

For nearly an hour no one had spoken; then one of the women sniffled,—the lights came on,—and both my cheeks were wet.

Go to see ENOCH ARDEN.

Some good theatre near you should show it ***soon.***

You will enjoy every minute of it—and so will your mother and your sister—and your sweetheart. So, too, will your son if he's red-blooded and the right sort.

And if—at the very end—your eyes fill up and there's a tightening in your throat—it's a good sign.

Meantime—while you think of it—

Say at the box office of the theatre you attend: "I want to see

Mutual Master-Pictures"

American Film Manufacturing Company
Majestic Motion Picture Corporation
New York Motion Picture Corporation
Reliance Motion Picture Corporation
Thanhouser Film Corporation

MUTUAL MASTER-PICTURES

I like to answer letters about these pictures. Very sincerely,

H. E. Aitken

President
MUTUAL FILM CORPORATION, *New York*

"The Outlaw's Revenge"

From Bandit to General

The Fifth in the Series of MUTUAL MASTER-PICTURES



THE OUTLAW'S REVENGE is the story of Mexico's famous rebel chief as pictured in the fifth of the series of Mutual Master-Pictures.

The life of General Villa is wonderfully and vividly portrayed among the hills and valleys along the Rio Grande.

Advertised in the

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

It's a stirring four-reel Reliance production that will draw crowds to your Theatre—

Because—

this Mutual Master-Picture is being advertised in full-pages in The Saturday Evening Post and other magazines to over 10,000,000 readers.

Because—

General Villa is now almost constantly in the public eye, and

Because—

the cast of players, the beautiful scenery and the excellence of the production will bring big business to your house.

Get this picture for your theatre—QUICK.

Released through **THE MUTUAL FILM CORPORATION**

made by

The RELIANCE Motion Picture Corporation

29 Union Square, New York

Saturday Evening Post

Book—
"Enoch Arden"

The Sixth
in the Series of
MUTUAL MASTER-PICTURES
for
your Theatre

Book it *NOW*
Book it *FIRST*

Advertised in





This magnificent reproduction of Lord Alfred Tennyson's famous poem is already known to many people in your community.

More will know about this Majestic four-reel wonder-picture through full-page advertisements in The Saturday Evening Post and other magazines.

You will create interest in this picture just as soon as you announce it, and you'll cash in on this interest when you run this four-reel Mutual Master-Picture in your theatre.

Book it *Now*—Book it *First*

Released through **THE MUTUAL FILM CORPORATION**

made by

The MAJESTIC Motion Picture Corporation

29 Union Square, New York

The Saturday Evening Post



A Startling Offer Open To *Your* Patrons!

TEN thousand dollars will be given to the man, woman or child sending in the most acceptable suggestion for a sequel to "The Diamond from the Sky." $10,000.00 was recently paid to Miss Ida Damon, a St. Louis stenographer, for the solution of "The Million Dollar Mystery." We follow this with the remarkable offer of Ten Thousand Dollars for a suggestion for a sequel to the newest—the most stupendous—photoplay ever presented—"The Diamond from the Sky."

"The Diamond from the Sky" is the $20,000.00 prize photoplay. It was selected as the best of the 19,846 scenarios submitted in the Chicago Tribune's $10,000.00 photoplay contest. The story will appear in 500 newspapers throughout the country. $10,000.00 was paid for the scenario—*and now* $10,000.00 is offered for a sequel.

For a Suggestion!

A Picturized Romantic Novel in Chapters!

"THE DIAMOND FROM THE SKY" will be a picturized romantic novel. It will be presented in *feature chapters.* It will be enacted by an all-star cast of "Flying A" players. It is now being produced in the "Flying A" studios at Santa Barbara, California. Bookings are now being arranged by representatives of the North American Film Corporation at Mutual Exchanges throughout America.

First Release May 3rd—Book NOW!

The first chapter of this mammoth production will be released May 3rd. It will be in three reels. Thereafter, a two reel chapter will be released each week. It will be an independent release, and may be obtained regardless of the regular program being used.

EXHIBITORS: See our representative at the Mutual Exchange nearest you for full booking information or write us at once. Don't miss YOUR opportunity to secure this sensational attraction. *Act Now!*

THE FLYING A

Trade Mark Reg.

North American Film Corporation

Jonn R. Freuler, Pres.

Executive Offices: 222 S. State St.
Chicago, Ill.

Representatives at every Mutual Exchange in America



The DIE IS CAST

By Edwin Thanhouser

IT is done! My heart is glad—my judgment is confirmed!

I have told you of the material that the new Thanhouser releases will be made of, of the new inspiration, the high tone, the lofty ideal that will be put into them.

Well—all this time we have been hard at work, and two minutes before I sat down to write this I was in my projection room, looking at the first few of the new Thanhouser releases.

What I saw there made me rush back to my desk and get this off to you at once!

I can't be *conservative* now—I can't be **modest!** I feel like **SHOUTING** to you! They're great!—just positively and absolutely all that I want them to be! They're dozens of per cent. better than the best work I ever did before—and I don't need to repeat here what the name Thanhouser has meant to you in the past.

You are all men of business, men of enterprise, and many of you know what it is to have carried the spark of an ideal in your heart and mind for a long time—then to see it fanned into a flame from which, like Phoenix, the creature of your fancy arises!

That's where I stand now! **I** am satisfied, and you know that will mean satisfaction for **you!**

The new Thanhouser releases are ready, so be quick when I announce the release dates.

Edwin Thanhouser

OUR NEXT RELEASES

"THE CYCLE OF HATRED" (Two Reel Drama). Tuesday, April 6th.
"A DOUBLE EXPOSURE" (One Reel Comedy). Sunday, April 11th.
PRINCESS—"JUST KIDS" (One Reel Comedy). Friday, April 9th.

Distributed exclusively through the United States and Canada by the Mutual Film Corporation

Book "The Twenty-Million Dollar Mystery"

Thanhouser's newest serial. See representatives of Thanhouser Syndicate Corporation at any Mutual office in the United States and Canada.

All-star cast includes James Cruze, Mary Elizabeth Forbes, Sidney Bracy, Marguerite Snow, Harry Benham, Frank Farrington.

Controlled by Thanhouser Syndicate Corp., 71 West 23rd St., N. Y.

THANHOUSER FILM CORP.

New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"

APR 13 1915
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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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NEW YORK CITY
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Volume XI | APRIL 10, 1915 | No. 14

The Public and "The Other Side"

THIS is the tenth week since MOTION PICTURE NEWS began its series of exclusive interviews on the subject, "Weak Spots In a Strong Business."

Ten producers and distributors have pointed out what they considered the weak spots in the industry. Two or three times as many more will have contributed to the series before its conclusion.

* * *

THESE articles have been uniformly acute and penetrating. But their authors have, as uniformly, overlooked what must be admitted to be an imperative, if not the supreme need of motion picture business at the present time—imperative because the lack of it is, directly and indirectly, responsible for the censorship menace which hangs over the business like a thunder-cloud.

That need is the need of an intelligent, nation-wide publicity campaign in behalf of motion pictures, their makers and their exhibitors.

The motion picture needs an ambassador at the court of public opinion. It needs to establish diplomatic and friendly relations with the American people.

* * *

THE mainspring of the "off-stage" cries for censorship—misnamed by its advocates, "public opinion"—is ignorance.

Utter ignorance of what the motion picture is, of the nature and quality of the present-day productions, even of the class of men and women who are the patrons of motion picture theatres, marks the man and woman who *believes* that he or she believes in censorship.

That they are ignorant of the truth about motion pictures is not their fault. It is the fault of the motion picture men. No one in, or connected with the business has taken the trouble, for years, to use the common channels of information, open to all, to tell the public the truth.

* * *

THAT sloth, that indifference, has been and is now being paid for at a tremendous price. While the motion picture business has slept, the advocates of censorship have not been idle.

Not a day has passed but they have attacked the motion picture in some publication whose articles are seriously read by anywhere from ten thousand to five hundred thousand people.

Not a week has passed but they have assailed motion pictures from the pulpit, formed organizations to "combat the evil," and clamored to civil authorities in numerous communities for "protection."

Not a month has passed but some city council or state legislature has been urged, in the name of decency, to "regulate" the "obnoxious" motion picture.

* * *

THE advocates of censorship have a more perfect and more powerful system of publicity than any movement that has been initiated in modern times. For years they have been industriously pouring in accusation after accusation, charge upon charge, against the motion picture maker and the theatre manager, through the daily, weekly and monthly press, from the pulpit, in the club, by personal exhortation.

And that is the only publicity the motion picture has received—*every word of it hostile, every word of it prejudiced, every word of it far-reaching in its effect.* Nothing to stem this flood of damaging allegations was adduced.

* * *

THE fair-minded sought in vain for "the other side" of the question. There was none—none within his reach, at any rate.

The case has been going against the motion picture industry by default. You can blame no man for judging upon the evidence available to him.

Is it any wonder that the advocates of censorship are able to say, with some show of fact, that "public opinion" demands a censorship of motion pictures?

A less flourishing, less virile industry would have crumbled to ruins under such a bombardment. As it is, its assailants have done their best to persuade their audience that the motion picture business is dangerous to be at large and should be confined in that straight-jacket called censorship.

* * *

IT is not by any means too late to turn the tide. But *a counter-campaign of wise, carefully selected, well-placed and incessant publicity* cannot begin too soon.

This does not mean the publicity sent out in free mat or plate services, nor the kind that editors use to make up "Motion Picture Pages."

It means the accumulation of hundreds and thousands of items, articles, news stories, letters, editorials, addresses, apparently unrelated, appearing in the natural order of events, which, in their grand total effect, create a favorable attitude on the part of the public toward the picture. It means, in a word, a campaign of education.

(Continued on page 34.)

(For Table of Contents, See Page 80.)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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This publication is owned and published by Exhibitors' Times, Incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent taking your subscription show his credentials and receipt book.

Vol. XI April 10, 1915 No. 14

The Public and "The Other Side"

(Continued from page 33)

FAMILIARITY does not breed half so much contempt as ignorance breeds fear, misunderstanding and hatred. And when that ignorance has been traded upon and played upon without interruption for years, the need of such education becomes glaring.

The public has heard the worst of motion pictures for years.

When are they to hear the other side?

No One Knows the Answer

OF undoubted value and interest is the symposium of views on "Weak Spots in a Strong Business" now running in Motion Picture News.

This series surpasses the first serious, yet optimistic, attempt to "lay the ghost," to find out the underlying causes of the spirit of discontent with things as they are which has been noticeable of late in the motion picture industry.

Trade conditions have been discussed by men thoroughly experienced in the various branches of the business and views have been expressed which represent the outcome of years of earnest study of business conditions.

* * *

ALL of the men interviewed have agreed on five primary causes for whatever business lethargy may exist. In addition, each one has dwelt upon lack of attention on the part of others to his particular hobby. All have been optimistic about the future.

But the important part is that none of these men, men who would know if any does, dares predict what the future of the business will be nor by what steps it will be attained.

All feel that the future will be pleasant but what the next stage in the evolution of the industry will be no one dares predict.

THE five main evils, cited by all, are:

The European war, stock promotion schemes, the entry into the business of inexperienced persons and firms, ruinous price-cutting in the distributing end and foolish expenditure and poor judgment in the producing end.

Over-production everybody took for granted.

* * *

IN addition George Kleine felt that a high business standard should be maintained.

Siegmund Lubin foresaw the days when theatres would be classified.

R. H. Cochrane thought exhibitors should raise their admission prices and guarantee their own future by getting their films from an established source of supply.

Horace Plimpton felt that the scenarios of the short subjects are weak.

Harry Raver believed in big productions, well exploited.

Sol Lesser believed that the old school exchange man and exhibitor had permitted himself to be pushed to the wall and now found it hard to regain his "place in the sun."

Charles Kessel emphasized the need of good stories and more careful expenditure in production.

So each man stressed the point which was his particular hobby.

* * *

BUT when asked what the next step will be, without exception, they all side-stepped gracefully, but firmly. "Watchful waiting" was the policy of all. On only one thing did all agree—the need of good pictures.

What everyone wants to know is what is coming next. The man or company who reads the signs aright will pave the way for the others, to his own financial betterment.

As ever, the time is ripe for a Moses.

The Harrisburg Fight and Its Significance to the Business at Large

THE opposing forces have met at Harrisburg, Pennsylvania, after a few preliminary skirmishes and some reconnoitring, in what promises to be a real test of strength on the censorship question.

The legislative hearing, as might have been expected, was a hot one. The tempers of each party—the film forces and the censor forces—were tried to the limit. The question of the victory, of course, remains to be decided by the vote in the Legislature.

* * *

ONE thing at least will be settled by this fight—no matter which way it goes—that is, the question of just how much "public opinion" the censors have manufactured, and how much is really and spontaneously in their favor. That they have wilfully exaggerated and distorted the amount of support they profess to have, is as true as that they have deliberately vilified and distorted the case of the motion picture in gaining what little sympathy they actually control.

But if the ghost of the "tremendous popular demand for regulation of motion pictures" is not effectually laid when the smoke of battle has cleared away, it will be because the censor party, though beaten, will be able to withdraw in good order behind its fortifications and reform for another onslaught.

* * *

IT may also be observed to advantage, in passing, that the spectacle of militant self-defense exhibited by the exhibitors and exchange men of Pennsylvania, in fighting manfully for their inalienable rights, cannot be too closely or completely emulated throughout the entire industry. Wherever such a problem presents itself the spirit of "No surrender" should prevail.

KEYSTONE CENSOR LAW CASE UP ON APPEAL

Constitutionality of Pennsylvania Censorship Law Argued Before Highest Court of the State—Attorneys Declare That Real Purpose of Code Is Disguised and That It Withholds Right of Hearing Before Censors—Also Right of Appeal on Reels

Special to Motion Picture News
Philadelphia, March 31.

THE constitutionality of the Pennsylvania Censorship Law was argued Monday in the Supreme Court.

George Quintard Horwitz, counsel for the Buffalo branch, Mutual Film Corporation and Mutual Film Corporation of Pennsylvania and Interstate Films Company, and for Alfred E. Brown, William Sachsenmaier, Vernon R. Carrick, trading as the Overbrook Theatre, presented six reasons to the Court why the act creating the censorship should be repealed as unconstitutional. The act was attacked in the first mentioned case as an attempt by the Legislature for the first time in the history of the Commonwealth to create and establish a censorship, thus adopting a radical and revolutionary course, contrary to the principle of Republican government.

Upon this basis it was argued that the act is unconstitutional because it is an unlawful, unreasonable and arbitrary exercise of the police power and deprives the appelants of their liberty and property without due process of law and because the appelants are deprived of equal protection of the law.

Regulation Unconstitutional

The second and third reasons advanced were that the act amounts to an unconstitutional delegation of the legislative power possessed solely by the General Assembly and because it affects and burdens interstate commerce to such an extent as to amount to a regulation of such commerce contrary to the Constitution of the United States and also because the fees of $2.50 imposed upon the appellants for the examination of each moving picture reel are grossly in excess of what may be reasonably and constitutionally exacted to meet the purpose of the act.

The fourth and final reason was that the subject and purposes of the act are not clearly expressed in its title, which also is misleading.

The court was informed that the real purpose of the act is disguised in its title and that it withholds any right of a hearing before the Censors and also the right of appeal from their decision on reels.

It was declared a physical impossibility for the censors to fulfil the provisions of the act in respect to examining all reels before they are exhibited. The appellants, it was asserted, rent at least 465 films per week. It was argued that no one film can be examined under 15 minutes. If both censors would work continuously for 10 hours per day, it is said, without intermission, they could not possibly examine more than 240 films per week.

700 Films a Week Rented

With these firms renting 465 films per week to exhibitors in Pennsylvania, it was pointed out that the films rented in the whole State by all companies number at least 700. The average length of such reels or films is about 1,200 feet and the average value of each film is $100 or more.

The act requires the examination of any film whether it be an original or a duplicate. It was alleged that the censors have interpreted the provision of the act requiring a payment of $2.50 for examinations to mean that this sum shall be paid upon the first reel examined as well as every reproduction thereof, although the reproductions are identical with the original.

Under such an interpretation, it was pointed out, the censors would receive from the appellants alone $1,150 per week or more than $66,000 per year. These are given as low figures.

In addition to the four reasons advanced for a decision declaring unconstitutional the act in the case of the film corporations, two additional reasons were argued to this same end in the case of the Overbrook Theatre Company. It was held that because of the cumulative penalty provisions of the act all resort to the courts for adjudication of the reasonableness or lawfulness of the censors, determinations are denied to the exhibitors, thereby depriving them of equal protection of the law.

Interest in Censor Fight Keen

The second reason was that under the act the exhibition of an unapproved reel is declared a crime and is punishable without trial by jury. It was argued that no matter how arbitrary, unreasonable or unlawful may be the action of the censors in refusing to approve a film, no provision is made whereby the exhibitor shall have the right to appeal for a jury trial to determine the justice of the charges made.

Interest in the censorship fight is still keen and warm arguments pro and con still hold forth whenever two people in any way interested in motion pictures gather together. But the principal movements in the affair have been confined last week to the conferences between the lawyers of the parties interested. David J. Smyth, appointed Special Assistant Attorney General by Attorney General Brown, had private interviews with Morris Wolf, representing one body of moving picture men; Samuel F. Wheeler, counsel for the Exhibitors' League; Geo. L. Horwitz, lawyer for some of the exchanges, and J. Louis Breitinger, Chief Censor. All expressed themselves as satisfied with the course events were taking, although the picture men failed to secure the public hearing of their grievances they desired.

The substance of the long discussions between Attorney Smyth and Mr. Breitinger was not made public.

After Mr. Wheeler had presented the film men's greviances in full to Mr. Smyth the latter said he had a clear understanding of the points at issue.

The picture people feel they have scored their first victory in the campaign for they declare it has been decided not to present to the Legislature a bill that would raise the Censor's salary from $1,500 to $4,000 a year.

Fox Film Corporation to Release Strong Features

Company Planning to Keep Up Its One-a-Week Policy During the Summer—Brenon Goes to Montreal, and Powell Leaves for South

THE Fox Film Corporation intends keeping up its one-a-week policy all summer. A list of striking releases has been made up and will be announced in due course. Movements of the different Fox companies are at the present time "A Woman's Regeneration," with Betty Nansen, busily engaged on studio work; the "Wormwood" company with an all-star cast under the direction of Marshall Farnum is in New Orleans.

Herbert Brenon and a numerous company have left for the North, namely Montreal, whose picturesque streets and locations will be used for the backgrounds of a production the name of which the Fox firm is as yet not ready to announce.

Frank Powell will leave for the South, most likely Florida, this week, and Edgar Lewis is in Dahlonega, Ga., directing the destinies of William Farnum and a company of twenty in "The Plunderer." The Fox concern states that in the immediate future a full and comprehensive announcement of its forthcoming plans will be made. This will include some big surprises.

Since the first of the year the firm has produced such big money-makers as "Kreutzer Sonata," with Nance O'Neil; "The Clemenceau Case," with Theda Bara, William E. Shay and Stuart Holmes; "A Fool There Was," with Theda Bara; "Anna Karenina," and "The Celebrated Scandal," featuring Betty Nansen, the famous royal actress; and the William Farnum series which now includes "The New Governor," based upon Edward Sheldon's much discussed play "The Nigger"; "A Gilded Fool" and "Samson."

In addition to these record breaking photodramas the Fox concern is also sponsor for "From the Valley of the Missing," by Grace Miller White, author of "Tess of the Storm Country"; "The Thief," with Dorothy Donnelly; "The Girl I Left Behind Me," with Robert Edeson; "The Walls of Jericho," with Edmund Breese; "The Idler," with Charles Richman, and "Life's Shop Window," with Claire Whitney and Stuart Holmes.

The William Fox offices are undergoing a heavy spring bombardment by exhibitors demanding Fox features.

The Portola Theatre in San Francisco played "Kreutzer Sonata" and "A Fool There Was" for three crowded weeks each. It is the same old story from the East to the West Coast.

COLONEL SELIG CELEBRATES BIRTHDAY

William N. Selig, who has accomplished so much in perfecting the motion picture drama, recently observed his fifty-first birthday. One of his most impressive productions, "The Coming of Columbus," brought to him a medal from Pope Pius X.

He was the first to make long historical photodramas and was the first producer to introduce wild animals in dramatic action in photoplays. He realized the value of the motion picture film in its early development.

He made many inventions in the photographing processes, necessary to secure effective films. He financed the expeditions of Prof. Frederick Starr to Africa, Korea, Japan and the Philippines, those of Dr. E. B. McDowell to China and India and that of Emmett O'Neill to the Amazon River.

FRANK DANIELS FOLLOWS BECK OF PICTURES

Frank Daniels, of comic opera fame, was initiated into the mysteries of motion picture production and acting for the camera at the Vitagraph studios last week, when he began work in the four-part comedy "My Uncle Bob," written expressly for the popular comedian by Paul West.

The theme of "My Uncle Bob" is that of mistaken identity, in which Mr. Daniels is seen as an escaped jailbird and in which he is given opportunity to "put over" in his own peculiar style the subtle mannerisms that have caused countless audiences to laugh. "My Uncle Bob" is being produced under the direction of Jay Williams.

KENNEDY NEW PRESIDENT OF KRITERION

A reorganization has taken place in the personnel of the Mica Film Corporation, distributor of the Kriterion program, with head offices at 600 Broadway.

Aubrey M. Kennedy, who has been general manager of productions, succeeds J. Auchincloss as president, Arthur Butler Graham succeeds C. Whitmore as vice-president and treasurer. Mr. Graham is an attorney who has been prominently identified with motion picture interests for several years. The other executives remain as before. The change in no way affects the company's distributing offices nor its policy.

SELIG COMEDY RELEASES FOR APRIL

The Selig Polyscope Company is unusually happy in its comedy releases for April. "At the Mask Ball," "The Strength of a Samson," "Mrs. Murphy's Cooks" are among the laugh provokers.

VIKING FORMED TO FILM FAMOUS NOVELS

A new concern has entered the motion picture field to make adaptations of novels by famous authors. It is the Viking Film Company, William Forsyth, president.

Detroit Man Promotes Concern for Direct Bookings

Mgr. Blankmeyer of the Grand Circus Theatre Organizes the Michigan Theatres Corporation for $5,000 to Get Features Straight from Makers

Special to Motion Picture News

Detroit, March 30.

WHAT its promoters claim will be the "biggest thing in the moving picture industry" is a new organization, styled the Michigan Theatres Corporation, just incorporated for $5,000, par value $10 per share, the sole object of which is to secure feature films direct from the makers instead of getting them through a distributing agency or film exchange.

The corporation consists of exhibitors who are in a position to show the highest class of motion picture films. There will be more than a dozen members located in Detroit, the balance being scattered all over Michigan. At present the organization has a membership of forty, but it is believed that this number will be easily increased to 100 inside of thirty days.

Each member will be privileged to purchase not more than five shares of stock, so that nobody will be in control, and everybody will be on an equal basis. The members feel that through co-operation along the plans outlined—dealing direct with the producer—they ought to be able to save money and get their feature films for less money than they are paying at the present time.

A. W. Blankmeyer, proprietor of the Grand Circus theatre, Detroit, is the man who originated the idea. He has been elected president and general manager of the organization, and temporarily all business will be transacted from his office at the theatre.

A. Arthur Caille is vice-president, and A. Warren, of Wyandotte, is secretary, while A. Stocker is treasurer. On the board of directors will be found such well-known men as August Kleist, of Pontiac, William Klatt, who operates a chain of about eight theatres in Detroit, and Henry J. Guthard, of the Maxine theatre, Detroit.

Mr. Blankmeyer says he hopes to see other exhibitors organize before long for the same purpose, that of dealing direct with the producer. He contends there should be three or four organizations or "circuits," as he terms them, to be represented by exhibitors who want only a special class of features, such as the classics, the sensational, &c.

If the scheme works out successfully, Mr. Blankmeyer will send organizers to Ohio, Indiana and other nearby states, to work up similar circuits there. He says the idea is not for one state, but is national in its scope, the one principle being to get the exhibitor and the producer on closer business relations, and to a great extent eliminate the "go between" or film exchanges.

The association has arranged with one of the Detroit banks for $10,000 credit, which places it in a position to pay cash for all film which it may buy.

Balboa Seeks to Prevent Walthall from Leaving

Company Asks Superior Court in Los Angeles to Restrain Actor from Appearing in Films of Any Other Studio—Majectic Wants Him in 3 Reelers

Special to Motion Picture News

Los Angeles, March 29.

THE Balboa Amusement Producing Company has filed a petition in the Superior Court at Los Angeles asking for an injunction to prevent Henry Walthall from appearing in film productions other than made by the Balboa Company, and the case has been set for hearing on March 29 before Judge J. P. Wood.

The officers of the Balboa Company maintain that Mr. Walthall entered into a contract with them to remain in their service until January, 1916, at a salary of $250 per week for the first six months and $350 per week for the second six months. It is alleged that he left their employ on March 13 and has refused to return.

Mr. Walthall states that he never made a contract with the Balboa Company other than a contract to make a contract, and that the promises made to him have been violated in several instances.

He reported at the Majestic studio during the past week and has been assigned the principal part in "The Yankee from the West," an adaptation from the story of Opie Reade, to be filmed in three reels for Majestic release, from scenario prepared by Mary O'Connor.

Mr. Walthall has made a contract with the Majestic and Reliance companies and it is the intention of these companies to feature him in three, four and five reel subjects. The result of the suit is awaited with considerable interest.

Denver Men Organize to Protect Small Exhibitor

One of the Objects of the Organization Is the Use of Features by Small Houses Without Paying for Regular Service—Will Adjust License Tax

Special to Motion Picture News

Denver, March 29.

AN organization of the neighborhood moving picture houses of Denver has been perfected, for the special purpose of protection and mutual benefits to the small exhibitors. About thirty-five houses have joined the organization, The Denver Motion Picture Exhibitors League. George A. Killam, of the New York theatre, located on Capitol Hill, was elected president; J. R. Claypool, of the Ozz theatre, was elected secretary and treasurer of the new league.

One of the prime objects of the organization is the use of features by the small houses without having to pay for regular service at the same time. The neighborhood exhibitor feels that his patrons as well as the downtown people are entitled to the best pictures obtainable.

Efforts of the organization have recently secured the passage of a new city ordinance adjusting the license tax according to the seating capacity.

PATHE'S NEW HOME A FINE ESTABLISHMENT

Offices of the Producing Company, Pathe Freres, and the Distributing Firm, the Pathe Exchange, Inc., at Twenty-five West Forty-Fifth Street, Are Models of Dignity, Beauty and Efficiency—The Only Film Firm in Their Building—Gasnier Now at the Helm

AT 25 West Forty-fifth street, New York City, less than a stone's throw from Fifth avenue and only about twice as far from Broadway, are the new and impressive offices of one of the oldest motion picture companies in America, probably the world's greatest firm—Pathé Frères.

Pathé Frères, which is the producing end of the business in this country, and the Pathé Exchange, Inc., the distributing end, occupy the whole eleventh floor of the big, new building. They are the only motion picture company in the building, and, by the terms of their lease, no other film company can get space in the building.

The Pathé floor has been arranged most carefully and artistically. The visitor's first stop is the projection room. This room, which carries about a thirty-foot throw, seats about forty spectators. It is the only private projection room in New York to have the seats rising in rows as they do in a theatre. At one side is a phone booth where the man who must needs utilize the phone can do so and still keep his eye on the picture. A ten-foot picture is shown, projected on a white plastered wall.

Four Machines in Operator's Room

In the rear of the projection room is the operator's room, large, spacious and airy with four machines and plenty of room for four operators and a large clothes closet. Two of the machines shoot into the big projection room. The other two project, in the opposite direction, two four-foot pictures on two screens. This is for screen examination of foreign and domestic subjects and all occasions when it is necessary to see as much film as possible in as short a time as possible. The color scheme of both the large and small projection rooms is a deep shade of red, which is expected to ease eyestrain.

In front of the projection rooms, on the west side, is the office of Mr. Ramirez-Torrez, the assistant managing director. Like all of the private offices, its furnishings give an atmosphere of dignity and solidity.

Across the front of the floor is the space allotted to bookkeepers, typists, stenographers and the many persons necessary to the detail work of a large organization. Just to give an idea of the work handled it is worthy of note that two men are kept busy all day opening correspondence. This space occupies at least half of the floor and gets sunshine over every inch.

Along the east side of the floor come the other executive offices. In front is the directors' room where the problems of the company and its policies are threshed out. Back of that is the office of P. A. Parsons, who occupies the chair of manager of advertising and publicity.

Others whose offices gird the eleventh floor are L. Wessel, auditor of the two concerns; J. K. Burger, comptroller of the Pathé Exchange, Inc., and R. T. Furman, director of exchanges.

The Pathé New York exchange is not at 25 West Forty-fifth street, but is at 115 East Twenty-third street, where Jule Burnstein sits as manager.

Louis Gasnier Now at the Helm

Back in the rear are the large offices of Charles Dupuis and Louis Gasnier. Mr. Gasnier is managing director of Pathé Frères and Mr. Dupuis is vice-president and technical director. Mr. Dupuis spends most of his time at the Pathé Freres studio in New Jersey and is responsible for the technical excellence of the pictures produced there. Mr. Gasnier only recently returned from Italy and is in active charge of the producing end in this country.

Most important of all, of course, is the office of Charles G. Pathé, head of the international firm of Pathé Frères and undoubtedly the largest factor in the motion picture industry of the world.

It is noticeable that the line of demarcation is sharply drawn between Pathé Frères, the producing company, and a branch of the international concern, and the Pathé Exchange, Inc., the American distributing company. The concerns have separate forces, offices, quarters, cashiers and are kept distinct at all times.

The New Pathé offices are impressive from many angles, most important of which are business efficiency and convenience. From them all the executive work of Pathé Frères in America and Pathé Exchange, Inc., is conducted and, as new quarters of an old firm, they are of considerable interest.

NEW COSTELLO-VAN DYKE COMBINATION

An important announcement by the Vitagraph Company that will be of interest to moving picture patrons is the lately rejoined Maurice Costello-Van Dyke Brooke combination, in which Mr. Costello will be seen in pictures directed by Mr. Brooke.

Mr. Costello is giving up directing that he may devote all his time to the interpretation of characters. It is two years since these two gentlemen worked together in such Vitagraph successes as "My Old Dutch," "The Adventures of a Retired Army Colonel," "A Romance of Wall Street" and "For the Honor of the Family."

RUTH STONEHOUSE GUEST OF IOWA THEATRE

Ruth Stonehouse spent two days at Fort Dodge, Ia., as the guest of the Magic theatre management. She appeared on the stage both at the afternoon and evening performances, where the Essanay drama, "The Wood Nymph," in which Miss Stonehouse stars, was displayed. She talked to the audience on her work in motion pictures. At a special matinee for children she gave a short talk and distributed photographs of herself. Miss Stonehouse also spent a day at South Bend, Ind., as the guest of the management of the Auditorium theatre.

THREE VIEWS OF THE OFFICES THAT ILLUSTRATE THE SCALE AND SPIRIT OF THE PATHE ORGANIZATIONS



BOOKKEEPING AND ACCOUNTING DEPARTMENTS — SALES DEPARTMENT PRIVATE OFFICES ON LEFT — STATISTICAL DEPARTMENT

TO ENLARGE AMERICAN PLANT IN CALIFORNIA

President S. S. Hutchinson, of the American Film Manufacturing Company, has closed a deal for the purchase of a plot of ground adjoining the present holdings of the American studios at Santa Barbara, California.

The property covers a quarter block to the north of the studio and will be improved at once to meet the growing demands for increased facilities. By the purchase of this property the American Film Manufacturing Company has become the largest individual taxpayer in the city of Santa Barbara.

KIRKWOOD TO BEGIN PLAY FEATURING HAZEL DAWN

James Kirkwood has returned from the Los Angeles to the New York studios of the Famous Players Film Company, where he will immediately begin direction of the next Famous Players subject, starring Hazel Dawn.

During his stay at the Coast studios of the Famous Players Mr. Kirkwood directed several Mary Pickford productions, the names and nature of which have not yet been announced.

Lottie Pickford Selected for "Diamond" Lead

Sister of "Little Mary" Will Play in the $20,000 Prize Photo Drama for the North American Film Corporation—Cummings to Take Opposite Role

LOTTIE PICKFORD, sister to "Lovely Mary," will play the lead in "The Diamond from the Sky," the $20,000 prize novel now being picturized at the "Flying A" studios for the North American Film Corporation.

Miss Pickford, the exact type wanted by the author, was selected after more than twenty-five of the best known women of the screen had been under consideration for the part. Working opposite Miss Pickford, in a dashing young heroic role, will be Irving Cummings.

To the part Mr. Cummings will bring an abundance of heroic masculinity and a wealth of real dramatic ability. He has a part that a matinee idol on the speaking stage ought to play for nothing—one of those swashbuckling lover's roles so needful to the best of melodramatic situations.

This, coupled with Miss Pickford's sympathetic appeal, makes a wonderful combination for the two leads, who will be given the strongest supporting cast thus far offered in a serial production.

Imagine Charlotte Burton and William Russell, for instance. They are recognized leads. Miss Burton is admittedly one of the best "heavies" on the screen, and to those who know and admire her work, the strength she will lend to the dramatic action will be readily apparent.



LOTTIE PICKFORD, LEADING WOMAN IN "THE DIAMOND FROM THE SKY"

Mr. Russell's giant physique is well known to motion picture fans. He is one of the biggest men physically working in pictures, and this bulk added to an unusual ability to interpret even the most subtle situations has made him a dominant factor in the many feature productions in which he has appeared for Famous Players, Lubin, Thanhouser and other big companies.

To Eugenie Forde has fallen a most remarkable characterization. She was engaged especially for this role, that of Hagar, a gypsy mother. Miss Forde, with George Periolat, acknowledged to be one of the greatest character actors on or off the screen, will lend a touch of character work of tremendous import to the story.

Mr. Periolat is an old Mutual favorite, although when engaged for the cast of "The Diamond from the Sky" was leading man to J. Warren Kerrigan. Lillian Buckingham in a role offering a peculiar setting to her talents, Orra Humphrey in a serio-comedy part, and W. J. Tedmarch in an eccentric role, complete the cast of principals which will carry "The Diamond from the Sky" to the country's motion picture fans.

Jacques Jaccard is the producing director in charge of the production. While this $20,000 prize photoplay will have many thrilling situations it will not be, as many of its predecessors have been, a mere collection of stunts.

It will present a story of genuine heart interest with the thrills so logically interwoven that they will give a legitimate emphasis to this stirring narrative of today. This picture will have its first release May 3.

"Stoning" Brings Forth Strong Praise from Censor

Mrs. Jeanie Noble Whaley, Impressed with Lesson Taught in Edison Three-Reel Feature, Sends Unsolicited Letter of Congratulation to Producers

THE Edison three-reel feature, "The Stoning," in which Viola Dana, lately the Broadway child star, is featured, is exciting much comment. The power of the message contained in a story of a village girl, lured to ultimate self-sought death, leaving nothing out of the reality of the drama from which it is drawn in actual life, promises to set a wider and freer standard for the screen in depicting the really gripping simplicity of everyday life.

The following unsought expression from Mrs. Jeanie Noble Whaley, of the National Board of Censorship, perhaps gives a sidelight—and a refreshing one—during the campaign against certain kinds of censorship which considers not the motive that actuates the presentation of scenes which might, ordinarily, be thought objectionable:

"Nearly a week has passed before I have had one moment to tell you how much and how deeply I felt and enjoyed the perfect picture from the Edison studio, 'The Stoning.' It surely will carry a lesson to hundreds of people—harsh fathers, thoughtless mothers, young, foolish, untaught girls—and more than that—show evil men and unjust people what havoc can be made by their acts—no human being could see that film without being deeply and lastingly impressed.

"The simplicity in telling the tragedy made its tremendous strength. The cast is in perfect harmony, each lived his part. I don't remember ever having seen a story visualized which touched me so deeply. My heart ached for the dear little girl, and swelled with indignation against the cruelty of her neighbors. Please congratulate Mr. Plimpton.

"It is the story he told me long ago he wished to put before the public—it is done and it is perfect. Murder can be committed without hand or weapon, as is plainly shown. No guilty conscience will escape if there be one in an audience. Believing the film will have a long successful run and a reissue, and with thanks to each one who helped make it, I am most sincerely."



VIOLA DANA

"The Stoning" is from the story by James Oppenheim with the scenario and production by Charles Brabin. Besides Miss Dana, who played the little girl, Robert Conness, Helen Strickland and Charles Sutton were in the cast.

WEAK SPOTS IN A STRONG BUSINESS—X

Edwin Thanhouser, Back at the Head of a Producing Corporation After Three Years' Absence from the Field, Finds Foolish Expenditure a Prime Weakness of the Business—"Every Dollar Spent Should Show on the Screen," Is His Motto—Spend All That's Necessary, But Only That

EDWIN THANHOUSER is a man well fitted to make a comprehensive survey of the motion picture business. In November, 1908, he started the Thanhouser Film Corporation in New Rochelle. April 6, 1912, he sold out to C. J. Hite and associates and promised to stay out of the film industry for three years. Then he started on a leisurely trip around the world, moving on only when fancy dictated. This was brought to an end sooner than he expected by the outbreak of the European war.

When Mr. Thanhouser returned to America he spent several months giving the motion picture business a thorough looking over through eyes experienced by years of practical work as the head of one of the pioneer firms. Eventually he returned to the company which bears his name as president and general manager, but "that is another story," as Kipling would say.

The point of the tale is that Mr. Thanhouser, who knows the motion picture business from camera to projection machine, spent a long time sizing things up. So his estimate of business conditions as they are today carries considerable weight and comes from a man who knows.

Folly of Careless Expenditure

"The greatest weakness of motion picture producing firms, in my opinion," said Mr. Thanhouser, "is careless expenditure. That is to say—they spend money without getting proper returns. *Every dollar that is necessary to make a good picture should be spent on a production, but every dollar that is spent should show on the screen.*

"American producers have been too busy trying to out-do each other in the matter of getting stage plays and theatrical stars without stopping to see if the stars or plays were fitted for motion picture work. I have heard, and I can well imagine that the reports are true, of a producer buying a Broadway play simply because it had been produced on Broadway and was obtainable cheaply. He turned it over to his scenario department for adaptation and about a week later found that it was utterly unsuitable for motion pictures.

"He hadn't paid much for the play, but what he had spent was a total loss and the loss would have been greater if he had tried to go ahead and put it out as a picture whether or no.

"Any producer who spends money without getting any return is spending it foolishly and that is just what is happening right along. Naturally the producer who spends money foolishly puts himself in a position where he must get out of a picture more than it should have cost him to produce it. *It's hard enough as it is to get the legitimate cost of good pictures back without adding any foolish expenses.*

"This matter of foolish expenses creeps in through other channels than trying to lift plays and players from the speaking stage without regard for their suitability. Improper expenses occur through lax studio management.

"For instance, I know of one concern which started to produce features. Studio space was hired and the costumes for some big scenes were rented by the day. Those costumes were hired and permitted to lie around the studio for two weeks before they were used and for several days after they were used. And they were paid for by the day. The result was that the company paid for three weeks' use of the costumes and only used them for three days.

Good Shows Cost Money—Make Money

"But not one word of this must be construed as a diatribe against proper expenditure. My past experience as a practical showman taught me that *good shows get the money. To make good pictures the producer must spend money*—lavishly at times. The only thing is that he should get results for what he spends and not spend it foolishly.

"I have always made that my policy—the sensible expenditure of money. It showed results from the start. When I entered the motion picture business in November, 1908, the independent producers were indeed few in number compared to what they are today. David Horsley was making Nestor pictures. My friend Carl Laemmle was making Imp pictures. Kessel and Baumann were making pictures. My first picture was entitled "The Actor's Children." At that time there were no settled releasing channels open to independent producers. So I made prints of the picture and sent them out, on approval, to the exchanges handling independent films.

"Most of the exchanges returned the prints, saying they had their supply of films for that week, but would be glad to see my next release. "St. Elmo" came next. Every exchange to which I sent a print of "St. Elmo" bought it and many of them also ordered a print of "The Actor's Children." From that time on the sailing was easier.

"It seems to me that trade conditions in the motion picture business have suffered through the entry of many persons and concerns hitherto unacquainted with the business. Many of them don't know how to make pictures and use very poor judgment in the matter of players, plays and expenditures. Then they inaugurate a price-cutting campaign in the distributing end and make things bad all around. They make a picture which costs them twice as much as it ought to and try to market it at about half what they ought to get. Then they wonder why they don't make money and why the other producers, whom they affect by their price-cutting activities, grumble.

Unstable Ones Must Go

"These men and the concerns which they have formed are buying experience and that we all are helping them pay for it. The trouble is that in many cases the cost of experience is greater than they can pay and so I think the unstable members of the new companies will be weeded out. That will leave the business on a more solid footing for those who remain."

Fully to appreciate the strength of Mr. Thanhouser's words a little commentary on the man and his methods by another well-known producer, who started about the time Mr. Thanhouser did, may not be amiss.

"Mr. Thanhouser was a real showman," said the other. "When he was making pictures he spent more money and used better judgment than any other producer. He was first to recognize the value of established titles for his productions. Every other release of his was a well known subject. He gave the people what they wanted. He gave them their "East Lynnes," their "St. Elmos." He gave them plays and novels in picture form before anybody else did and he wasn't afraid to spend money. This was the policy that enabled him to make enough money in three years so that he could afford to sell out and retire, a comparatively rich man. Now that he is back in the business I feel that he will make his presence felt as an important factor very shortly."

These words, coming from a man whom recognized Mr. Thanhouser's ability through the stern experience of competition, and later through business association with him, mean something.

Mr. Thanhouser, on his return to the business, assumes control of a plant which has grown considerably. Under his direction the Thanhouser Film Corporation is making a two-reel drama, a single reel Princess comedy and a two reel installment of "The Twenty Million Dollar Mystery" a week and an extra single reel picture and an extra feature every five weeks.

BRADLET, ASSOCIATED WITH "NEWS," DEAD IN PHILADELPHIA

John M. Bradlet, for several months a member of the staff of MOTION PICTURE NEWS is dead. The end came suddenly at the Windson Hotel in Philadelphia.

Thus passes one of the "old guard" of the motion picture industry. Mr. Bradlet had spent the last fifteen years of his life working for the uplift and betterment of the business. As an exhibitor and as an editor he always worked, in a practical way, for the elevation of the art which meant so much to him and to which he gave his best years.

John M. Bradlet had a host of friends, real friends, in the business and, though a man who stuck to his ideals despite the cost, no enemies. He was known from coast to coast as a square, upright, conscientious and honorable man. He will long be remembered as a champion of the best in the motion picture industry, a fearless contender for the right at all times, with high ideals and honor and truth foremost and uppermost in all things.

Berst Completes Inspection of Three Selig Studios

Vice-President Satisfied with the Pacific Coast Organizations—Says That More Big Features Are to Be Made Than in the Past

J. A. BERST, vice-president and general manager of the Selig Polyscope Company, has just completed his first official inspection of the three Selig studios on the Pacific coast.

As a result, Mr. Berst states that more features are to be made than in the past, and new stars are to be engaged.

"Not only will we put out even more pretentious features than in the past, but Selig strength in all releases will be made greater. We are after more quality and will attain it," he declared. "The remarkable facilities at hand at our coast studios are astonishing. I had no conception of the beauty and completeness of the Mission studio at Edendale or the locations, equipment and splendid acreage of the Selig Jungle-Zoo, which adjoins beautiful Eastlake Park.

"The Western studio at Glendale is also very complete. With such studios and a country round about which seems created for motion picture purposes, we certainly will be able to advance our products in every way."

No details of the plans of Mr. Selig and Mr. Berst for the immediate future were given, but indications are that the three Selig studios of the Pacific colony are going to become unusually busy places henceforward.

The Chicago studios of the Selig Company are also very active. In the past few months some elaborate pictureplays have been produced, among them being "A Texas Steer," "The Servant in the House," "Whom the Gods Would Destroy," "The Quarry," with the "Millionaire Baby" in course of screen production. Other than these great multiple reel features there are ready for release, "The Circular Staircase," "The Carpet from Bagdad," and "The Ne'er-Do-Well" is being carried to completion on the Pacific coast.

In order to accommodate the constantly increasing business of the Selig Company, an addition to the Chicago plant is being rushed to completion. This structure will accommodate the developing and printing department, et cetera.

The Chicago stock company has been added to and such versatile stars as Harry Mestayer, John Charles, Grace Darmond and others are assuming leading roles in Selig spectacular specials. Irene Wallace, Harold Howard and other well-known artists have been added to the Pacific coast stock companies.

The million dollar Jungle Zoo at Los Angeles will be formally opened in the near future. A special train of Pullmans to be called "The Selig Movie Special," will carry motion picture exhibitors, newspapermen and other friends of the Selig Company to the coast.

William N. Selig, president of the Selig Company, expects to leave soon for Los Angeles, where he will personally superintend the final artistic touches to be put on this beautiful institution, which is said to house the finest privately owned collection of wild animals in the world. The zoo is a city landmark.

Colonel Selig put over another of his shrewd business moves when he engaged Mr. Berst and his assistant, Herbert C. Hoagland, to help guide the destinies of the Selig company. Mr. Selig needed rest and relaxation after years of arduous labor which has resulted in building up the Selig Polyscope Company to one of the most important and artistic enterprises in the world, and he secured the best men in Filmland to aid him in its future management.

New offices of the Selig company will be opened in the Garland building, Chicago, Ill., early in April. Particulars will be forthcoming later.

They will be commodious and convenient and much larger than the executive offices now occupied.

Four General Film Companies to Book Own Features

While Lubin, Vitagraph, Essanay and Selig Have Decided on This Arrangement They Will Continue to Release Program Pictures Through General

DEFINITE announcement comes from the Lubin Manufacturing Company of Philadelphia, through Ira M. Lowry, general manager, that this company will release its big, special feature productions direct to exhibitors.

This announcement follows close upon the heels of a similar announcement by the Vitagraph Company of America and is seconded by a well supported rumor that the Essanay Film Manufacturing Company and the Selig Polyscope Company will follow suit. However, all these companies will continue to distribute their program pictures through the General Film Company as heretofore.

Officers on the seventh floor of the Mecca building, 1600 Broadway, at Forty-eighth street, New York City, have been leased by Vitagraph and Lubin and will be ready for occupancy in about four weeks. At the same time distributing offices will be opened in other large cities.

The Lubin Company has a number of important productions, in which distinguished stars are featured, ready for release as soon as distributing plans are arranged in detail.

Among these are "Eagle's Nest," by Edwin Arden, in which Arden and Romaine Fielding are featured; "The Sporting Duchess," Cecil Raleigh's comedy drama with Rose Coghlan and Ethel Clayton and supported by George Soule Spencer; "The Valley of Lost Hope," a spectacular drama by Shannon Fife in which Romaine Fielding is featured; "The District Attorney," Charles Klein and Harrison Grey Fiske's well known drama, with George Soule Spencer and Dorothy Bernard; "The College Widow," George Ade's sparkling comedy, featuring Ethel Clayton and George Soule Spencer; "The Evangelist," Sir Henry Arthur Jones's powerful drama in which Gladys Hanson is starred, supported by George Soule Spencer, and "The Climbers," by Clyde Fitch, in which Gladys Hanson will be featured and supported by an all star cast of Lubin players.

Among the other big features now in the making or shortly to be produced are "The Light Eternal," by M. V. Merle; "Mrs. Dane's Defense," by Henry Arthur Jones; "The Great Divide," by William Vaughn Moddy; "The Woman in the Case"; "The Truth"; "Captain Jinks," by Clyde Fitch, and a number of other famous plays.

Pathe "News" Scores Two Scoops on Live Events

Camera Men of the Company Get First Pictures of German Cruiser at Newport News and the Launching of the Battleship Pennsylvania

NEWPORT NEWS has been living up to its name lately, for several important news events have "broken" there which have enabled the Pathé News to score two scoops over its rivals.

No single event for some time has attracted the same amount of attention in the daily press as has the unexpected arrival at the Virginia port of the German cruiser Eitel Friedrich with 300 prisoners aboard, among whom were a number of Americans, the crew of the Americal vessel William P. Frye.

Almost before the newspapers had printed the story Pathé cameramen had clamberd aboard and were photographing everything in sight, including Capt. Kiehne of the ill-fated Frye. These pictures were shown on the Saturday of that week—two days ahead of the closest competitor.

Another scoop of the Pathe News was the launching of the greatest American battleship, the Pennsylvania. This took place at Newport News at noon on Tuesday, March 16, 500 miles from New York. Two Pathé cameramen whose positions had been carefully chosen days in advance, took the pictures.

Just as soon as the ceremony was over the camera men were speeding to New York where they arrived at one o'clock. They were met by a motor car and their negatives taken straight to the Pathé factory in Jersey City, where a staff of developers were waiting. By four o'clock in the morning the negatives were dry, and the processes of cutting, making titles and printing under way. To save valuable time the launching pictures were printed on Pathé non-inflammable stock so that they could be sent by mail as first class matter. The films were then rushed to the general post office in New York by special automobile, and there mailed to all Pathé exchanges throughout the country.

CAMERA HEAD OF VITAGRAPH BACK

Walter Arthur, the head of the Vitagraph camera department, has assumed his place at the studio after a long siege of illness.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

PERSONAL ATTENTION GETS RESULTS

ONE of the elite residence houses is the Washington under the proprietorship of A. H. Brown and the house management of Robert A. Babbitt, in Washington, D. C. With a capacity of 350, attractive exterior and interior decorations this house ranks among the first in the resident section to impose a ten-cent show and get the patronage.

Situated among the homes of the members of Congress, the Washington has a clientele of such families, many of whom are nightly visitors.

"It is personality that counts in the motion picture theatre business," commented Mr. Brown, "personal attention to your house, personal contact with your patrons, and an adherence to their personal wishes.

"Your truest critics and censors are your own spectators. Secure their confidences and make them realize that you are running your theatre for them and they will assist you more in conducting your own business than the manufacturer or the exchange or even yourself.

"In the spirit of good fellowship, they will give you many a valuable and timely hint for your improvement."

Mr. Brown has his week's program so scheduled with big features, double-reelers and single reels as to appeal to all desires, and even the wishes of the children. Refinement is the keynote in the selection of pictures.

YOUR PROGRAM CAN BE A MONEY MAKER

TOO little attention is paid by exhibitors to the program as a source of revenue. The sooner the majority realizes that it can be made a gold mine the more satisfactory will the program situation be. Many managers complain that programs have proved a fixed charge, eating heavily into their receipts.

This should not be the case. The program should and can be made a good source of income. Many managers have worked out this problem for themselves and found the right solution. The program is now a source of profit, and does not put figures on the wrong side of the ledger.

As an instance of this successful situation, the case of the Strand theatre, New York, stands out as a bright and shining light. The management of this, the largest and most important motion picture house in the country, is now issuing a fourteen-page program full of advertising from large firms in practically all lines of business.

An idea of the range of trade represented may be obtained from the following concerns: Storage warehouses, steam laundries, electro-medical institute, tailoring establishments, high class restaurants, jewelers, drygoods stores, musical instrument dealers, picture framing shops and camera stores. This by no means exhausts the list, but these few will give one an idea of the possibilities of the program.

In smaller centers, where the personal relations of the exhibitor and the merchants are closer, the chances of keeping a program filled with a large amount of diversified advertising should be greater.

There is an advantage in the maintenance of a program carrying considerable advertising which should not be lost sight of. The exhibitor can please his patrons by an appeal to their artistic sense. A program printed on a fine quality of paper and prepared with the purpose of giving an audience something considered good enough to keep as a souvenir is good business policy. Anything a person will take home acts as a constant reminder in favor of the theatre realizing the importance of this fact.

Make sure that you give your audience the best pictures, be sure to use the right kind of posters and other forms of effective advertising—but remember that in your program you have a medium which can also be made a strong business getter for yourself if it proves a business getter for the merchants in your vicinity.

LIVE WIRES IN OMAHA

MANAGER HARRY W. COWDUROY, of the Elite No. 2 motion picture theatre at Omaha, Neb., co-operated with the juvenile officers and charity workers one evening last week and entertained 500 boys from the social settlements of the city at a free show. He had secured films that would be specially interesting to the youngsters. He gained considerable favorable publicity and established himself firmly in the hearts of many future patrons.

Manager Adkins, of the Besse theatre in South Omaha, Neb., made a live-wire hit by showing the photoplay, "The Life of Our Savior," as a special Lenten attraction. He widely advertised it and gained considerable free publicity through the newspapers. Timely subjects such as that are a specialty of his, and he says they pay big returns.

MIDNIGHT MATINEE IS A SUCCESS

IN Missoula, Mont., they started a midnight matinee at the Empress theatre that created more discussion than anything that has happened in that city in many a day. Ray Bagley, manager of the Empress, is the one who is responsible for the innovation. When the directors of the Missoula Amusement Company, who control the Empress theatre, were told that there was to be such a thing as a midnight matinee, they thought that their manager had gotten softening of the brain.

He maintained that the reason people went home Saturday nights was because there was nothing else for them to do. They packed the Empress with the midnight matinee to see the World Film feature Lew Fields in "Old Dutch," and the midnight matinee on Saturday nights is bound to become a permanent feature.

WOMAN MANAGER SEES THINGS THAT ESCAPE THE MEN

MRS. H. C. GIVEN has assumed the management of the Regent, Washington, D. C., one of the pretty resident houses that is offering an excellent ten-cent program. A feature forms a part of the daily program supplemented with single reels, including a comedy.

Though working against odds, Mrs. Given is building up a house that is worthy of the best patronage. "Woman-like, I am very particular about the films for the Regent," remarked Mrs. Given. "More than this, I am very particular about the cleanliness, sanitation and conduct of my house. Details of comfort will always appeal to a woman manager, where a man might overlook them. The big points will demand attention themselves."

ANNUAL PASSES FOR GUESSING CONTEST

TEN annual passes to all of its houses were the prizes hung up by the Fichtenberg enterprises in New Orleans during the "Black Box" contest. During the run of the film a tiny black box was handed patrons, in which was one word.

At the end of the fifteenth week the theatre-goer is invited to patch the different words together and form the correct sentence. As many sentences can be formed from the fifteen words, only those with facsimiles of the sentence to be flashed on the screen of the Plaza Theatre at the end of the fifteen weeks will be awarded the prizes.

METRO PROGRAM FILLED UNTIL JULY

The Metro Pictures Corporation, distributing medium for manufacturers, among which are the Popular Plays and Players Company and B. A. Rolfe, now have under contract, option and advisement, sufficient



OLGA PETROVA

screen material, original and adaptations, to fill the program until July.

The stars already under contract include Orrin Johnson, Adelaide Thurston, Thomas Jefferson, Jane Grey, Olive Wyndham, Helen Case, S. Miller Kent, Edmund Breese, Lionel Barrymore, the eminent star, William Faversham and Olga Petrova.

The first release of the Metro corporation occurred this week when Orrin Johnson in "Satan Sanderson," a B. A. Rolfe production, was given its initial showing in thirty different cities.

Next Monday The Popular Plays and Players Company releases "The Shadows of a Great City" with Adelaide Thurston and Thomas Jefferson, and the following Monday Olga Petrova in "The Heart of a Painted Woman" will be sent forth.

This constitutes a great variety of subjects and diversity of stars and themes and should more than please the exhibitors who keep calling for variety.

Colonial Comedies Are Now on Program of United

Company Enlarges Its Studio, Which Is Under the Guidance of T. Hayes Hunter—Uncle Dudley Series Scheduled for Immediate Release

NEGOTIATIONS which have been carried on for some time between the United Motion Picture Producers, who supply the program for the United Film Service, and the Colonial Motion Picture Corporation, have resulted in the signing of contracts which will place the Colonial comedies on the weekly program presented by the United.

The Colonial, which started its career as a producing company by screening an elaborate dramatization of Sir Gilbert Parker's novel "The Seats of the Mighty" as a large spectacular feature, has remodeled its spacious studio at 226 West Thirty-fifth street, New York, and engaged a stock company of well-known players for the purpose of staging high-class comedies.

T. Hayes Hunter, formerly of Majestic, Imp and Biograph fame, and also remembered as producer for Klaw & Erlanger, Cohan & Harris and other leading theatrical producers, is head producer for the Colonial, while Charles France, equally known in the field of motion picture directors, is in charge of the Colonial comedy players.

Several comedies to be known as the Uncle Dudley series have already been completed by the Colonial, and will be scheduled for immediate release on the United program under the brand name Cameo.

Harry Kelley, too well known to theatrical audiences to need any introduction, heads the Cameo comedians and is surrounded by a strong company, including Millicent Evans, Dan Mason, Eddie and May Abbey. The Author of the Uncle Dudley series is A. Van Buren Powell, who is also the head of the Colonial's scenario department.

By adding the Cameo comedies to their program the United Film Service has taken another important step toward making comedy an unusually strong feature of their output.

The Heinie and Louie comedies, featuring James Aubrey and Walter Kendig under the Starlight brand, the Superba comedies staged by Joseph A. Golden with Charles De Forrest in the leading roles, and the Luna comedies featuring Dot Farley, are all regularly released on the United at the present writing.

Selig Begins Releasing Athletic Series April 5

First Reel Shows Bicycler Egg, Billiard Championship Between Cutler and Japanese Player, and Wrestling Match Between Roller and Dalkus

THE Selig company has started a decided innovation in motion pictures with its athletic series, which will be released every Monday, starting with April 5. It is their aim to supply in each reel several interesting contests participated in by expert wrestlers, runners, bicycle riders, physical culture exponents, billiard players, et cetera.

The first release of this series proves the great entertainment possibilities that lie in athletic contests for motion pictures. The reel is divided into three parts

First—Oscar Egg, winner of the six-day bicycle race at Chicago, breaking the world's indoor record by riding a mile in 1.44. Egg is a Swiss, and has an international reputation as a bicycle rider. He rides upon rollers directly in front of the camera with dials to indicate both the distance traveled and the time in plain view.

Second—Championship billiard match between Koji Yomada, the Japanese billiard champion, and Albert Cutler, of Boston, the Yankee champion. These two players are conceded by experts to be among the greatest exponents of the game now before the public. Excellent photography brings out every shot.

Third — Heavyweight championship wrestling match to a finish, between Dr. B. F. Roller, of Seattle, and Frank Dalkus, the Lithuanian champion. Roller enjoys an international reputation, having won contests in practically every city in Europe, as well as in America.

Dalkus won the heavyweight championship of Finland, before his arrival in America, and since then has shown himself to be a capable wrestler who will improve with experience.

"The Eternal City," Famous Players, Opens Astor

Broadway Theatre to Be Given Over to Features Beginning April 12—Admission Prices Range from Twenty-five Cents to One Dollar

"THE ETERNAL CITY," the Famous Players Film Company's motion picture version of Hall Caine's novel, will open at the Astor Theatre, New York City, on Monday, April 12, when "Hello Broadway," the current attraction, concludes its run

"The Eternal City" is considered one of the most pretentious and artistic features ever made by an American producing company Edwin S. Porter and Hugh Ford took a company, which included Pauline Frederick, to Rome and to England for the exterior scenes and many of the interiors. The admission prices will be twenty-five and fifty cents with a few seats at a dollar.

The deal for the metropolitan opening was arranged through the Select Film Booking Agency, of which Al Litchman is general manager, with offices in the Times building. This company will handle "The Eternal City" and the more expensive and pretentious Famous Players productions before they are turned over to Paramount Pictures Corporation.

"The Eternal City" is now having a successful run at the Chestnut Street Opera House, Philadelphia, where it opened about six weeks ago.

STELLA HAMMERSTEIN WITH FOX

Stella Hammerstein, who will be recalled as having created the character of Vice in "Everywoman" and who more recently starred in vaudeville in a playlet which she wrote, produced and booked, "Getting the Goods," has joined the ranks of the Fox Film Corporation.

Miss Hammerstein is the first of that famous theatrical family to yield to the lure of the screen and it is understood that some stormy sessions with papa Oscar preceded her first plunge into the screen drama.

Miss Hammerstein appears in an important part in the Fox Film Corporation's production of "Anna Karenina," Count Leo Tolstoi's play, which will be released shortly.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, March 29.

DIRECTOR REGINALD BARKER last week played the role of a judge of a baby show in real life for a scene in "The Reward." Advertisements of "Fifty Babies Wanted" were carried in newspapers, and proud mothers flocked to the New York Motion Picture Company's studio and made life a real task for Mr. Barker for one day.

William S. Hart has just completed filming "The Darkening Trail," a four-reel subject for the Mutual Master Pictures program. Mr. Hart also plays the star part in this production, appearing as an Alaskan miner. The story is one of love, revenge and justice of the men of the Far North, showing there is no place for the unfaithful man, not even in the far corners of the world.

The filming of "Rumpellstiltskin," an adaptation in four parts from Grimm's Fairy Tales, which was taken up months ago by Raymond B. West at the New York studios and finished with the exception of several reels, is now being completed for release on the Mutual program

A story of the sea, "The Shoal Light," in two reels, was a Kay-Bee Domino or Broncho subject being made last week. The story pertains to the romance of a young sea captain who saves a girl from drowning and later is saved from shipwreck by the girl flashing signals from the lighthouse.

Walter Edwards, the Inceville actor-director, appeared in a dual role last week in a slum-life picture entitled "The Human Octopus." Mr. Edwards is supported by Howard Hickman, as the reporter, and Clara Williams as the daughter with whom the reporter is in love. All of the exterior scenes for this were made in the slums in and about the Chinatown district of Los Angeles.

Rhea Mitchell is being featured in a Western story, "The Operator at Big Sandy," she appearing as Nell Oakley, who is forced to leave home because her father insists that she shall marry to satisfy his gambling debt. The operator befriends the girl; she learns to use the key, and later is instrumental in protecting the man who befriended her.

Two Weeks' U City Celebration

It has taken fully two weeks for the Universalites to complete their celebration of moving to the new city, but now all companies are at work and there promises to be new records made in the matter of production, both as to quality and quantity.

The animal quarters of Universal City were almost deserted last week as a result of the "Under the Crescent" and "Black Box" series companies both going to near Oxnard, California, to make desert stuff. The two companies went in a special train and took with them all the horses and the six Universal camels. They both expect to remain on the desert about two weeks.

Joker company No. 1 went to San Diego last week, where they made a number of comedies in and about the exposition grounds.

The Rex Brand company is home from spending two weeks at Calabasas, where the two-reel subject, "The Prophet of the Hills," was filmed. In this Mark Robbins is featured.

George Collins, general manager of Groman Feature Films, Inc., which company is conducting Filmland on the Zone at the San Francisco Exposition, spent a portion of last week at Universal City. He reported to President Carl Laemmle that the average daily attendance at Filmland, where Universal pictures are shown exclusively, was about two thousand.

The first hot days of spring have caused several of the Universalites to be afflicted with the baseball fever and plans are now being made for the formation of a film league, each team to play at least one game a week. It is planned that there shall be eight teams, representing Los Angeles studios and those of the immediate vicinity.

Billy Riter, of the 101 Bison company, was selected captain of the U team and Lee Lawson, technical director of the city, was named as manager. Harry Hoff, late southpaw artist of the Oakland Pacific Coast League, will do the twirling for this team, and Lee Moran has been assigned the post of shortstop.

One of the features of the entertainment afforded the film exchange and exhibitor visitors at Universal City was the showing of the six-reel subject, "The Campbells Are Coming," which has just been completed. This carries a story of the Sepoy rebellion, and a number of big scenes are those depicting the Battle of Lucknow. The film men who crowded the Universal City theatre to see this picture were extremely complimentary and declared the battle scenes to be the most remarkable shown on a screen.

Show "Campbells Are Coming"

So well were the thousand men used that as they march away the line extends as far as the eye can see. Those viewing the picture believed the great armies now massed in Europe must have been used for these scenes.

The wonders of Universal City are to be shown to the world in an Al Christie Nestor comedy, entitled "A Day at Universal City," which not only shows the many improvements there but gives a very enlightening presentation of how motion pictures are made.

The subject begins with the arrival of the Nestor players, Director Christie, Lee Moran, Eddie Lyons and Victoria Forde. Christie first secures a script from the scenario department, calls on the general manager and consults the script for "Getting a Square Meal."

This decided upon, the director and company read it through, costumes are select-



OLD ENGLISH STREET FOR "ENOCH ARDEN" AT RELIANCE-MAJESTIC STUDIOS IN LOS ANGELES

ed and the sets are ordered. While the stage hands are paving the way for the interiors, the players are making up. Then the real photoplay of the picture is filmed. The process of developing, printing, cutting and projecting is shown, and finally the film is turned over, a finished product.

In addition to this subject, the Nestor companies have completed "Two Hearts and the Ship," "Her Friend the Milkman," and "Eddie's Awful Predicament," all made under the direction of Eddie Lyons, and "His Nobs, the Duke," produced by Al E Christie.

U Animals in Bison Picture

The Henry McRae 101 Bison Company has been using the U animals for the past two weeks in the making of "The War of the Wild," being the story of the adventures of an American circus man, Rex D. Rosella, and his daughter, taken by Marie Walcamp, together with a trainer, Sherman Bainbridge, in Africa, where they meet an English hunter, taken by Wellington Playter.

Robert Z. Leonard has written and is now producing an unusual story dealing with hypnotism. Ella Hall plays the part of a girl under the influence of the hypnotist, a doctor, placed in charge of the physician by her father, who feared she was mentally unbalanced.

The doctor, finding her a very susceptible subject, desires to retain her, and by his power induces her to kill her father with a paperknife. The girl's sweetheart, an attorney, learns of this and with the aid of detectives and scientists is able to solve the mystery of the murder.

The Big U company is making "The Taming of Bess," a pastoral drama of one



MARGARET THOMPSON

reel, in which Doris Pawn plays the name part.

This company has just finished the making of "The Sagebrush Girl," also of one reel, from scenario by Earl Hewitt. This is of a Western type and depicts life on the frontier. Mining scenes of the early days form an interesting part of this subject, and unusual luck in a gambling hall brings about a happy climax.

Jack Kerrigan is featured in a two-reel subject, "The Venial Sin," from a scenario by W. M. Caldwell, in which Kerrigan appears as an artist. The scenes depict life and conditions in the Latin quarter of Paris.

Strong Immigrant Play

"The Jew" is the title of a scenario by James Dayton being filmed for the Laemmle brand. It pictures the arrival of immigrants, their battle against odds in a strange land, and affords an excellent opportunity for characterization. The temptations that befall foreign girls in this



DOLLY SCOTT

country are shown and the unscrupulous acts of tradesmen depicted.

"Nabbed" is a two-part police story just completed by the Francis Ford-Grace Cunard company. This shows the battle of the new chief of police to enforce the redlight abatement act. In this sixteen members of the Metropolitan Squad of the Los Angeles Police Department took part, serving without pay; the only remuneration received was their lunches.

A one-reel comedy for Joker brand, "No Soup," featuring Ernest Shields, Jane Bernaude and Queenie Rosson, is being made this week. Roy McCray has been selected as director of this company to succeed Archer McMackin, who is now with the American Company at Santa Barbara.

The B. A. Rolfe players were aided last week in the filming of a fire that destroyed a shirtwaist factory, by thirty-five Los Angeles mounted police, two fire companies and one hundred and twenty-five other extra people, for scenes in the photoplay of the Harrison Gray Fiske drama, "The High Road," featuring Valli Valli.

Karger in Los Angeles

The Rolfe players, producing "Cora," took possession of the Republic theatre Thursday evening and there made a number of scenes, using the audience for "props."

Max Karger, general manager of the B. A. Rolfe Photoplay, Inc., arrived in Los Angeles last week for an extended stay with B. A. Rolfe. He brought the news that the third Rolfe company is now at work, a studio in New York having been leased and Edwin Middleton placed in charge of production of five-reel subjects featuring Olive Wyndham and Lionel Barrymore.

"F-F-F" is soon to be used as a trademark for Figman Feature Films, to be produced by the company of the same name now being formed by Max Figman, star of Lasky and Masterpiece productions. This company, according to Mr. Figman, will begin the production of plays in which he has appeared on the speaking stage and adaptations from well-known popular books, within the next few weeks.

J. A. Berst, general manager of the Selig Polyscope Company, has been in Los Angeles for a stay of several weeks and may remain until after the opening of the Selig Jungle Zoo on April 21.

A Majestic company, headed by Jack Conway, playing the name role in the adaptation from the Richard Harding Davis story, "Captain Macklin," is spending several days at San Diego, where



FREDERICK LEWIS (California)

scenes depicting revolutions of Latin America are being filmed. This subject will be of four reels and is for release as a Mutual Master-picture.

Director William Christy Cabanne is now engaged in filming "The Absentee," a Majestic feature featuring Robert Edeson. This story called for some big scenes of the nature of strike riots, and Cabanne now tells the story that Edeson forgot that he was an actor in one scene and went in to clean up the bunch.

The script called for the leading actor to be beaten back by the mob, and consequently the scene had to be retaken. This subject is of a psychological nature and is in four parts; it has a prologue of an allegorical nature.

Edeson here appears as Power, the absentee, and this character is surrounded by Might, Evil, Ambition, Contentment, Innocence, Justice, Happiness, Age, Van-

GLIMPSES IN AND ABOUT THE AMERICAN FILM MANUFACTURING COMPANY'S STUDIOS, SANTA BARBARA, CAL.





ity and Foil. The story was written by Frank E. Woods and Mr. Cabanne.

Jefferson in "Fencing Master"

Thomas Jefferson is now being featured in the name part of the two-reel Majestic subject, "The Fencing Master." The locale of the story is in Paris, which made necessary the building of a number of very expensive sets. An exceptionally strong cast has been selected for this subject.

"Sheriff" Arthur Mackley is producing for the Reliance release a two-reel photoplay, "God is Love." This is the story of a young wife who neglects her home for society, which brings about a separation in the family. The child of the couple being lost adds misery to both, and her recovery, brought about by a series of coincidents, marks a happy climax when the couple are reunited.

A two-reel Reliance railroad melodrama, "Station Content" has a very realistic scene as a result of a number of cars being purchased and blow to pieces by dynamite.

Charles Clary is being featured as Lord Strathmore, a powerful and wealthy man with few friends, in "Strathmore; or, Wrought by His Own Hand," adapted from the English novel by the same name. The subject is being filmed in three reels as a Majestic release, from scenario prepared by Chester Withey. Mr. Clary is supported by Francelia Billington, Irene Hunt and Wilbur Higby.

"The Light in the Window" is a one-reel Reliance photoplay dealing with country life and hinges about a wealthy father failing to supply his son with spending money and clothes, and brings out the desire of youths for pleasures their acquaintainces may enjoy.

"The Highbinders," a drama of San Francisco's Chinatown before the fire, has just been completed in two parts at the Majestic-Reliance studio. The main theme of this deals with the intermarriage between members of the Caucasian and Mongolian races. In this Billie West appears, first as a beautiful young daughter and later as an old hag. Signa Auen is the daughter of a Chinese merchant, and Walter Long a brutal Irish saloonkeeper. A number of local Chinese will play in the subject.

Director R. A. Walsh is filming "A Man for All That" for Majestic release. The theme of this deals with a released convict who refrains from wedding the woman he comes to love because he fears he will stain her name. Later, by a chain of circumstances, his name is cleared and he weds the girl.

Spring tales are rife at the Keystone studio. Syd Chaplin and Charlie Avery are home from spending two weeks at Catalina, where they made two one-reel subjects, with a story that they broke the season's record for total weight of fish caught in one day.

Chester Conklin, formerly a circus clown, has to watch his step every time he hears a band play.

New Faces at Keystone Studios

Among the new faces to be seen at the Keystone are: Polly Moran, English comedienne, who united with the Mack Sennett forces following a tour over the Orpheum circuit; Harry Brooks, a vaudevillian who closed his work on the Orpheum circuit here, is also doing it before the camera.

"The Trials of an Auto Shopper" may be expected in Keystone films soon, for Hampton Del Ruth, scenario director, has been pestered for the past two weeks through the mails, over the phones and personally, all because he strolled into a local auto agency and told the man he considered buying a car.

The members of the Kriterion Producing Company at Santa Barbara Monday celebrated the first release of the Kriterion program in California by a dance on the stage of the Santa Barbara Motion Picture Company plant. On this day subjects on this program were first shown in Los Angeles, San Diego, Santa Barbara, Long Beach, Pasadena, Oak Park and other cities. The film people at Santa Barbara attended the production at the Argus theatre in a body and then went to the studio where the dance began.

Maybelle Heikes Justice, the Long Island builder of scenarios, while paying a visit to the West Coast expositions, is spending several days of this week at the Selig Jungle Zoo, where the first of the series of one-reel comedies, "Chronicles of Bloom Center," prepared by Miss Justice and William Lord Wright, is being filmed.

The cast for this series will appear in all numbers and includes William Hutchinson as Constable Plum, John Lancaster as Ezra Pash, Ralph McComas as Jenny West, the reporter, Irene Wallace as Margaret Tate, Martha Mattox as Selina Tubbs, Lyllian Brown Leighton as Mrs. Plum, and Lee Morris as Phil Pickle.

New War Armament in Drama

While the company producing "The Hideous God, War," a three-reel subject, with W. H. Stowell, C. C. Holland and Lyllian Brown Leighton, were waiting for sets to be made, work was taken up on filming a one-reel subject by W. C. Clifton, entitled "A Soldier of Fortune."

This is a romantic melodrama written about two imaginary principalities, the kingdom of Etruria and the empire of Basmark. Some recently invented instruments of war will be introduced in this subject. This company will next take up the filming of "The White Witch," in which Bessie Eyton will be featured.

The fourth Selig company is preparing the filming of a one-reel animal picture, "The Hand of Mahawee." William Stowell will appear as Mahawee, an Indian bandit. Exteriors will represent India jungle scenes.

A farewell dinner was given James Kirkwood Monday evening, by Mary Pickford and Al Kaufman, manager of the Famous Players studio, at the Los Angeles Athletic Club. The guest of honor was introduced as a parasite from the Irish bog by W. E. Wing, who served as toastmaster, and during the dinner the waiter made numerous mistakes.

The cocktails proved to be worthless; fruit was served Kirkwood before it was cut and he was not supplied with tools; the oysters were all closed and in this instance in the whole shell. The dinner course consisted of corned beef and cabbage. Altogether, it was not a real sumptuous meal.

Among the guests were Allen Dwan, Gertrude Robinson, Owen Moore, Donald Crisp, Dorothy Gish and others. Since coming to the West Coast Mr. Kirkwood has completed two Mary Pickford subjects. Neither title has been announced.

Allen Dwan is now filming "Mayblossom," from the Belasco speaking stage success, with Gertrude Robinson, Donald Crisp and Marshal Neiland in the leading parts. This subject will in all probabliity be finished within the next two weeks, and the Famous Players company expect

to return East within the next five weeks. They will return to Los Angeles in the fall and make this a permanent producing place.

American Company Completes 4 Reels

A special feature company of the American studio at Santa Barbara spent several days in Los Angeles last week making scenes for a four-reel subject now nearing completion. Harry Pollard is in charge of the direction of this subject, which features Marguerita Fisher and Joseph Singleton.

Jacques Jaccard, who recently joined the American forces, is now progressing with the production of the thirty-episode serial, "The Diamond from the Sky." The first episode, consisting of three reels, has been completed and by the end of the week the second episode of two reels will be on the way to New York.

May Allison, late of the Lasky stock company, has been engaged as leading woman for this company, and the male leads are played by William Russell and Irving Cummings. The camera work is in charge of George Hill, late of Bosworth, who filmed the vision scenes for "Hypocrites."

An out of the ordinary single-reel subject is being made at the Majestic studio entitled "A Story of a Story." The scenario is by Russell E. Smith, and the picture will show the dream of an author after completing a book which was true to life but one he feared to put on the market because of its character. The dream causes the author to burn the story. Eugene Pallette appears as the author and Miriam Cooper as the daughter.

Nick Cogley is a new director at the Reliance studio, his initial effort being "Rose Leaves," a single-reel subject written by J. A. Saxon. Virginia Kirtley, recently of American Beauty brand, Lucile Young and Ray Myers appear in the cast. One of the beautiful California rose groves serves as exterior scenes. Mr. Cogley has been with the Keystone company for the past three years.

Number 21 of the "Bill, the Office Boy" series, entitled "Ethel's New Dress," was made last week. In this the absence of the very conspicuous gown of the past twenty subjects of this series is very noticeable, as Ethel of the film discards the stripes when she is invited to a reception for a countess; but the countess fails to put in an appearance and Ethel plays the part of her ladyship.

"The Come-Back," an adaptation from a story of the same name in a recent issue of a popular magazine, is being filmed for Majestic two-reel release by R. A. Walsh and players. In the cast are Billie West and Ralph Lewis.

"HYPOCRITES" BREAKS RECORDS IN CRESCENT CITY

Special to Motion Picture News

New Orleans, March 28.

"Hypocrites," the Bosworth feature attraction at Pearce's Tudor Theatre last week, met with the approbation of men and women in New Orleans. All previous records for attendance in one week at the Canal street showhouse were broken.

J. E. Pearce, general manager of the Pearce interests, said Tuesday, that never before in the history of motion pictures in the Crescent City has a picture met with greater popularity than has the screen production of Lois Weber's most famous story. Efforts were made by the Pearce management to secure the several reels for a longer stay, but this was found impossible, owing to the great demand all over the United States for the Bosworth feature.

JACK TUCKER JOINS LUBIN AS A STAR COMEDIAN

Jack Tucker, comedian, writer and artist and a member of the famous vaudeville team of Williams and Tucker, has joined the Lubin players and has gone to the Lubin Southern studio at Jacksonville, Fla., where he will be featured in a number of his own comedies.

Tucker will long be remembered as the creator of the slang classics "Skinney's Finish" and "Driftwood," two playlets that were enormously popular in vaudeville.

SANGER AND JORDAN GET RIGHTS TO 400 SUCCESSES

Sanger and Jordan on behalf of the Authors Film Company announce that they have closed a deal through their foreign connections, whereby they have advanced about $35,000 for the foreign rights to over four hundred well-known successes, the American and Canadian rights to which they already control.

Popular Favorites Join Kriterion Studios on Coast

Elsie Cort Working with Director Davis—Joe Massey, Known for Eighteen Years on the "Legitimate" Stage, and Veronica Larkin Also with Forces

ELSIE CORT, now with Director J. Davis at the Santa Barbara Motion Picture Company, releasing on the Kriterion program, is one of the cleverest screen stars in the business.

Before joining A. M. Kennedy's forces, Miss Cort played the lead opposite to Jack Kerrigan in "Smouldering Fires." Her work has received favorable comment and Mr. Kennedy lost no time in adding her to the Kriterion releases. Miss Cort is an athletic girl and rides, rows and holds the record for the Ladies' Handball Championship of the Southland.

Joe Massey, for eighteen years an actor on the legitimate stage, is now working with the Santa Barbara Motion Picture Company under the direction of William Robert (Bob) Daly in the support of Fritizi Brunette and Edward Alexander.

As a juvenile actor, Mr. Massey has no equal. His long and varied experience with Murray and Mack, the Cook-Church stock company and the Baldwin-Melville stock places him in the front rank as a juvenile, and his work with the Santa Barbara Company will be another strong link in the chain that holds the Kriterion program.

Another popular film favorite has joined the ranks of the companies releasing for the Kriterion program. The latest acquisition is Veronica Larkin, who recently arrived in Los Angeles from New York. Miss Larkin, during the last three years, has been appearing with Lubin and with the Imp, playing with King Baggot and appearing in most important roles.

Her home is in Philadelphia, where she has played with the Orpheum stock company, prior to her joining the ranks as a screen actress. Miss Larkin will be seen shortly in dramas to be produced at Santa Barbara for the Kriterion program under the direction of A. M. Kennedy, who is enthusiastic over Miss Larkin's work.

N. Y. Motion Signs Farnum, Warner and Woodruff

Contracts with Three Actors Completed the Same Day—Players Will Appear in Elaborate Multiples Under Ince Direction

Special to Motion Picture News

Los Angeles, March 29.

THOMAS H. INCE, in charge of production of the New York Motion Picture Corporation studios, has made contracts with Dustin Farnum, H. B. Warner and Henry Woodruff to appear in elaborate multiple reel subjects to be made for the Mutual Master-Pictures.

All three contracts were consummated in one day, and after it was all said and done, the producer of the motion picture village by the sea considered it the biggest day's work he had ever accomplished. The directors who assist Mr. Ince in his production are all up stage, to use the studio vernacular, at the prospect of directing these eminent men of the profession.

This is merely carrying out the plan adopted several months ago by Mr. Ince to engage prominent stars. The first was William S. Hart, then George Beban, and later Bessi Barriscale, who was co-star with Edward Connelly in "The Devil."

Others now at the studio are Louis J. Cody, Rhea Mitchell and Arthur Maud. The titles for coming productions which Messrs. Farnum, Warner and Woodruff will appear in have not as yet been announced.

Producer Ince is now engaged in cutting "The Sign of the Rose," and so far has succeeded in reducing it from 40,000 feet to 16,000. This production, which is to be a combination of the silent and spoken drama, will not have its premier showing until April 5, at Clune's Auditorium.

The picture and players presenting the thirty minutes closing scene were originally engaged for March 15, but the run of "The Birth of a Nation" has been so much greater than the anticipations of the managers that it was necessary to prolong the first engagement.

The Griffith marvel will complete its eighth week at Clune's 3,000 seat house on Saturday evening, April 3. Up until the first of this week seats were sold out for one week in advance.

AMONG THE EXCHANGES

HOLDERMAN IN CHARGE OF UNITED EXCHANGE IN NEW YORK

GENERAL MANAGER J. C. GRAHAM of the United Film Service has secured the services of W. F. Holderman, who has just taken up his duties as manager of the New York distributing office of the United program.

Fred Holderman is a pioneer of the film business, having been identified with different exchanges in Manhattan since the early days of motion picture history.

For several years he was connected with the Twenty-third street branch of the General Film Company, dating back to the Actography Company, of Seventeenth street, which was finally absorbed by the General. Mr. Holderman was transferred to Twenty-third street as a necessary part of the Actograph equipment and has been active in film circles from that address ever since.

His friends in the world of filmdom are legion and are vying with each other to wish him well in his new managerial capacity.

Jacques Spiegel, former manager of the United's New York exchange, is perfecting plans to establish an exchange business of his own, about which he will have an interesting announcement to make in the near future.

DUSTIN TO MANAGE PICTURE PLAYHOUSE IN ST. LOUIS

E. W. DUSTIN has resigned as manager of the Eclectic Film Exchange, which he opened at 3210 Locust street, St. Louis, a year ago, and has accepted the management of the Picture Playhouse Corporation's offices at 3431 Olive street.

Mr. Dustin is well known to the motion picture trade throughout the country, and for many years has been identified with amusement enterprises, and in theatrical circles generally. He is one of the few exchange managers who is familiar with all phases of the film business.

He has produced, directed and promoted motion picture enterprises of all kinds, and as an exhibitor was first to open a large theatre to an exclusive picture program. Dr. Dustin made a net profit of $55,000 in eighteen months for the owners of the Hopkins theatre in Louisville, Ky., with an all picture program.

AMONG QUAKER CITY EXCHANGES

THE Tri-State Star Feature Company, formerly in the Forrest building at Fourth and Walnut streets, Philadelphia, has removed its offices to 229 North Twelfth street, quite near to the recognized film district. W. R. Binns is president, and S. C. Simpson manager of the Tri-State.

J. W. Pierce, formerly manager of the Continental Feature Film Corporation, has accepted a position with the Famous Players Exchange and will represent the latter throughout the State.

Henry Bryan, who has recently become manager of the Metropolitan Booking Office at 1316 Vine street, has fitted up his place in fine style. He says business on the extra special "features" handled by his exchange such as "Cabiria," "The Jungle," etc., is eminently satisfactory. The Metropolitan is the Philadelphia branch of the New York All Star Film Rental Company. Mr. Bryan has just made arrangements with Catherine F. Carter to give in the near future a private screening of her high class educational and scientific subjects.

GALLAGHER OPENS OFFICE IN DETROIT

JOHN C. GALLAGHER, of Minneapolis, has opened a branch in Detroit of the Mid-West Feature Film Company, which he controls. The Detroit office is in charge of I. Schlank. It is located in the Goebel Building.

The Fox Film Corporation, of New York City, announces that it has opened Detroit offices at 407-408 Henry Smith Building to handle its Michigan business. A complete stock of film will be carried.

The office is under the management of Mayer B. Schlesinger, who has been associated in an important position with the Mark-Brock Amusement Company, of New York. He was also at one time manager of the Academy theatre in Buffalo. Mr. Schlesinger has been in the moving picture business for the past sixteen years.

The Standard Film Service Company has opened a Detroit branch at 411-412 Henry Smith Building, in charge of Bert Diener, who is well known in Michigan, having been connected at different times with the Mutual, General and Universal film exchanges.

He has the reputation of being the first man to specialize in the booking of moving pictures in this state. Recently he has been handling the business affairs of the United Feature Film Company in Toledo.

ELLIOT FINDS UNUSUAL DEMAND FOR FOX FILMS

P. B. ELLIOT, traveling representative for the Fox Film Corporation, was forced to return to Milwaukee on account of the unusual demand for the Fox attractions.

Mr. Elliott reports conditions most promising in that section of the country.

FABACHER SAYS COUNTRY TOWNS WANT FEATURES

P. H. TAYLOR, the Fullerton, La., exhibitor, in New Orleans recently arranged for the United Program Film Company's weekly service for his theatres.

Big features and comedies are what the live wire country exhibitor wants, according to Joseph Fabacher, special representative of the United Program Film Service Company of Louisiana.

Mr. Fabacher has just turned in a gratifying bunch of country contracts. In an interview, Mr. Fabacher stated that exhibitors in the small Louisiana towns are crying for big features, and more of them, and they are willing, too, to pay good prices to get them.

MUTUAL FEATURE DEPARTMENT IS OPENED IN ST. LOUIS

FRED A. KELLER, manager of the Mutual Film Corporation at Thirteenth and Pine streets, St. Louis, announces the opening of a special feature department, which will handle the big feature productions of studios making up the Mutual group of producers.

"The Quest," an American production, released March 22, was the first to be handled under the new plan. Others following were "The Lost House," a Majestic; "The Outcast," a Reliance, and "The Devil," by the New York Motion Picture Company.

NEW MUTUAL EXCHANGE IN PITTSBURGH

EXHIBITORS in the Pittsburgh territory will learn with pleasure that on April 1, 1915, the Mutual Film Corporation opened a branch exchange at 420 Penn avenue, Pittsburgh, Pa. The exchange is under the management of Sydney E. Abel. It will handle Mutual releases exclusively, beginning with the issues of April first and thereafter.

The Mutual Film Corporation invites the patronage of all exhibitors and pledges them and their interests the same loyal care and attention in this territory that exhibitors have been accustomed to receive throughout the country.

2 FOX MEN SHOWN SOUTHERN CITY BY EXHIBITORS

S. T. STEPHENS, New Orleans manager of the Fox Film Corporation, and Maurice F. Barr, traveling representative for the World Film Corporation out of the Crescent City, were recent visitors in Montgomery, Ala., and were shown over the city by progressive exhibitors of Montgomery. The visitors were pleased with their reception.

STEVENS OPENS QUARTERS FOR FOX IN NEW ORLEANS

ARRANGEMENTS have just been completed by the Pearce interests of New Orleans, with S. T. Stephens, Crescent City manager of the Fox Film Corporation, whereby the Pearce syndicate theatres in New Orleans will present all the Fox features, including "The Celebrated Scandal," followed by William Farnum in "The Nigger," and other extraordinary photoplays.

Mr. Stephens has opened up permanent headquarters for the Fox company in the Weis building.

DRUM SUCCEEDS IRVINE IN WASHINGTON

BEN E. DRUM has succeeded W. H. Irvine as manager of the Washington, D. C., exchange of the World Film Corporation. Mr. Drum comes at present from the Denver office of this same corporation. He has had half a dozen years' experience in the film business, as an exchangeman, roadman and an exhibitor.

He has also seen much activities in the newspaper field and is therefore well equipped for the responsibilities of the Washington office of the World Film Corporation.

MEETING OF WESTERN PARAMOUNT EXCHANGE MEN

M. L. LEWIS, manager of the Progressive Film Exchange, of Los Angeles, has just returned from San Francisco, where he attended a meeting of managers of exchanges in the West which market Paramount pictures.

This was a get-together which lasted one week. Those present were: J. R. Cummock, of the Seattle Exchange; Lon Marcus, of the Notable Film Company, Salt Lake City, and Herman Wobbur, manager of the San Francisco Exchange.

CHANGES IN SAN FRANCISCO

THE new manager for the United Film Service at San Francisco, J. L. Warner, for some time manager of the San Francisco office of the United Film Service, is now devoting his entire attention to the recently organized Standard Film Company, and his former position is being filled by George J. Ekre.

Mr. Ekre arrived there a short time ago from New York and at once took up his new duties.

SIMMONDS VISITS APEX IN NEW ORLEANS

JOSEPH SIMMONDS, of the Apex feature service New York offices, was in New Orleans recently for a three-day visit to his brother, Meyer Simmonds, manager of the New Orleans offices of Apex.

WAGNER TAKES WERNER'S PLACE IN ST. LOUIS

G. WAGNER, secretary of the Swanson-Crawford Film Exchange at 14 North Ninth street, St. Louis, has assumed management of the exchange since Sam Werner has been in charge of the United Program's offices at 3628 Olive street.



"THE DIAMOND FROM THE SKY" COMPANY AT SANTA BARBARA, CAL.

Lottie Pickford (Center) with Irving Cummings and W. Russell. Top Row: Lillian Buckingham, Orra Humphrey, Eugenie Ford, Charlotte Burton, George Periolat and W. J. Tedmarsh. Director Jacques Jaccard and Assistants in Foreground.

First Terris Feature Nears Completion in Jamaica

Title Withheld for the Present, But Indications of a Good Film Are There—Lionel Pape, Rienzi De Cordova and Others in Company

THE date of the first release by the Tom Terris Feature Film Company, recently formed, is soon to be announced. Members of the company to the number of twenty-five, headed by Mr. Terriss, have been in Jamaica, West Indies, for the past three or four weeks busily engaged in the making of the organization's initial photoplay.

Advices received in New York from time to time are to the effect that the picture is "shaping up" in splendid fashion and will soon be ready for the market. The title has not yet been announced, following a policy which Mr. Terriss believes to be a good one. But it may be said that the picture will be an adaptation from one of the big dramatic successes of established worth for which the well known Dickensian impersonator holds the rights.

Among the people mentioned as supporting members in the Terriss company, who have already established themselves as favorites, are: Mildred Deverez, Ethel Mitchell, Reinzi De Cordova, Lionel Pape, Rodney Hickok and Charles Mather.

KRITERION EXCHANGE OPENS IN FRISCO

DAVE BERSHON, who for several years was connected with the Universal California Exchanges, and, until the first of January manager of the Los Angeles branch, has been appointed manager of the San Francisco office of the Kriterion Service, and is now in charge of opening the exchange.

The plans for all branches are along the lines of the Los Angeles exchange, which has many distinct features and is a model in completeness. The desks of the booking clerks and salesmen occupy a portion of the front part of the room, enclosed by brass railings.

Back of this is a private office for Assistant Manager Arthur Bard and General Manager Cole. Immediately back of the private office is the shipping department, then the poster department and inspection room.

At the extreme rear is a projection room with a seating capacity of twenty-five, fitted with a Simplex machine in a fireproof booth. A vault for the storage of all films, and having a capacity of 2,500 reels, is being built in the rear of the building occupied by the exchange.

A decided feature is the manner of displaying paper. Permanent frames have been placed along the open wall extending the full length of the room.

In these will be shown all the different one, three and six sheets made.

The furniture throughout is of mahogany, and every effort has been made to give the visitors comfort and conveniences coupled with efficient service.

Through an error last week, Messrs. Cole, Bershon and Bard were represented as being with the Universal.

HYBAR EXCHANGE GOES OUT OF BUSINESS

THE Hybar Film Corporation, which had offices for several weeks in the Weis building, New Orleans, under the managership of Louis Dolhonde, recently retired from that field.

Looking Ahead With The Producers

"Captive" Is Second Blanche Sweet Lasky Film

"THE Captive" is the name of the second production in which Blanche Sweet is to be seen under the management of the Jesse L. Lasky Feature Play Company.



BLANCHE SWEET IN "THE CAPTIVE" (Lasky)

It will be remembered that her first appearance under this management was in the successful Lasky-Belasco picturization of "The Warrens of Virginia."

As was the case in that instance, her leading man is House Peters and the production has been made under the personal direction of Cecil B. De Mille, director general for the Lasky company. The release date is announced as April 22.

In addition to Miss Sweet and Mr. Peters, the cast of "The Captive" includes Theodore Roberts, Jeanie MacPherson, Gerald Ward, Page Peters and Billy Elmer.

The scenes are many and elaborate, ranging from the interiors of a resplendent Turkish castle to the hut of a peasant, and the battle episodes are produced with much attention to detail and supreme realism.

"The Captive" is based on the play of the same name by Cecil B. De Mille and Jeanie MacPherson.



SCENE FROM "HOUSE OF SECRETS" (Road o' Strife No. 1—Lubin, April 5)

FIRST INSTALMENT OF "STRIFE" HAS STRONG SCENE

The first installment of the "Road o' Strife" bids fair for a very interesting and dramatic series. The story is evidently woven around the early experiences of Alene, a girl who has been brought up in a very mysterious manner by an old recluse, who has never permitted her to see anything of the world, outside of the dingy old house in which they live.

Arriving at maturity she unconsciously feels a longing to escape from the dominion of her guardian and the mystery of her surroundings. In an unguarded moment she wanders forth and meets Robert Dane, a worthy man, that opens up to her simple mind a new existence. To him, however, she appears to be demented, and he takes the girl back to her home.

There she encounters a gruesome sight—her guardian lies upon the floor covered with blood. She sees no assassin, but grasping the portieres from the outside she sees a hand on which is a strangely designed ring. She flees back in horror to Robert Dane, who with her investigates, but finds that the body has been removed and no signs of the perpetrator of the crime.

The cast of this first episode includes Crane Wilbur and Mary Charleson. The story is written by Emmett Campbell Hall.

WHITESIDE IN "THE MELTING POT"

Walker Whiteside, the Broadway star, has but recently been lured away from the footlights to play the leading role in "The Melting Pot," a new special feature, which is being produced at the Centaur Film Company, Bayonne, New Jersey, by the J. Cort Film Company.

"The Melting Pot" met with great success some years ago at the Comedy theatre, New York City, where it played for one season.

"CLEMENCEAU CASE" READY FOR RELEASE

"The Clemenceau Case" has just been completed by Herbert Brenon, for the Fox Film Corporation. The picture, based pretty faithfully upon Alexander Duma's novel, contains several exceedingly novel effects and scenes, the nature of which has been closely guarded. While Mr. Brenon was making it at the William Fox studios nobody, except those actively engaged in the picture, was allowed across the firing line. Theda Bara, who startled the country with her Vampire Woman in "A Fool There Was" and repeated the performance in "Kreutzer Sonata," is the bright particular star of "The Clemenceau Case," and is said to have been cast in a part even more suited to her exotic talents than either of the roles named.

A big python from the Bronx Zoo was used in the production and figures as Iza's (Miss Bara's) pet. Supporting the pantherlike French actress are William E. Shay and Stuart Holes, well known actors.

CONNOR NOVELS IN UNIVERSAL PICTURES

The Universal Film Manufacturing Company has bought the film production rights to Ralph Connor's novels, "Patrol of the Sun Dance Trail" and "Corporal Cameron." This is the first time any of the famous author's books have been produced in moving pictures.

J. Clarence Harvey, novelist, poet, dramatist, actor and scholar, has started on an important mission to the Far East for the Universal. He bears credentials from Carl Laemmle, president of the Universal.



SCENE IN "MAY BLOSSOM" (Famous Players)

GRAPHIC SCENES FROM SOME OF THE CURRENT AND COMING RELEASES ON THE METRO PROGRAM



COWBOY AND LADY (S. Miller Kent) | SHADOWS OF A GREAT CITY (Jefferson-Thurston) | SATAN SANDERSON (Orrin Johnson) | SHOOTING OF DAN McGREW (Edmund Breese) | HEART OF A PAINTED WOMAN (Olga Petrova)

VIOLA ALLEN TO BE SEEN IN ESSANAY PICTURE

Viola Allen, the famous actress, after years of success on the legitimate stage, playing leading classical, Shakespearian and comedy roles, has decided to make her debut in photoplays.

She has been engaged by Essanay at an enormous salary and soon will start the production of "The White Sister," the novel by F. Marion Crawford. The dramatization of the novel will be filmed by Essanay at the Chicago studios.

Viola Allen is declared by photoplay experts to be an excellent photographic subject, and with her beauty and genius in acting, there is no question but that she will make a phenomenal success in photoplay work. "The White Sister" will be one of Essanay's great multiple reel special features and bids fair to surpass any drama yet screened.

Miss Allen needs no introduction to the public, having had a long and successful stage career. She made her debut in Boston in "Esmeralda" at the age of 15. She played leading roles with Joseph Jefferson, Lawrence Barrett, Tommaso Salvini and William J. Florence. She starred in Hall Caine's "The Christian" and "The Eternal City," Later she took up Shakespearian plays, reviving the old English classics.

"ILL STARRED BABBIE" SECOND BALBOA—ALLIANCE FILM

"Ill Starred Babbie," with Jackie Saunders in the title role, will be the second Balboa release on the Alliance program.

The film is an adaptation of Will H. Whalen's novel of the same name, which has been one of the best sellers during the past few years and has gone through repeated editions.

The scenes are laid in the rugged coal regions of the Alleghenies, and tells the story of Babbie, a coal miner's daughter, who was born under an unlucky star. In his novel the author added an intensely human creation in the character of Babbie, to present day literature, and none of the charm and vivacity of the original has been lost in Miss Saunders' screen interpretation.

Work on the last reel is nearing completion, and in the course of next week the negative will be sent East.

SECOND SELIG ATHLETIC RELEASE READY APRIL 12

The second release of the Selig Athletic series will be made Monday, April 12. Willie Ritchie, the light weight boxing champion, will be shown in training and physical culture exercises.

LeVilla, the trick bicycle rider, will be presented in feats of skill. William Demetral, the Greek wrestler, will meet William Borve, the Russian giant, in a match to a finish. The second release is even more interesting and instructive, if that were possible, than the first.

The training demonstrations given by Willie Ritchie.

VIOLET MACMILLAN IN INCE PLAY

Violet MacMillan is seen in a fine characterization in "The Artist's Model," a forthcoming release of the New York Motion Picture Corporation on the Mutual Program.

Miss MacMillan plays the title role and under the able direction of the veteran Jay Hunt made a profound impression upon Producer Ince by her work.



VIOLA ALLEN, WHO HAS JUST BEEN ENGAGED BY THE ESSANAY COMPANY TO STAR IN A SCREEN VERSION OF "THE WHITE SISTER"

CATHERINE COUNTISS IN "GRAY NUN OF BELGIUM"

Catherine Countiss, whose work in "The Avalanche" and other recent film successes made such a favorable impression, is the latest addition to the galaxy of the Alliance stars.

Miss Countiss will appear in the title role of "The Gray Nun of Belgium," which is now nearing completion at the studios of the newly organized Dramatic Producing Company at Los Angeles.

Several well-known players appear in the support of the star, while David Proctor, an excellent actor, essays the leading male part.

The picture will be finished in the course of the next few weeks, and will be released on the Alliance program.

COSMOS WILL PRODUCE "FINE FEATHERS"

The announcement that the Cosmos Feature Film Corporation is to present Miss Janet Beecher in the photoplay version of "Fine Feathers," by Eugene Walter, will undoubtedly prove of interest to exhibitors and photoplay goers throughout the country. Janet Beecher is so well known to theatregoers that an introduction is hardly necessary.

The Cosmos Corporation have acquired the services of David Powell to play opposite Janet Beecher. This is by no means Mr. Powell's first screen appearance, as he worked with Pathé in London and also with Mary Pickford in "Dawn of a Tomorrow."

VITAGRAPH TO FILM "PLAYING DEAD"

The Vitagraph Company has acquired from Richard Harding Davis the rights to picturize his story, "Playing Dead," which appeared recently in one of the popular magazines.

"Playing Dead" will be made into a Broadway Star Feature that will be from four to five thousand feet in length. The picturization for the screen will be made by Sidney Drew, who will be seen in the principal character, supported by Mrs. Drew.

He expects to start work, immediately and finish the picture inside of a month.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

BAY STATE ATTEMPT TO LIMIT FILMS FAILS

An attempt to limit by statute the length of a motion picture film to twenty minutes, and to compel managers of motion picture houses to introduce a five-minute act between each two pictures, has failed in the Massachusetts Legislature.

The bill, which was promoted by those who believe a picture longer than twenty minutes is harmful to the sight, was adversely reported from committee and this report was accepted by the House, on March 23. The bill carried a maximum fine of $50 or a maximum imprisonment of six months. The same bill is expected to come up again next year.

Censorship of motion pictures by the district police is asked in another bill which has not yet been acted upon. The district police chief under this bill could appoint three inspectors at a salary not yet determined upon, whose duty it would be to exclude from exhibition all "immoral or indecent pictures," or any tending to degrade the public.

No picture could be exhibited unless passed by this inspector. The penalty provided is a fine ranging from $10 to $300 for each offense.

SUNDAY OPENING PRIVILEGE IN BOISE BY MAY

Sunday opening of the motion picture ouses is soon to be asked in Boise, 'aho, by the managers. It is expected ıt by the first of May a concession l be granted by the city council perting motion picture shows on Sunday. he city election will be held here ·il 6. A mayor and two councilmen to be elected. Three of the candies have expressed themselves favor·y for Sunday opening and two candiıtes are known to be against it.

As Boise is a city which is visited on ınday by people from outside points, ınday ˌpening here would mean a great ing for the picture houses and the maners are now planning an active camgn to secure favorable action.

NO CENSORS FOR DETROIT

'ıe council committee on parks and vards, Detroit, Mich., refused to allow ›propriation asked by the recreation ssion for the purpose of putting on a ›f film censors.

ommittee felt that there was no need censorship of moving pictures, e estimates for film censors were ·iled.

Alberta Censorship Will Remain the Same

THE legislature of the province of Alberta, Canada, will not under any consideration meddle with the motion picture censorship as at present constituted, is the decision arrived at by members of the legislative assembly now in session in Edmonton. This sets at rest the possibility of two women's organizations which proposed drastic changes in the motion picture censorship legislation.

At various times during the last year two Alberta women's organizations—the Local Council of Women and a branch of the Federated Women's Clubs—protested against what they termed a "one man" censorship, the club's proposal being to place the censorship of films in the hands of two others besides R. B. Chadwick, the present censor, whose services are generally considered highly satisfactory.

Before the session of the legislature opened last month numerous threats were made by two women's organizations concerning the proposed drastic censorship measures which were the outcome of lively discussion over a certain kind of war films depicting alleged atrocities in Belgium. The fair club members had just been refused any concessions on their pet equal franchise scheme by the premier, so they turned to other diversions, among them being the motion picture censorship. They button-holed their favorite legislators and lined themselves up in formidable battle array.

Now comes the information that the Government is so busy making its position on railway construction programs clear that the entire session will be required to adjust and readjust railway guarantees to suit the Conservative Opposition, and such trifles as motion picture censorships cannot be considered.

With the informal repudiation of anything resembling motion picture legislation in this province this session meddlesome organizations which try to adjust the laws for exhibitors will not have another opportunity to present their claims against the Alberta censorship for two years.

Manitoba Theatre Tax Practically a Certainty

GREATLY modifying their first proposed bill, which provided that every theatre and moving picture house in Manitoba would be taxed two per cent. annually on their gross receipts, the law amendments committee of the provincial legislature at Winnipeg has passed a bill providing that all theatres, including moving picture houses and film exchanges, must henceforth be provincially licensed in order to operate, and the license is only issued after the tax is paid.

The act also provides for an inspector or inspectors, to be provided by the lieutenant-governor-in-council, and power is given the provincial treasurer to revoke licenses, where revocation would be in the public interest.

Penalties for non-compliance with the act are a fine of not less than fifty dollars and not more than five hundred dollars, with six months imprisonment in default. Under the proposed new bill, and it is just about a surety, as a bill passing the law amendments committee usually passes the legislature itself, all the picture houses throughout the province will be taxed twenty cents for each seat. In the case of a film exchange, the license will cost two hundred and fifty dollars.

Before a license is granted, application must be filed containing a statement under oath showing:

For theatres.—The name of the proprietor or manager, the location and name of the theatre, the seating capacity and the nature of the public entertainments, shows or performances carried on or to be carried on.

For film exchanges—Name of proprietor, lessee or manager, and name and location of the exchange.

SUNDAY OPENING IN INDIANA TOWN ASSURED

Clifford Cole, manager of a picture theatre, at Elkhart, Ind., was acquitted by a jury in that city last week of a violation of the Sunday closing law on the tenth ballot. The early ballots stood four for conviction and eight for acquittal.

Following Cole's acquittal proprietors of Elkhart moving picture theatres arranged for the opening of their houses on Sunday in the future. They agreed on a censorship by a board consisting of the mayor, prosecuting attorney, editors of the Elkhart newspapers and other competent persons. It is expected that the Law and Order League of Elkhart will take steps to bring the matter before the grand jury to obtain a conviction.

SEEK TO ENJOIN SUNDAY CONCERTS IN MILWAUKEE

The Milwaukee Exhibitors' Association formally went on record at its last regular meeting against the holding of the semi-municipal concerts in the Auditorium in that city.

These concerts, which are given by a symphony orchestra of forty pieces, are held at popular prices, an admission of ten and twenty-five cents being charged. They have been drawing enormous crowds, from six to eight thousand people attending every Sunday.

The result has been that the Sunday afternoon business of the exhibitors has been rather badly cut into. The object of the local exhibitors in going on record against these concerts was to back up the effort of certain of the downtown theatre managers and exhibitors who are bringing suit through Bart J. Ruddle to prevent the holding of these Sunday concerts. Among those whose names appear as complainants are: J. R. Freuler, J. E. Saxe, Thomas Saxe, O. L. Ries and J. B. Olinger.

REVERSE SUIT AGAINST VITAGRAPH

The Philadelphia court decision by which Louis M. Swaab, an exchange man, was awarded a verdict of $20,424 damages against the Vitagraph Company of America has been reversed by the Supreme Court of Pennsylvania.

Justice Von Mosenzisker handed down an opinion which held that the plaintiff failed to prove either a general or a specific conspiracy against him and that the plaintiff should receive damages for only a nominal sum and costs owing to the fact that the Vitagraph company's lawyers filed their writ of replevin a day too early.

The action dates back to 1911 when Swaab was handling licensed films and his license was cancelled. He refused to surrender films in his possession and the Vitagraph company took them by a writ of replevin.

How the Manufacturer Can Help the Exh[illegible]r

Only Pictures of Superior Quality, Properly Advertised Through the Best Ch[illegible] Bring Results, Declares R. E. Woodward, Former Selig Publicity Manag[illegible]

IN order to exploit motion pictures with success a manufacturer must make the best films within his power, and they must be advertised properly. There is a lot of talk about the market being glutted with pictures, but they are not the right kind of pictures. The exhibitors do not want them because they know that their patrons will not care to see them.

There is always a good market for the good picture, the picture that fills the bill and therefore fills the till. Then comes the question of marketing.

First you must reach the exhibitor. This can be done effectively by sending him direct your advertising and publicity matter, or advertising your picture in a recognized trade publication. The exhibitor will be impressed with the fact that your advertisement appears in conjunction with the announcements of the leading film concerns and this fact will give him a certain confidence in your statements.

Posters, in color, are an important factor in the exploitation of pictures. They brighten up the theatre lobby and convey information in detail to the patrons of the theatre. In fact, in the large cities particularly, the people on the street generally make their decision as to which theatre they will attend by a glance at the posters.

The safest plan is to play strongly to the exhibitor. He has his regular patrons or a systematically transient trade.

It is he who selects the pictures, whether unknown or widely advertised, and it is with him that the business is transacted; you get the money from him. Unusually effective pictures, advertised in an aggressive manner and widely exploited, can be introduced and exhibited where pictures were never shown before, in the big cities.

But the bulk of the business is done in the smaller cities where the moving picture theatre is a regularly established entity and the people go to see the pict[illegible] without being informed in advance of wh[illegible] they are to see, except as they observe the announcements made in front of the theatre.

If the theatre has the reputation of showing desirable pictures the people will attend it. If such is not its reputation, a new man generally comes in to run it before long.

Different conditions require different methods, but the big condition in the making of motion pictures is that the picture must have the "punch," that it must be properly called to the attention of the exhibitor, and the exhibitor must find it profitable to run the picture in his theatre.

A great feature picture should be handled like a great theatrical production and exploited in the same way while the regular program should be handled in about the same way as vaudeville is managed.

Motion pictures are taking the place, very largely, of both, and there will not be any material change in the manner of handling.

Still it is simple. Make the right kind of a picture; advertise it to the people that are in a position to use it, and the thing is done. If you make a picture that is not wanted, or if you do not advertise that which you have for sale, the effort is ineffective.

Millions of dollars are thrown away every year in the motion picture business because of misdirected effort. Many big concerns think that so long as there is plenty of money coming in, it is not of importance how much is spent in ineffective advertising, so long as enough remains to pay fat dividends.

LIFE PHOTO INSURES MARY NASH

The Life Photo Film Corporation has made application for a $25,000 accident insurance policy on the life of Mary Nash, late star of the Belasco forces, and now leading woman in "The Unbroken Road," the five part feature in the course of production at the studio of the Life Photo Company.

The scenario of the photoplay embraces scenes that call for hazardous work on the part of Miss Nash, particularly a scene wherein she is clinging to a spar in mid-ocean, and permits herself to be dashed on rocks projecting out of the ocean, away from any main land.

VIRGINIA PEARSON BACK IN PICTURES

Virginia Pearson, well known for her excellent work in several Broadway productions in recent seasons, has returned to her first love, and become a member of the Vitagraph forces.

Miss Pearson made her first appearance on the screen in several Vitagraph productions, and she has rejoined the players of that company to appear in a number of new roles. Miss Pearson plans to create several difficult parts.

Filming of Scenes Solving "June" at Hand

Final Episode, the Fifteenth in Two Reels, Will Be Completed on Arrival of Reliance Players in New York—Company Royally Entertained in Bermuda

Special to MOTION PICTURE NEWS

Bermuda, W. I., March 29.

"RUNAWAY JUNE" has run away home, and all the young subalterns of the British garrison here, as well as the "winter boys" at the hotels, are in mourning. During the five weeks of the company's stay on these beautiful islands they were the life of the place.

They organized all sorts of athletic contests and unique entertainments, and not the least interesting things they did were contained in the five episodes of the big George Randolph Chester photoplay serial which were produced here. These included all sorts of thrilling incidents.

When the steamer Bermudian pulled out of her pier it was aglow with the red dress coats of the officers, and as the merry Juners waved their farewells a great cheer went up from the military men and the guests of the hotels. The actors are thoroughly tanned from their constant exposure to our tropical sun.

The last notable social event was the entertainment of the "Runaway Juners" by Captain Grant-Suttie of the Queen's Own in his sumptuous residence. It was a brilliant affair—a dinner of forty-seven covers, supplemented by a dance.

The final or fifteenth episode in two reels will be produced immediately upon their arrival in New York on Monday. It will contain the solution of the many baffling mysteries in this interesting comedy-drama of the screen. There you will learn why June, the runaway bride, was so relentlessly pursued by Gilbert Blye, "the man with the black Van Dyke," why she and the other members of Blye's party did so many amazing things, and why poor Ned Warner, the deserted husband, was kept in the dark as to the motives of all concerned.

HORSLEY HOLDS RECEPTION IN LOS ANGELES

President of Centaur Company Greets Thousands of Prominent People at Opening of the MinA Studio with Rousing Speech—Facts and Figures Which Show Wonderful Growth of the Industry—200 People Engaged in Business on Coast in 1911—Now There Are 10,000

Special to MOTION PICTURE NEWS

Los Angeles, March 29.

ON Sunday afternoon David Horsley gave a reception at Horsley Park in Los Angeles, where his new MinA studios are being built, to the prominent people of the film world whose interests are now represented in Los Angeles, Cal.

The function turned out to be one of the most important that has ever been held in the history of the industry. Intended as an informal gathering of the fraternity to signalize the return to the scene of his former triumphs of the man who opened the first studio in Hollywood, it developed into a highly significant business meeting—the first of its kind that has ever been held between the principal employers of both the licensed and independent interests, their department heads and leading actors.

Mr. Horsley's speech, which was distributed in printed form, started a general discussion which has since spread throughout the trade. It follows in full:

"Having been somewhat closely identified with the making of moving pictures during the past three or four years in Los Angeles, I feel that there is a certain amount of excuse for expressing my views upon the trend of the business, and I take this opportunity of doing so.

"When I first came here in October, 1911, there were less than 200 people engaged in producing motion pictures, while today there are over 10,000 employed in the various branches of production in Los Angeles.

"In 1911 there were only two or three established companies, who had been here but a short time, the most important of which were Selig's and the New York Motion in Edendale.

Decided on Hollywood

"After looking the ground over, I decided upon Hollywood as being the best location for a studio, it being convenient to the city and the mountains, as well as being on the way to the ocean.

"I located my studio in Hollywood, which has since grown to be the largest institution of its kind in the world, and it gave me a great deal of satisfaction to be present on March 15 at the opening of Universal City, which is the outgrowth of my original studio in Hollywood.

"The eastern manufacturers, who in 1911 doubted the wisdom of my move, have since that time opened and are maintaining studios here in California, where they are making the bulk, if not all, of their product. In fact, 80 per cent. of the world's production of moving picture negatives is being made in California, and I think it is only a question of a short time when practically all of the negatives made in this country will be made in California.

"In view of this enormous growth of picture production in California during the last few years, a certain amount of recognition is due the industry from the municipal and state governments, not as a favor but as a matter of right. When you stop to consider that the moving picture industry is bringing into the State of California over five million dollars every year in cash, and is taking absolutely nothing out of the State, we can safely point to it as the most desirable industry the State possesses.

"When people come here and invest money in oil wells or mines, or even farming, they are exhausting the natural resources of the State, and it is only a question of time when they will have taken away fully as much as they brought, so that the State gains nothing in the end.

$5,000,000 a Year Spent on Coast

"With the moving picture industry it is different. We are pouring five million dollars a year in cash into the State, and all we take out of it are same strips of celluloid which we send here to be exposed through the camera to the California sunshine, and we do not deplete any of the State's natural wealth.

"When you stop to figure that 10,000 are drawing salaries, and with those salaries they are buying land, building homes, or renting houses, buying food, clothes, paying taxes, and are law-abiding citizens whose average standard of life and morality is as high, if not higher, than that of any other classes, they are a very desirable addition to any community.

"Another thing that should be pointed out is that the making of pictures calls for a high grade of intelligence, and there is no doubt that California benefits by having in its midst the intelligent class of people that are engaged in picture-making. The entire business community of the State receives the full benefit of our industry; the railroads, the street cars, property owners, and the automobile and other industries have received a very large share of this wealth that we bring into the State every year.

"The moving picture, as we all know, pays good salaries, and I believe in maintaining good wages for good work.

One Element of Danger

"There is only one element of danger that I can see at the present time, and that is the tendency to reduce the remuneration of the people taking the smaller parts in the pictures, known as "extras." There has been during the past year a tendency to take in people for these scenes that have had no training, either in picture or stage work, on account of the low rates at which they could be obtained.

"This is a mistake, and we should endeavor to maintain a better quality of product in this respect, by engaging only people who have had stage or motion picture experience, and to pay them sufficient money to live properly.

"The motion picture industry today is paying salaries that have never been equaled either on the stage or in any other line of endeavor. This, of course, applies to the more prominent members of the profession, and I am in favor of high salaries for high-grade work; but I think we should give more attention to the problem of the "extras" and people who are only occasionally employed, and that they should have every possible opportunity of coming to the front and advancing themselves in the public eye, as well as in the matter of salary.

"It shall be the policy of my new venture to pay as liberal salaries as the commercial possibilities of the business will permit.

"I consider myself very fortunate in being able to obtain the wonderful Bostock collection of trained animals, together with the trainers who have been with Frank C. Bostock for many years. With these animals and trainers in my organization, and the thousand of trained picture performers in Southern California, I think I shall be able to make pictures that will startle the world; but being a believer in the "safety first" propaganda, I have perfected a camera which will enable me to do things in pictures that have heretofore been impossible, owing to the risk involved on the part of the players.

"The actors in my pictures will not be permitted to risk their lives at any time, and in scenes requiring the use of animals, I shall permit only trainers who are thoroughly familiar with the animals that are being used, to enter the arenas, as I think too much of human life to risk it needlessly when more thrilling things can be done mechanically and without the risk of human life, as I believe that the life of an "extra" man is as valuable as mine.

Complete Studio

"On the property to the south of the Park I am going to erect studios that will be complete in every detail, revolutionary in character and design, in such a way that the efficiency and time-saving possibilities will be marvelously advanced.

"I shall also erect arenas for the animal scenes that will be very much in advance of anything now in use, both in the matter of time saving and the safety of performers.

"A few years ago it was the fashion for people connected with the motion picture industry to apologize for being connected with it. This, no doubt, was due to the fact that the art was in the early stages of its development, and it attracted certain undesirable elements which time has eliminated, and of the many thousands connected with the industry today I do not know of one person who is not proud to say that he is connected with motion pictures.

"I bid you welcome to the performance we are giving this afternoon, with the hope that you will enjoy it and that you will leave here at the close of the performance with the ambition and determination to advance the art of motion pictures by greater and more serious effort, and to help the standing of our business in the community by maintaining the present high standard of conduct that is now acknowledged by press and public."

BREESE IN PICTURIZED ALASKAN POEM

Edmund Breese, until recently starring in the big dramatic success, "Today," left New York a few days ago for Saranac Lake, New York, in company with the members of the organization composing the Popular Plays and Players, where work was immediately begun on the production by that concern of a feature based on Robert W. Service's poetic classic, "The Shooting of Dan McGrew," a poem founded on events coming under the observation of the author in Alaska.

Mr. Breese, one of the foremost dramatic actors of the day, has already made his appearance in motion pictures in the production of his former stage success, "Master Mind" and was enthusiastic over the prospect of his forthcoming vehicle.

"The Shooting of Dan McGrew" in poem form, has been the basis for many vaudeville acts. Its recital, no matter by whom, was the cause of tense, active attention and great applause. It is, without the shadow of a doubt, the most virile poem, emblematic of Alaskan life.

Every line in the twelve long stanzas will be graphically carried on the screen by the producers.



NEL SHIPMAN, NOW WRITING THE LIFE STORY OF PRINCESS IBRAHIM HASSAN, STAR OF THE UNIVERSAL'S SERIES, "UNDER THE CRESCENT"

Life Photo Raises Output to Two a Month

Exchanges Handling Features of the Company Send Representatives to Conference in New York—Contribution of $49,000 Asked to Finance New Release Plan

A CONFERENCE was held at the offices of the Life Photo Film Corporation last week at which most of the exchanges handling the Life Photo productions in the United States were represented, and at which time such exchanges joined in a request that the Life Photo Company increase its output to two five-part features a month, adaptations from stage plays with legitimate stage stars in the lead, upon terms calling for contribution by each exchange in advance of a sum of money, making a total contribution of $49,000, such advance to be returned to the exchanges in four equal monthly payments; the additional production to be released to the exchanges upon the same terms as applies to the present release of the Life Photo Film Corporation.

The exchanges not represented at the conference have been communicated with, setting forth the plans for such increased output, and replies are being received by the Life Photo company, heartily endorsing the project.

Work is already under way for the manufacture of such additional feature, the play having already been purchased. The director and cast have not as yet been chosen, this being deferred until the manuscript of the play has been placed in scenario form.

It is determined, however, that the cast will proceed to Arizona where the plot of the play is laid.

Jesse J. Goldburg, secretary and general manager, when interviewed, stated that the request of the Life Photo exchanges is further proof of the success of the plan of his company in marketing its output on contracts by the year, with reputable exchanges for definite territorial allotments, rather than tying up the output with any single parent exchange for the entire country.

In order to accommodate this added output, additions to the studio of the Life Photo Film Corporation and the laboratories of the Commercial Motion Pictures Company, Inc., an allied corporation with that of the Life Photo company, are being made.

MURIEL OSTRICHE WITH VITAGRAPH COMPANY

The newest addition to the forces of the Vitagraph Company is Muriel Ostriche.

Miss Ostriche will be seen in a number of roles that are distinctly different from any work she has done previously. Her first appearance for the Vitagraph Company will be in a three-reel feature.

Miss Ostriche recently was stricken blind while at work on a film, and for a time it was feared that she would never recover her sight, but she is now prepared for active work.

Miss Ostriche has made quite a reputation for daring, among her feats of bravery before the camera being a climb across a twenty-five-foot chasm, three hundred feet in the air on a narrow strip of board.

INA CLAIRE IN "A WILD GOOSE CHASE"

Ina Claire will make her photodramatic debut in an elaborate Lasky photodramatic production entitled "A Wild Goose Chase."

This play may be described as a comedy with a strong romantic interest, and is founded on one of the most successful legitimate plays written by William C. De Mille.

THE SMALLEYS BACK WITH UNIVERSAL IN FEATURES

Phillips Smalley and Lois Weber (Mrs. Smalley) are again members of the Pacific Coast producing forces of the Universal Film Manufacturing Company, a telegraphic communication to that effect from President Laemmle having been received at the Universal's head offices in New York on Tuesday last.

The Smalleys will resume their old place on the Universal program, and will be seen in features only.

The deal for their return was consummated by President Laemmle, Vice-president R. H. Cochrane, and Treasurer P. A. Powers, who took enough time off from the festivities coincident with the opening of Universal City to reach an understanding.

Thus there returns to the Universal a brilliant combination of personality, directing, playing and scenario-writing genius. Mr. Smalley is an excellent leading man and producer. Lois Weber is one of the very best scenario writers and a competent leading woman. She has written a script a week for three years.

After six months with Reliance, five with Kalem, and eighteen with Gaumont, the Smalleys joined the Universal five years ago, playing at the old Rex studio in New York City. Four years ago they went to the Coast and have not been East since then, with the exception of a flying trip made by Mr. Smalley a year ago last Christmas.

A few months ago they became connected with Bosworth, Inc., and made several features, most conspicuous of which was "The Hypocrites," written and directed by Lois Weber. Now they will be members of the Universal family for at least two years, according to the contract just signed.

"THE COST," BY MONG, RELEASED THROUGH UNITED

William V. Mong, who entered into contract with the Pike's Peak Company several weeks ago, has succeeded George Gebhart as assistant manager of the Western company's studios.

Immediately on Mr. Mong's arrival at the Garden of the Gods studio several weeks ago, he took charge of the company's scenario department and began writing two-reel Westerns. His first picture will be released by the United under the Lariat brand on April 10 under the title "The Cost." George Gebhart, Edwin Cobb, Josephine West and Mr. Mong will play the leading parts.

GADEN JOINS LIFE PHOTO; NAGEL AS "PROPS"

Contract was entered into last Wednesday between the Life Photo Film Corporation and Alexander Gaden, late star of the Universal Company, whereby Mr. Gaden will assume the juvenile leads in all future productions of the Life Photo Company, to January 1, 1916.

George H. Nagel, formerly head property man of the Eclair and Peerless Companies, has been engaged by the Life Photo Film Corporation as head property man. Howard Tobias will remain as assistant head property man.

Censor and Film Men Deadlocked at Hearing

Breitinger Insists Upon Showing Nothing but Cut-Outs to Legislature at Harrisburg, and Pennsylvania Exhibitors Refuse Him Use of Projection Machine Unless He Exhibits Entire Film in Fairness to Them—Representative Wilson Finally Declares Hearing Adjourned—Breach Widened Between the Two Parties

Special to Motion Picture News

Harrisburg, Pa., March 31.

THE hearing before the Judiciary General Committee of the House of Representatives Tuesday on the Stein bill to repeal the law under which the present state board of motion picture censors operates ended abruptly in a heated dispute when J. Louis Breitinger, the chief censor, insisted on displaying "cut-outs" from films his board had censored without also showing the context.

The joint legislative committee of the exchange men and members of the Motion Picture Exhibitors' League of America, which is fighting for the repeal of the law, declined to permit its picture machine, which had been set up in the hall of the House for the evening, to be used for this purpose by Breitinger, although expressing entire willingness and in fact challenging Breitinger to show the complete pictures from which the censored parts have been culled.

Breitinger refused to show the complete pictures, with the uncensored context, and a deadlock resulted, which, after a long wrangle, came to an end when Representative William H. Wilson, of Philadelphia, chairman of the Judiciary General Committee, declared the hearing adjourned.

Breach Widened by Discord

This unexpected termination only served to make wider the breach between the picture interests and the chief censor. Members of the picture men's committee took the attitude that it was unfair to display mere cut-outs from pictures, contending that often parts of pictures, which standing by themselves might appear improper, could be shown to be absolutely proper when used in connection with whole films teaching a moral lesson.

Samuel F. Wheeler, a Philadelphia lawyer, who acted as one of the spokesmen of the picture men's committee, jumped to his feet just after the chairman had declared the meeting adjourned and, appealing to the sense of fairness of the big audience present, managed to get a hearing as to the committee's attitude in refusing to let Breitinger use the exhibitors' machine for the purpose that he proposed. He immediately got the attention of the whole assemblage and shouted with great emphasis that even portions of the Bible or of Shakespeare, if taken apart from the context, could be construed as immoral, but when taken as a whole were absolutely essential to the teaching of great moral lessons.

W. Stephen Bush, also speaking for the exhibitors, got the floor and said:

"We do not decline to let Mr. Breitinger use our machine to show any picture he may select if he is willing to show it as a whole. We would welcome it, and, in fact, we challenge him to show the whole pictures from which the 'cut-outs' are taken. This he has refused to do."

Hearing Starts Before Crowded House

The hearing started at 8 o'clock. The hall of the House was crowded, considerably more than half the membership of the House being at their desks. George W. Sahner, of Pittsburgh, chairman of the joint committee of film men and exhibitors, introduced the men speaking in their behalf. He first introduced Mr. Wheeler, who argued that there is no more reason to censor motion pictures than to censor the newspapers and magazines. He said state censorship is unnecessary and referred to a Pennsylvania law passed in 1911 which gives the courts the right to impose penalties of fines up to $1,000 or imprisonment for one year or both on any theatre man giving immoral or obscene shows in his theatre.

J. H. Butner, of Philadelphia, Pennsylvania manager of the Mutual Film Company, said that unnecessary censorship had cost his firm at the rate of $6,000 a year, including the $2.50 fee charged for each film examined and the cost of running the projecting rooms for such examination. He added that the total cost per year to all film exchanges in the state was $60,000.

Fred J. Herrington, of Pittsburgh, the Pennsylvania vice-president of the Motion Picture Exhibitors' League of America, gave statistics as to the number of persons dependent upon the motion picture business for a livelihood in Pennsylvania, placing the number at 10,000. He said the industry cannot live if what he termed the present unjust methods of censorship are permitted to continue.

Arguments Advanced in Support of Censors

Mrs. Semple, of Pittsburgh, president of the State Federation of Pennsylvania Women, pleaded for the retention of censorship on the ground that it eliminates pictures which, while perhaps not immoral, are at least suggestive. These she thought had a harmful effect upon children. After a few words in rebuttal to Mr. Carpenter were spoken by Mr. Wheeler, Chairman Wilson announced that pictures would be thrown on the screen, alternating between those offered by the exhibitors and those offered by the censor.

The first picture, offered by the exhibitors, was a harmless one that had been approved by the censor. The members of the House committee ruled that there was no light thrown on the controversy by displaying such pictures, although Mr. Bush, for the picture men, contended that the picture taught a moral lesson and the displaying of it before the committee served to show what a power for good the picture screen can be.

This contention was overruled by Chairman Wilson, who directed the exhibitors to show a picture that had been censored, with the censored parts left in, so that the committee might judge whether the cut-outs were justified. A comic picture, offered by the exhibitors, was then shown, including a part in which a burlesque policeman hit a comedian over the head with a mallet. It was explained that it was the mallet part of the picture that the censor had ordered cut out when he passed on the film. Several committeemen expressed the opinion that there was no reason why the mallet incident should have been eliminated.

Breitinger Refuses to Show Complete Films

It was then Breitinger's turn to show a film and he offered a series of "cut-outs" that he had banned, taken from several different films. It then developed that the exhibitors objected to these detached parts being shown, and as they had the only picture machine in the building, they declined to permit Breitinger to use it for the purpose the chief censor had in mind.

There was a long parley, in which the exhibitors pointed out that several weeks ago, when the censor arranged an exhibition of films in the hall of the House, he used detached parts that had been censored, which, obviously, the film men said, presented the film makers in an unfair light. The exhibitors said under no circumstances would they stand for the use of their machine for a repetition of that sort of an exhibition.

Chairman Wilson and other members of the committee of lawmakers took the attitude that the picture men should yield to Breitinger and that he should be permitted to have his way, but when no agreement could be reached adjournment was announced.

Breitinger's Compromise Bill Introduced

A new bill designed to repeal present censorship act was introduced in the Senate today by Senator Daix, of Philadelphia. It creates an entirely new board of three, instead of two members offered for Breitinger, chief censor, and endorsed by the governor and attorney general. Three censors are to be appointed by the governor for three-year terms, the chairman to get $3,000, a woman censor $2,500, the third member $2,400.

A fee of $2.50 is provided for examining 1,200 feet or less and $1 for each duplicate, if applied for at same time. Films over 1,200 feet will be charged $5, and $2 for duplicates. The penalty is fixed at $50 to $100 first offense, $100 to $200 second offense, and in default of fines, jail for 10 to 30 days. The bill provides salaries for twenty subordinate employees, from $1,500 down to $480, the chairman to appoint additional employees subject to governor's approval. Extra employees' salaries are not to exceed $5,000.

V. H. Berghaus, Jr.

"FROM THE VALLEY OF THE MISSING"

(Fox Film Corporation—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

THIS is an adaptation of the novel by the same name from the pen of Grace Miller White. The works of Miss White, who also wrote "Tess of the Storm Country," make good material for picture production.

They contain plenty of plot. In fact, the only trouble with "From the Valley of the Missing" is that it contains too much story, if such a thing be possible. So the action has to go ahead by long leaps and bounds. This result is that the connection between several scenes is not too clear. But that is because of the power and sweep of the story, which, if picturized in detail, would take much more than five reels to tell.



HORACE SEES FLEDRA WITH HER FAMILY

The Brimbecombs adopt a waif who grows to manhood in stature, if not in character, as Everett Brimbecomb. The Brimbecombs are neighbors of Floyd Vandecar, district attorney and later governor. The Vandecar children, Floyd and Fledra, are kidnapped by Lon Cronk, a squatter, to get revenge for the term for which Vandecar sent him to prison.

The twins grow up as two squatter children, "Flea" the girl and "Flukey" the boy. When Flea is a lovely young woman the twins run away from Cronk's inhumanity. They are taken in and adopted by Horace Shellington and his sister Anne.

Everett, the adopted son of the Brimbecombs, covets the girl, as does Lem Crabbe, a friend of Cronk's. Cronk, Crabbe and Everett all endeavor to get possession of the girl. Their plans are thwarted by Horace Shellington, who wins the girl, and the twins are restored to their parents, the Vandecars.

That is only a skeleton of the plot. The action contains much that is interesting, including a circus and county fair, court scenes taken in a real court room and several fights. The fistic battle between Everett Brimbecomb and Lem Crabbe is a corker.

More than a word is due the players. The Brimbecombs and the Vandecars are from "society," the Cronks and Crabbes are squatters and outlaws. Both factions look, breathe and live their parts. The interplay of the contrasting characters is very interesting.

So many players are prominent that no one can be called a star. Vivian Tobin as "Flea," the girl twin, is most prominent.

W. N. "Bill" Bailey does some very good dramatic work as the unlovable Everett Brimbecomb. William Riley Hatch and Robert Cummings are perfect types and good players as Cronk and Crabbe. Kate Cummings plays Cronk's wife and Arline Hackett is Crabbe's wife.

Clifford Bruce and Catherine Calhoun are Mr. and Mrs. Vandecar. Harry Spingler and Jane Miller are pleasing as Horace and Anne Shellington. The other twin is played by George Tobin.

By the way, the twins of the picture are real twins.

"PRETTY MRS. SMITH"

(Oliver Morosco Photoplay Company—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

FOR its first release the Oliver Morosco Photoplay Company presents Fritzi Scheff in her most recent stage success. That is enough, in itself, to add to the value of the picture. Miss Scheff has always been called "the little devil of comic opera" and threatens to become known as quite a cut-up on the screen. She and Owen Moore are the mainstays of the picture, though ably aided and abetted by several lesser co-stars.

"Pretty Mrs. Smith" is a comedy-drama, more comedy than drama, with its action laid in "society." Miss Scheff plays Drucilla, the pretty Mrs. Smith of the play, and also of three husbands, all of them Smiths.

The first was a missionary whom she married to please her mother. But she couldn't stand life among the cannibals, and a second Smith, a poet, won her, on her return to civilization, by his impetuous manner. Number two proved an habitual inebriate. She left him and her heart was won by Smith number three and his manly prowess. He won a rowing race and rescued her chum, Letitia Proudfoot, from drowning right under her eyes. Husband number three was much agitated when the first two husbands appeared at the hotel and all sorts of complications followed. But all was straightened out in the end.

Fritzi Scheff, in addition to being chief fun-maker, displays a stunning wardrobe. Her gowns alone should endear the picture to the feminine contingent. In her fun-making she is ably seconded by Leila Bliss as Letitia Proudfoot and by Letitia's eugenic sweetheart, name unknown. Louis Bennison, who was last seen in "Damaged Goods" on the stage, plays husband number one, the missionary. Forrest Stanley is number two,



DRUCILLA MEETS SMITH NUMBER THREE

the inebriate bard, and Owen Moore is the third, last and lasting husband. Hobart Bosworth produced the picture, which was photographed by George Hill. It was taken in California.

BURR McINTOSH TO RELEASE THROUGH WORLD FILM

THE Burr McIntosh Film Corporation, of which Burr McIntosh, actor, war correspondent, lecturer and photographer, is president, will shortly enter the motion picture field, releasing through the World Film Corporation. The first picture will be a screen adaptation of F. Hopkinson Smith's story, "Colonel Carter of Cartersville." Howell Hansell, late of Thanhouser, will direct.

"An Indian Summer" is now being produced in motion picture form at the World Film studios in Fort Lee, N. J., under the direction of Frank Crane. In the cast are Vivian Martin, Robert Warwick, Barbara Tennant and William J. Roselle. S. J. Berman has been appointed Eastern district manager of the World Film exchanges.

TWO OF THE MinA STARS AND SOME FORTHCOMING COMEDIES IN WHICH THEY ARE FEATURED



ELAINE IVANS



A BARBER-OUS AFFAIR (April 8)



THE AMATEUR NURSE (April 15)



HARRY LA PEARL

"WHEN WE WERE TWENTY-ONE"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

ON viewing the first few scenes of "When We Were Twenty-One," the immediate impression which the action conveys to the mind is one of comedy, for the opening scenes which furnish the picture its title, are of a laughable nature. But as the story progresses, after twenty years have passed, although there are comedy touches here and there until the termination of the picture, the dramatic element predominates.

This blending of the drama with praiseworthy touches of comedy, the combination of the sympathetic story with realistic humor invests the picture with a decided magnetism. It is obvious that everyone connected with the producing of the picture has put his whole heart into each scene and the results will speak for themselves, and they will speak, we believe, in whatever house the picture is shown in.

Leading the cast as Richard Audaine, otherwise known as The



"THE IMP" LEARNS HIS WIFE'S GAME

Imp, is William Elliott, the youthful star, who as the lawyer in "Madame X" won such praise, and who is now appearing on Broadway in "Experience." The Imp is an orphan, a variety of prodigal, who has one adoring guardian and an equally adoring triumvirate of self-named guardians to care for him.

Cabarets and burlesque queens are the Imps specialty, and wine appears as his friendly enemy. But the quarette of caretakers succeed after many trials and tribulations in bringing the young man to his senses. The best word that can be said in behalf of Mr. Elliott is that he brings out the pitifulness and pathos of the role, whereas a less accomplished player would be apt to accentuate the comic element.

Charles Waldron is Carew, the Imp's guardian, and his life-like performance is only equaled by those given by the Trinity, composed of Arthur Hoops, George Backus and Charles Coleman. Marie Empress is a wicked looking type for Firefly, the adventuress, and Helen Lutrell and Winifred Allen make an appealing pair of honorable women.

Those who have seen the works of Edwin S. Porter and Hugh Ford, will readily realize that this picture produced by them is constructed admirably well, all the players, even the extras, being handled effectively. As regards photography and settings, the five reels are excellent. The picture is based on the play of the same name by H. V. Esmond. It was booked at the Strand Theatre, New York, the week of March 28.

"THE CURIOUS CONDUCT OF JUDGE LEGARDE"

(Life Photo—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THE conduct of the judge is not the only curious thing about this picture, as all of the exteriors are actually studio scenes made indoors. This must not be taken to imply any inferiority in them. On the contrary, the result is eminently satisfactory, and much more effective than could have been the case had the conventional exterior been used. Almost the entire action of the play takes place at night, and the studio-set exteriors show many fine and realistic light effects.

"The Curious Conduct of Judge Legarde" was written as a play by Victor Mapes. The story has to do with a strange case of dual personality, which by a poetic justice, appears in a judge who had refused to listen to testimony of the same affliction as a cause of crime. The role of the judge is strongly played by Lionel Barrymore. The transitions from the law-breaking "prince" to the dignified judge are particularly well done.

Edna Pendleton is seen in the important role of Amelia Garside, who, owing to the construction of the story, is far more important a character than Agnes Caverly, the judge's fiancee. Miss Pendleton gives a charming portrayal of this attractive but unfortunate girl. Roy Applegate as Big Charles and William H. Tooker as Inspector Barton do good work in important minor parts.

Judge Legarde develops a dual personality as the result of a blow on the head. On frequent occasions he goes out at night and in the guise of "the prince" heads a gang of daring burglars. In the morning he completely forgets his acts of the nights and only wonders at his remarkable weariness. On one of these trips he becomes infatuated with Amelia, a former maid of his fiancee's, and at one time sent to prison by himself for a theft of which she was innocent.

So complete is the Judge's strange obsession that he plans a robbery of his own home. This ultimately leads to a discovery of his trouble and a cure by a brain specialist. Amelia's innocence is established, but she goes away broken hearted at the loss of her strange sweetheart. The other members of the gang are caught.

"THE STONING"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

DRAMAS which show innocence the victim of lust are legion, but the screen has seen few which are the equal of "The Stoning" in strength of appeal or harrowing realism. No debonair young hero appears just in time to save the girl. No maddened lover, brother or father avenge the terrible wrong done to her.

Instead, the unhappy victim is driven to suicide by the impossible choice between the streets and the despicable hypocrisy of her former friends. The beast who deliberately caused her ruin goes off without a care. In brief, cynical as it may sound, the picture is truer to life than those which show rescue or revenge.

The acting of the three principal characters is most effective. Harry Beaumont is seen as the seducer, an unpleasant part, but one which he plays with an effectiveness necessary to the success of the picture. Viola Dana is seen as the charming little country girl who loves too well. Robert Conness is impressive as the clean-minded, forceful young minister who fights a vain fight for the girl's life with hyprocisy as his enemy.

The story opens with the familiar situation. A pretty little village girl who has just graduated from high school is picked by a hardened sinner as a prospective victim.

She is swept off her feet and in the bewilderment of loving, combined with a pitiful innocence, her ruin is accomplished. The horror stricken girl dares not return to her parents, but the minister in whose church she had formerly sung as a member of the choir finds her and induces her to come home, and face the future bravely. Sad as the case is, the clergyman little realizes the brutality of his fellow citizens. By helping her to plead her cause the minister induces the girl's parents to forgive her, if forgiveness can be offered to one whose only sin was the blindness of her virtue.

Filled with a new hope, the little girl even consents to return to her place in the choir. The villagers start trouble by cutting her on the street, and when the others in the choir, together with many in the congregation, leave on her appearance, her heart is utterly broken. The minister denounces the conduct of his parishioners, but it does no good. Next day the girl's body is found in the river.



THE SAD HOMECOMING

In righteous indignation the clergyman denounces the whole congregation, telling them that the word "murderers" is branded on every heart.

"The Stoning" is a tremendous arraignment of one phase of life as it is. It points a great moral. Until the millenium the seducer will always walk the earth seeking for his victims, but if parents would but show more intelligence in the instruction of their daughters the victims would be few and far between.

This is one of the few sex pictures which has a real purpose.

"THE GENTLEMAN BURGLAR"

(Selig—Two Reels)

REVIEWED BY T. S. MEAD

THIS is a drama of mistaken identity with the plot hinging upon the resemblance of Jim Draper, prominent society man, and Broadway Jim, a notorious gentleman burglar. Both parts are assumed by William Stowell, who plays the dual role very convincingly. Lillian Marshall as Irma Horn, a girl detective, is also good. It is a well rendered detective drama with many thrilling situations to hold the attention from start to finish.

Irma Horn, desirous of capturing the notorious Broadway Jim, one day runs upon Draper and thinks she has found her man. By intentionally spraining her ankle she forces him to take her home in his car, and is much surprised to learn that he is a prominent society man.



DRAPER'S IDENTITY DISCOVERED

A TEMPORARY FAREWELL

Broadway Jim also discovers his resemblance to Draper and decides to capitalize upon it. Attacking Draper on his way to the Trevaine reception where the Armadi heirlooms are to be exhibited, he steals his invitation and impersonates him at the affair.

Irma Horn has been engaged to guard the heirlooms, posing as a maid, and discovers Broadway Jim, whom she mistakes for Draper, in the act of stealing the jewels. In the meantime, the crook's accomplices are caught while making off with the unconscious Draper. Draper comes to life, and missing his invitation suspects what has occurred.

He hastens to the reception, where he arrives just in time to find the man thought to be himself accused of the theft of the heirlooms. The whole tangle is explained, and Broadway Jim is taken in hand by the police, and Draper escorts the charming girl detective to her home.

"THE BLACK BOX"

(Universal Special—Episode Five)

REVIEWED BY PETER MILNE

THESE first five episodes of "The Black Box" have brought forth substantial evidence that the works of E. Phillips Oppenheim are just as engrossing and fascinating on the screen as they are on paper.

Followers of the serial photoplay are sure to appreciate a picture of that class which combines the detective and mystery story, for most houses revel in merely the latter combination —that is when the picture may be completely viewed in one sitting.

Situations of a thrilling and unconventional nature are necessary to sustain the interest in a serial such as this, and to this end Mr. Oppenheim has plainly directed his efforts.

In this episode, entitled "On the Rack," the writer has caused the redoubtable Quest to be placed under arrest, charged with murdering his secretary and the Salvation Army lassie, and causing the disappearance of Mrs. Reinholdt's jewels for the second time. This event has the natural result of arousing an

even greater amount of suspense and interest in the story, for now the miraculous detective must dodge the law as well as his other enemies.

However, after Quest has been in jail for a few days, Laura (Laura Oakly), his assistant, visits him; the two effect a quick change of clothing and the detective escapes.

In the meantime Lenora, who has directed her investigations against the suspicious appearing Craig, entraps him in the professor's garage and sends Quest a wireless, requesting him to meet her there. Then while she is standing guard over the place a pair of hands comes out and clutches her by the throat. When Quest arrives Lenora and Craig are not to be found.

Quest enlists the professor's aid and the rest of the last reel is devoted to several comedy scenes in which the two men bunco the police.

"THE UNAFRAID"

(Lasky—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

RITA JOLIVET makes her screen debut in a very entertaining romantic drama which contains several elements of the spectacular and exciting, much that is beautiful scenically and excellent acting by Miss Jolivet, the ever dependable House Peters, his young brother Page Peters and stern Theodore Roberts in a role all too small for an actor of his calibre.

Also "The Unafraid" introduces to the screen in a secondary part little Marjorie Daw, age fourteen, who ought to be a real



DELIGHT CONSENTS TO DINE AT HER HUSBAND'S TABLE

screen star by the time she is sixteen. She has that elusive screen personality and beauty. She is another Mae Marsh—and pretty.

Rita Jolivet plays Delight Warren, an American heiress. Miss Jolivet is a French girl and is a trifle too frou-frou for the popular conception of one of the young women for whom the eagle screams, but histrionically she is fully up to the demands of her role.

Delight's heart is won by Michael Balsic (Page Peters) who needs her money to finance a revolution.

Unafraid she volunteers to go with him to his home to become his wife. En route she is kidnapped by the men of Stefan Balsic, the elder brother (House Peters). Stefan, to save her, makes her his wife, this being simply a legal formality to protect her good name, as she is captured and entirely in the hands of Stefan.

Then Michael shows his hand by attempting to poison Stefan. Delight thwarts the plot and then follows a struggle for possession of the girl which grows from a rousing fist-fight to a pretentious siege of the castle. Stefan wins in the end. Then he tells his bride that she is safe to return home. "I am at home here," she replies and then comes the happy ending.

"The Unafraid" makes a very pleasant and exciting romantic picture. The Montenegrin atmosphere is well carried out. The natural air of distinction of Miss Jolivet and also of House Peters add to the general effect. And don't forget that little Marjorie Daw, whoever she may be, is a real discovery and a comer.

WORLD COMEDY STARS AT HIPPODROME

PHILIP GLEICHMAN, president of the Comedy-Star, and S. J. Berman, manager of the New York office of the World Film Corporation, are more elated than ever over the results produced by the Comedy-Star releases.

Following swiftly upon the heels of the order from the Strand theatre to run the comedies, came a contract from the New York Hippodrome, also calling for the output. Inasmuch as these theatres are the finest in the United States, it is a decided compliment to the worth of Comedy-Star pictures.

The Hippodrome has lately turned its 4,500 seating capacity over to audiences that care for the finest obtainable in the photoplay world.

"THE BREATH OF ARABY"

(Vitagraph—Four Reels)

REVIEWED BY PETER MILNE

WHILE the action of this picture takes place in the present time, the title and the general atmosphere of the entire production is reminiscent of the old tales of the "Arabian Nights." The characters, though modernly garbed, are otherwise exact replicas of mythical personages in those ancient tales, and the story itself, which is of the fantastical variety, completes the illusion.

The plot cannot be termed exactly pleasant; in fact, Clothilde, the leading character, will disgust rather than charm, yet the merit of the acting and the direction can hardly fail in its mission to absorb the onlooker.

Clothilde is the deceitful daughter of a sincere old aristocrat. She has set her heart on claiming the love of a married man. To this end she robs a rich Persian of the only remaining drop of the breath of Araby, a terribly potent love charm. Intending to use it on Thurston, she invites him to meet her at a notorious restaurant, but her father reads the letter and reaches the place first. Crazed by his daughter's actions, he takes poison and falls on a couch, clasping an unfired pistol in his hand.

The keeper of the place covers him with a curtain, and when Clothilde arrives informs her that the gentleman is waiting. Without discovering who the man is, she pours the last drop of



CLOTHILDE'S VISIT TO AHMED HASSAN

the precious fluid over her dead father, and then Thurston enters. Horror stricken, she tears the curtain aside and pulls the body of her father on its back. She steps back and the man's dead finger closes on the trigger and the bullet enters Clothilde's back.

Helen Gardner is seen as this female enticer, who has a pretty shoulder to display in all scenes. Her performance is of the emotional variety and at times a little overdone, but it is gripping despite its distastefulness.

"THE RETURN OF RICHARD NEAL"

(Essanay—Three Acts)

REVIEWED BY T. S. MEAD

IT is difficult to imagine a drama more typically suited to the histrionic abilities of Francis X. Bushman than "The Return of Richard Neal," which was written by Edward T. Lowe, Jr., and will be released on April 17 in conjunction with the missing paragraph story in the May "Ladies' World."

The portrayal by Francis Bushman of the character of Richard Neal, a psychological specialist possessing hypnotic powers, developed along scientific lines, brings out some remarkable acting. The high standard he sets is, however, lived up to throughout by the rest of the cast, which includes Nell Craig as Doris Blake, Bryant Washburn as Gideon Hall, Ernest Maupain as Count Nikola and Harry Dunkinson as Mr. Blake.



RICHARD NEAL IN HIS LABORATORY

Elaborate and appropriate settings and great care as to the minor points of the production make this picture not only a most interesting one, but realistic in every detail.

Gideon Hall, a reckless young man in love with Doris Blake, is saved from suicide by "Count" Nikola, a clever criminal with an original method. Nikola lends him enough money to cover a heavy gambling debt, asking in return that Hall introduce him into society. Hall agrees and in the course of time, Nikola is presented at the Blake home.

Doris feels a strange attraction for the man and feels she must go to him. It is the influence of Nikola's mesmeric mind over her will. After hynotizing Doris, Nikola tells her that at 3:13 she will get out of bed, go to her father's art gallery and steal the famous painting by Musee and will drop it out of the window. At 3:13 the family is aroused by a scream and they find Doris unconscious on the floor murmuring "3:13."

A doctor who is called, realizing that she is under the control of another mind, sends for Richard Neal, a specialist in psychology. Nikola sets her at another task, that of bringing a large sum of money to his house at a certain time.

Neal learns the secret from Hall, who is also under Nikola's influence, and sets a trap for him. The trap works, the two minds clash and Neal's stronger will wins. The girl is awakened, Nikola is exposed and arrested and Doris is restored to her family.

"RUNAWAY JUNE"

(Reliance—Instalment Twelve)

REVIEWED BY PETER MILNE

NED is now Blye's captive on the latter's yacht. He is informed that no harm will come to his wife, if he will but agree to cease his pursuit. But his proposition is met with little favor by the furious Ned, who angrily demands his wife and the reason why she is kept from him. This information Blye refuses to impart.

After this the main plot is dropped for the moment. A tragedy is enacted in which June plays an important part, but which as yet has no obvious bearing on the serial proper.

Durban, an artist, is taking a holiday in Bermuda for the purpose of painting one of his inspirations, "The Spirit of the Marsh." His model, who arrives for work, clad in some filmy gauze, fails to register the correct expression. Durham wishes her to give the appearance of being insulted, so he straightaway insults her.

His purpose is accomplished, but the model fails to comprehend his insult and runs away. He pursues and she in desperation leaps from a high embankment into the water below, and perishes.

The next day Durban is introduced to June, and seeing in her an excellent subject for his painting he invites her to pose. But the insulted expression is lacking and he tries the same process to procure it, with the result that June starts to defend herself.

In the struggle that follows, Durban steps into treacherous quicksand, and before help arrives he is swallowed in its slimy depths.

"THE MAN WHO FOUND HIMSELF"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

ROBERT WARWICK, the popular hero of so many World Film releases, is cast in the title part of "The Man Who Found Himself." As an ex-convict who discovers that the proposition of living down his past is an insurpassable difficulty, Mr. Warwick has been allotted a role which fits his personality remarkably well. It is, besides, a part which draws more heavily on the sympathies than most others, and for this reason, if for no other, the picture is practically sure of success.

James Clarke embezzles five hundred dollars of his employer's money, in order that he may send his sick sister to the country. His theft is discovered and he is sentenced to five years in prison, but he makes his escape, when a motion picture company journeys to the prison to take a few scenes.

Subsequently, he rises to hold a responsible position in a china plant, and becomes engaged to his employer's daughter. Then the inevitable occurs. An old prison mate turns up and events so shape themselves that Clarke reveals his past and returns to prison, first exacting the girl's promise that she will wait for him.



CATHERINE DISCOVERS PAYTON'S DECEIT

Frank Crane, who produced the picture, has made a decided success of it. Not only have the scenes been effectively arranged, the settings realistic and appropriately chosen, but small details often neglected have been carefully attended to.

"THE EXPLOITS OF ELAINE"

(Pathé—Fourteenth Episode)

REVIEWED BY CLIFFORD H. PANGBURN

"THE RECKONING" is the title of this final chapter in the adventures of Elaine, Craig Kennedy and the Clutching Hand. It is a powerful conclusion to a serial of remarkable excellence. Not once throughout the fourteen

instalments has the interest been allowed to drag, and at most points it was kept at the highest pitch of interest.

It is with real satisfaction that we look forward to the "New Exploits of Elaine," in which further adventures from the fertile mind of Arthur B. Reeve will be depicted. If the new series is half as good as the old it will hold any audience spellbound. There seems every reason to expect that the forthcoming pictures will be even better.

In the course of this instalment Sheldon Lewis is called upon for one of the most difficult sorts of acting. In the role of Perry Bennett his dual character has been learned.



THE CLUTCHING HAND AT BAY

The knowledge that Kennedy is fully aware of his identity causes a transformation from the smooth, polite young lawyer to the evil-hearted, blood-lustful wretch who has caused Elaine and Kennedy so many narrow escapes. Mr. Lewis' work in this and the rest of the picture is of the highest quality.

Long Sin, the Chinaman, does not tell Kennedy who the Clutching Hand is, but gives him a clue which enables the young detective to soon discover that he is no other than Perry Bennett, the man who has been his rival for Elaine's affection and who is supposed to be engaged to her.

Bennett, learning that he is discovered, attacks Elaine, but she is saved by Kennedy and Jameson. Taking refuge with Long Sin the criminal is given a potion which apparently causes death, but actually results in suspended animation. Long Sin then prepares to look for his hidden fortune. Meantime Elaine and Craig Kennedy have met and forgotten their troubles in the knowledge of their deep love for each other.

CHANGES OF THE WEEK

MALSPELANI, who directed the Pathé production of "Les Miserables," is in this country. He will make features at the Peerless studios in Fort Lee, N. J.

J. E. Robin has resigned as sales manager of Simplex projection machines. He is succeeded by L. W. Atwater, of the Nicholas Power Company.

Ben Goetz has resigned as general manager of the Crystal Film Company.

John Hardin has resigned as manager of the Pathé Chicago office, and will take charge of Kleine's office in Dallas, Tex.

The publicity department of the Mutual Film Corporation, of which Arthur James is the head, has been moved from 29 Union Square West to the fifteenth floor of 71 West Twenty-third street, New York City.

Adele Lane, of Selig, and Mildred Adams, of the speaking stage, have joined the Universal West Coast producing forces.

Muriel Ostriche, ingenue lead, late of Thanhouser and the Charles K. Harris forces, is now with Vitagraph.

Sidney Bracey and Frank Farrington, characters and leads, are no longer with Thanhouser.

Roy McCray joins the Universal-Joker company, replacing Archer McMackin, who went to American.

Wilbur Higby, character leads, goes from Universal to Reliance.

"HIS BROTHER'S DEBT"

(American—Two Reels)

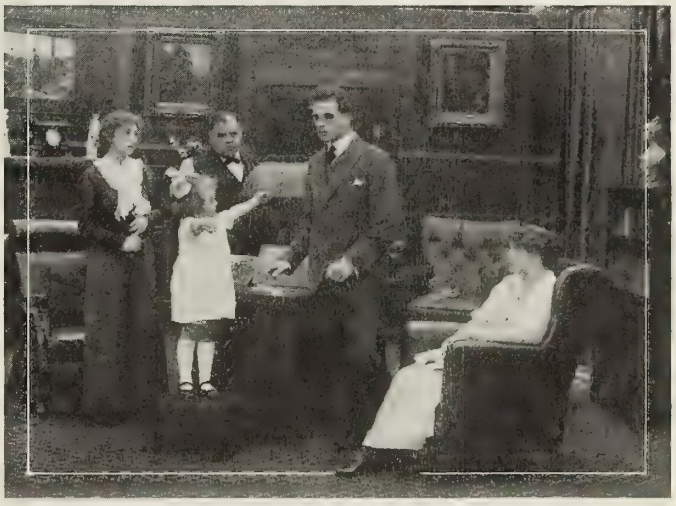
REVIEWED BY T. S. MEAD

THE plot of this picture, scheduled for release on April 5, is well conceived, and what is more commendable, it is removed from the beaten trails that have been so thoroughly worn by scenario writers in their efforts to supply the large demand for short productions.

The story is that of Arnold Downs, who sacrifices his own love for the daughter of his employer, to undo the wrong committed by his brother upon an innocent girl. The brother is killed in an accident the day before that set for the secret marriage, and the father of the girl, frantic at learning his daughter's condition, demands this sacrifice from Arnold.

For years it is a loveless marriage, and to make it worse the father of the girl to whom Arnold was engaged, not understanding the sudden marriage and blaming Arnold for jilting his daughter, is bent upon ruining him financially.

He is a competitor in the contracting business, and continually underbids Arnold's estimates. The reason for this is disclosed when the little child pieces together a torn letter, as she has been accustomed to do with picture puzzles. This information enables Arnold's wife, unknown to him, to double cross the dishonest rival, and render a bid that saves Arnold from bankruptcy. Arnold realizes that his wife has learned to love him dearly, and that he can live happily because of this love.



THE LOVELESS HOME

A good cast, headed by Ed Coxen and Winifred Greenwood, are instrumental in making this a consistently praiseworthy production. Not only interesting, but inspiring, inasmuch as it shows the rise of a young man through hard work and night study from a common laborer to a position of prominence.

"HEART OF MARYLAND" DRAWS HUGE CROWDS TO HIPPODROME

DURING the nine days "The Heart of Maryland" was at the New York Hippodrome, 138,209 paid admissions were attracted according to a statement from the offices of Messrs. Shubert. The picture is a Tiffany production.

Mr. Atwell, of the Shubert staff, in a statement sent to the New York newspapers, said, "Motion pictures at the New York Hippodrome was an experiment. It required great courage to attempt to convert that vast house into a photoplay theatre when the running expenses exceed ten thousand dollars a week, but within the nine days that 'The Heart of Maryland' played there just twice as many people paid admissions as in former days under the original policy of spectacles. The average weekly business drew about sixty thousand people."

"PARAMOUNT TRAVEL SERIES, NO. 1"

(Paramount—One Reel)

REVIEWED BY GEORGE D. PROCTOR

THE first of the Paramount travel series shows scenes taken by the Paramount camera men who stopped off for a few days at Palm Beach while en route for South America.

Scenes taken while flying over Palm Beach in a hydro-aeroplane form the most striking part of the picture. They give the spectator all the thrills of flying—from an orchestra chair, or even from the balcony. A corner of the plane is visible all though the flight. One scene shows the Royal Poinciana Hotel from above.

Palm Beach is well portrayed as the beautiful winter playground of the rich by other scenes showing stretches of beach, corners of the golf links, and the bicycle chair method of leisurely transportation. The rich semi-tropical foliage forms a striking background.

Florida orange groves are shown in interesting views, including the orange pickers at work and "close-ups" of the branches heavy with fruit.

Beautiful scenic views of the Florida rivers and Everglades are shown with the small passenger boats plying up and down. For atmosphere there are the alligators and tropical birds.

The film concludes with a comedy cartoon by C. R. McCauley, of the New York "World," showing "Skid, the Cameraman" trying to take a "close-up" of an ostrich. The bird kicks Skid and his camera into the river.

One notable feature is the fine tinting and double toning in many of the scenes. As a travel picture this and the coming issues of the series will form a valuable part of a well balanced theatre program.

SHEEHAN FINDS BUSINESS GOOD AT EXCHANGES

WINFIELD R. SHEEHAN, general manager of the Fox Film Corporation, William Fox, president, has just returned to his desk after a whirlwind trip through the Fox exchanges throughout the country which took him to the coast. There may be "blue" managers in the picture business, but certainly Mr. Sheehan, when seen on his return, fairly bubbled with optimism.

"This is going to be the greatest season ever," he declared. "Any pessimist about the future ought to make the same trip I have just completed. It is a sure cure for the doldrums. Confidence is in the ascendant everywhere. Exhibitors report box office receipts clambering up like the mercury in mid-August.

There is a big boom in the air. The demand is emphatically for features; big plays or books, picturized with big stars and given big productions. Serials appear to be rapidly falling off. People are more and more demanding the same standards they get in the theatre. 'Picture actors' and one and two reelers are fast losing their drawing power. Such at least is my conclusion, based on talks with more than a thousand exhibitors personally interviewed by me.

"One thing particularly struck me in my chats with exhibitors and that was that they are sick and tired to death of western scenes. Our audiences are wild for society dramas, such as "Kreutzer Sonata," "Samson" and so on, they told me."

"THE FUNNY SIDE OF JEALOUSY"

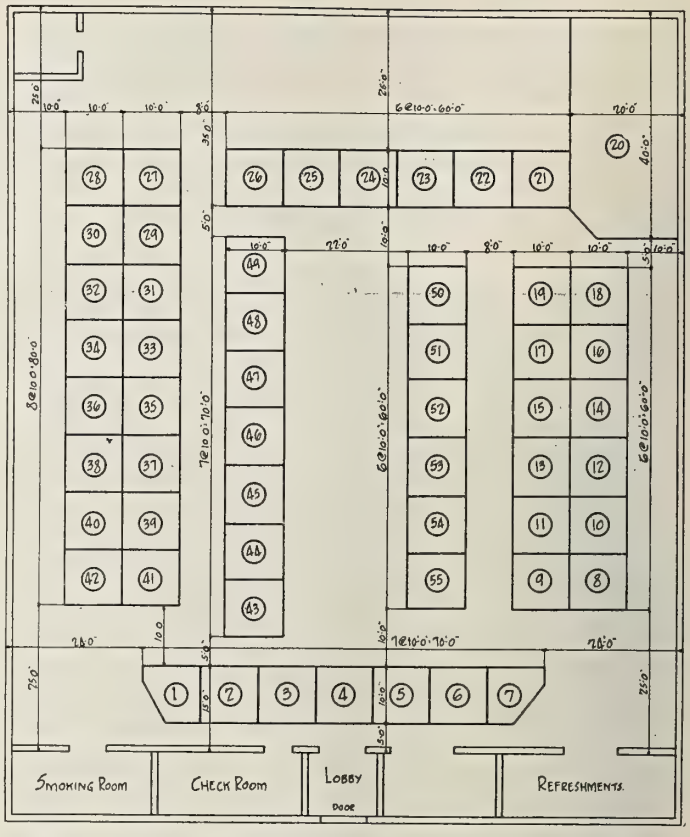
(Big U-Universal—Two Reels)

REVIEWED BY PETER MILNE

TAKEN from Jefferson De Angeles' old vaudeville sketch, "The Green Eyed Monster," by which many will remember him, this picture is really a fine farce, built around the able powers of its star for creating amusement and joviality.

The average husband, as outlined in many of the present pictures, is remarkably suspicious of every movement that his wife may make unknown to him, and this fact lays the foundation for not a few dramas. But here it is the main theme of a very entertaining comedy, one that has just enough action to keep the interest at the highest point, but never enough to cause it to be classed with those of the slapstick variety.

One reason which holds the picture back and will cause it to be classed with the stage productions, is the small variety of scenes that are introduced.



FLOOR PLAN, SHOWING ARRANGEMENT OF BOOTHS, NORTHWESTERN EXHIBITORS' ASSOCIATION CONVENTION, MINNEAPOLIS, MAY 6-9

"THE KEY TO THE MYSTERY"

(Picture Playhouse—Four Reels)

REVIEWED BY CLIFFORD H. PANGBURN

PRODUCED in Italy by an Italian company this picture has the fine light effects and elaborate settings which are always to be found in such films. There was a time when foreign pictures could be told from American ones at a glance by their superior photography.

This is no longer the case, but the settings in such productions are always characteristic. In "The Key to the Mystery" the makers have succeeded in giving the interior scenes an appearance of luxury which is in keeping with the ideas of the picture.

The cast is a good one, the acting done by all of the principals being effective without an undue amount of gesticulation during most of the picture.

The story is not as strong as has been the case with recent releases of the Picture Playhouse. It is built along rather conventional lines starting with the familiar situation of a foreign spy who is determined to obtain certain government papers which are in the possession of a trusted official.

In this instance the papers are ones which show the plans for moving part of an army, and their possession by the enemy will mean the loss of many thousands of men. The secretary is successfully robbed of them, but thanks to the pluck and activity of a faithful woman they are recovered. From the view point of neutrality it is perhaps unfortunate that the theft of the papers is accomplished by an agent of the German government.

WILLIAMSON UNDERSEA PICTURE PLAYS TO $4,200

THE Williamson submarine expedition pictures, released through the Universal Film Manufacturing Company, recently played the Tabor Grand Theatre in Denver at the twenty-five and fifty cent scale of prices to a gross business of $4,200 on the week.

The picture then left Denver and played Colorado Springs, Pueblo, Cheyenne and other points to gross business averaging four hundred dollars per day. Manager Peter McCourt, of the Tabor Grand Theatre, in Denver, rebooked the Williamson pictures for a return date, beginning Monday, March 22, and from telegraphic reports from Denver the pictures are again cleaning up at the twenty-five and fifty-cent scale.

"JACK CHANTY"

(Masterpiece-Alliance—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THE fact that this is a story of the Canadian Northwest, but has nothing to do with the Mounted Police, is an indication of its refreshing quality. The producers have succeeded admirably in catching the spirit of the frontier, and this in itself is sufficient to insure a genuine interest.

"Jack Chanty" is an adaptation of Hulbert Footner's novel of the same name. It was produced in the Sierra Madre Mountains of California and along the Sacramento River. We are not over familiar with the scenery of Athabasca, but so far as we can judge California meets the demand just as it does for almost every other part of the world.



JACK CAPTURES THE FALSE INDIAN

In any case, the scenic effects are very fine, some of them being fittingly described as magnificent. The Indian villages and the trading post are convincing, and the interiors are well handled.

Max Figman, in the title role, is an honest attractive sort of hero. Mary Cranston, the quarter-breed heroine, is played by Lolita Robertson in a style which leaves little to be desired. Al Livingston is seen as the traitorous and criminal Garrod.

The others in the cast are for the most part effective. Sir Bryson Trangmar, the British Lieutenant-Governor, is perhaps a little too grotesque, but the comedy element which he and his friends provide is sufficient to justify this.

"Jack Chanty, really Malcolm Piers, has gone to the Northwest after the failure of his firm. His partner has stolen some trust funds and allowed the missing Piers to be considered the thief, although the absent man is quite ignorant of his unfortunate position. Jack is happy in the wilderness in the love of Mary, a quarter breed at the trading post. His partner comes to the place with the Lieutenant-Governor, but refuses to recognize him. The governor's daughter starts a flirtation with Jack, who is engaged to guide her father's party.

This causes Mary much grief. Later the Governor tries to jump Jack's valuable claim. These complications result in a thrilling series of adventures which end happily for Jack and his faithful sweetheart Mary.

Altogether a good story, and one which should entertain most audiences, especially those who like light melodrama, with some good comedy situations.

In and Out of Town

JAMES KIRKWOOD, who has been directing Mary Pickford in Famous Players features, is back in New York where he will continue to direct for Famous Players. Miss Pickford will remain on the Pacific coast.

Morris E. Spero and Harold A. Parker, president and treasurer of the Crown City Film Company, of Pasadena, Cal., are in New York at the Hotel McAlpin.

W. C. Toomey, special representative of the New York Motion Picture Corporation, is back from his business trip abroad.

Ingvald C. Oes, American representative of Great Northern, is on a trip which includes Chicago, Cleveland and Pittsburgh.

Edgar O. Brooks, who has been representing the Universal in Canada, stopped over in New York en route to Chicago, where he will represent Cosmofotofilm.

George A. Magie, special representative of the Universal Film Manufacturing Company, is on a flying trip to New York.

"SHADOWS OF THE HARBOR"

(Ideal-United—Two Reels)

REVIEWED BY PETER MILNE

THE Ideal company is to be highly complimented for the general realism that this picture contains. As the title implies, the story deals with life among the people of the harbor. Gangsters, harbor police and perpetual habitues of water craft are the central figures of the semi-melodramatic plot which is offered in "Shadows of the Harbor."

Imagine one of the dingiest quays that you have ever seen, or even remember several of them, and if "Shadows of the Harbor" does not embody the most characteristic points of each one we miss our guess. It is this noticeable realism of the film combined with the sensational story that will cause the picture to meet with instant success before the lovers of a red-blooded, thrilling picture.

All the members of the cast have succeeded in adapting themselves to their parts. Norbert A. Myles makes a heroic figure out of Officer Ryan, while Edna Payne appearing as Peggy, the skipper's daughter, a girl who has spent most of her life on the water, is very good. H. Stanley is fine as the reformed gangster, and Henry Aldrich, the leader of the gang, is typical of the role. Clara Horton appears as a "newsy."



PEGGY RETURNS GOOD FOR EVIL

There is sufficient action in the picture for the most exacting. Gang fights of a realistic order, chases, rescues and manly self-sacrifices unite to make the picture extremely exciting at all times. For a sensationally exciting picture this one may surely be ranked with the best of short length films.

FILM PLAY BASED ON LIFE AMONG MORMONS

INTERESTING light will be thrown on the practice of polygamy in a film play based on life among the Mormons, which is to be released soon by the United Film Service.

Ruth Kauffman has prepared the scenario for this unusual production. She is the author of a history of the Mormons entitled "The Latter-Day Saints," which was published in 1911 in England. It is accepted as the last word on the subject. Ruth Kauffman utilized first-hand facts in writing the book, having herself lived for many years among the believers in plural marriage. The play is to have as its background the actual scenes woven into the plot.

"PAGEANT OF SAN FRANCISCO"

(Pageant-Alliance—Five Parts)

REVIEWED BY PETER MILNE

THE "Pageant of San Francisco" puts before us an outline of the history of the city, from the time that it was an unnamed spot on the Pacific coast until the present day.

Extending over so many generations, the producers have made no attempt to weave any particular story into the film. The picture is, however, more than mere historical facts. It has been put together with a keen eye to dramatic values as well as the tabloid facts of historians. Touches of comedy appear frequently and such pleasing characters as usually are found in fiction have been given prominent places in the five reels.

The picture is divided into three epochs, the first embraces



SAN FRANCISCO'S FIRST SKYSCRAPER

the period in which Don Gasper de Portola first set his eyes on the present site of San Francisco, and subsequently the settlement of the virgin country.

Then the intervening years are passed over until the days of '49, when the discovery of gold brought many thousands to the West.

After this comes the San Francisco of the present, starting with the earthquake and fire of 1906, a few scenes of which are quite well depicted.

It is a credit to the producers that the picture seems very interesting and not at all tiring. Its educational value is great, and the introduction of familiar types is a clever idea. On the presumption that it is accurate, Native Sons should go wild over it; that is all except the fire and earthquake part, but the average motion picture audience is sure to like it, as besides being instructive it offers a welcome change from the usual five reel feature.

Photographically the picture is good throughout. Some of the most pleasing light effects have been obtained. The first epoch in which the Spaniards are the prominent figures is noticeable for its attractiveness in the manner of scenes and the aspect of the characters.

PRODUCING COMPANY FOR NEW ORLEANS

Special to Motion Picture News

New Orleans, La., March 29.

A NEW producing film company for New Orleans seems assured following the resumption of heavy stock taking in the United Photo Plays Company, Inc., of Louisiana, with offices at 607 Whitney-Central Bank building.

The company has been here since November 1, with plans for a maximum capital of $500,000, a minimum capital of $15,000. Close to the latter figure has been reached, according to P. J. Prosser, Jr., the secretary, and several desirable motion picture factory sites have been looked over with a view of building in the near future.

E. S. Clemens, manager of the Keystone theatre, is one of the directors of the company, and is bringing to it his varied experiences as an exhibitor. The officers are: E. S. Clemens, president; P. J. Prosser, Sr., treasurer and P. J. Prosser, Jr., secretary. Included in the company's plans is the studio, to cost $38,000.

HORSLEY ZOO A WEATHER BUREAU

THE Bostock animals recently purchased by David Horsley are now being trained daily to become regular motion picture actors. It is a very difficult task to make these animals go through their different roles with a motion picture camera being



HANGING OUT THE WEATHER REPORT

cranked in front of them, and this difficult feat is only made possible through the ability of Mr. Bonavita, who seems to have an uncanny influence over the animals.

Since they have been in Los Angeles the lions have developed "barometric inclinations," and have become dependable weather prophets. In fact the people of Los Angeles depend more upon the forecasts of the lions than they do upon the weather man. A weather report is posted daily at the arena.

"THE CRIMSON CLUE"

(George Kleine—Three Parts)

REVIEWED BY GEORGE D. PROCTOR

THIS imported picture is fully up to the usual high class Kleine standard. The crimson clue refers to a blood test by which it is proved that a wanted murderer had a tubercular taint. Thus



THE DETECTIVE FINDS THE DOCTOR A SUICIDE

the nephew suspected of killing his uncle is freed at the trial, and let go free to his sweetheart's arms.

The picture has plenty of thrilling scenes, and many that are very beautiful. The acting and photography are excellent all the way.

Added interest is given to the plot by the fact that "Jimmy the Chink," whom the nephew had befriended, was the real criminal, led on to his act through his misguided belief that it would hold his friend. The dual thread of the story, the running down of the criminal and the vindication of the nephew, is well handled.

"THE BLACK ENVELOPE"

(Picture Playhouse—Four Reels)

REVIEWED BY CLIFFORD H. PANGBURN

SPEAKING in the strictest sense this picture is not a tragedy, although it closes with the death of one of the principal characters. Death in a true tragedy is always ignoble, but the death of the heroine in this drama is the reverse, even though she takes her own life. More important than an exact classification of the picture is the fact that it is a production which represents a high degree of dramatic excellence.

All the elements necessary in a strong play are in evidence, and so well is the story constructed that no hint is given of the climax until it is actually taking place. The development of the plot, aside from this, is so well handled that the picture might well be studied by many directors who fondly suppose their own ideas to be infallible.

A candidate for the office of mayor wins the place by means of $20,000 for campaign funds loaned to him by his sweetheart. During three months that she is away, immediately following the loan, he meets another woman and marries her.

On the return of the former sweetheart the mayor pays the loan and gets a receipt. The heart-broken woman readily listens to a proposal made by the unsuccessful suitor of the mayor's wife that together they ruin him. Going to Creelman's office the woman succeeds in stealing the receipt, which she gives to the man DeBussy. He is an editor and prints a statement concerning the



THE HUSBAND'S STONY HEART

loan in his paper. The mayor is a ruined man unless he can obtain the receipt.

Seeing his dire extremity his wife goes to the house of DeBussy, where she gets the receipt at the cost of her honor. However, she kills the wretch. Her woes are increased by her hard-hearted husband, who spurns her on account of her sacrifice. He realizes his folly too late, when he returns and finds his wife dead.

"ANNA KARENINA"

(Fox Film—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

BETTY NANSEN is the central figure and the most distinguished player in this adaptation of Count Leo Tolstoi's famous novel. Miss Nansen, of course, plays the unhappy Anna. Edouard Jose gives one of his usual forceful interpretations of Alexis Karenin, husband of Anna. He and Miss Nansen are two excellent exponents of the repressed emotion school of acting.

The story of "Anna Karenina" is that of a loving wife and a husband whose coldness and indifference kill her love. She is attracted by the handsome young officer, Count Vronsky. For him she deserts her husband and her good name. Her friends desert her. "Society" casts her out. At last she is suspicious even of her sweetheart. Life holds nothing pleasant in store for her so she casts herself under a train.

The denoument when Alexis Karenin makes sure that Anna loves the Count comes when Alexis tells his wife that the Count has been killed, when really the Count has only been injured.

The wife's grief gives her away. Then she finds that Vronsky lives and there is nothing to do but acknowledge her love for him. Miss Nansen is fully up to the emotional requirements of this scene, and lives up to her reputation as one of the very best emotional actresses. She has a face of rare intensity which compels attention.

Though the scene of the action is laid in Russia, the picture is plainly produced in this country.

UNIVERSAL TO HAVE STATE BEAUTY CONTESTS.

ARRANGEMENTS have been made and are being made with a leading paper in each state in the Union to conduct in conjunction with the Universal Film Manufacturing Company, a nation-wide beauty contest whereby the most beautiful girl in each state where the selected paper is published will be chosen by popular vote, coupons being published in the paper for this purpose.

When the most beautiful girls are selected, they will be given a Grand Prize of a trip to Universal City, Cal., the home of the Universal Pacific Coast studios, where they will be entertained for one week. They will also be given side trips to the San Diego and Panama-Pacific Expositions. Every expense will be paid by the Universal.

The following newspapers already have agreed to conduct the beauty contest for the Universal: New York "World"; Boston "Herald" and "Traveler"; Oklahoma City, Okla., "Oklahoman"; Minneapolis, Minn., "News"; Phoenix, Ariz., "Gazette"; Salt Lake City, Utah, "Herald-Republican"; Fort Smith, Ark., "Times-Record"; Philadelphia, Pa., "Telegraph"; Indianapolis, Ind., "Indiana Times"; Cleveland, Ohio, "Leader"; Buffalo, N. Y., "Enquirer;" Wilmington, Del., "Star"; Louisville, Ky., "Post"; and Washington, D. C., "Times."

"THE WHITE GODDESS"

(Kalem—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THIS is the first of the three-reel pictures which the Kalem company is preparing for release on the regular program. For the initial offering of this class Alice Joyce has been selected as the head of the cast. Miss Joyce is easily the most popular of Kalem players, and her work as "The White Goddess" is fully up to the standard which she has set in less pretentious subjects.

The principal fault of the picture is its extreme improbability. The idea of a girl going to India alone with a Hindu to meet her parents is unlikely enough in itself without adding the fact that she had never heard a word from the supposed parents directly.

At the close of her college course the girl is engaged to a classmate, but goes to India with the high priest's servant. Her sweetheart distrusts the man and sails on the same steamer. The Hindu succeeds in throwing the lover off the track, and taking the girl to the temple of Larmar, delivers her to the high priest, who compels her to take part in heathen religious ceremonies, which chiefly consist of worshiping her as the white goddess. No one is allowed to look at her, but the servant disobeys and has his eyes burned out. He becomes a beggar, and is recognized by the girl's lover. This leads to the rescue of the girl after an exciting battle in which the young American braves an entire mob of fanatical worshippers.

FALSTAFF WILL BE NEW THANHOUSER BRAND

THE Thanhouser Film Corporation, beginning Friday, April 16, will inaugurate a new brand of single reel comedies. They will be released under the designation "Falstaff."

A single reel comedy bearing the Falstaff brand will be released every Friday in the Mutual program, and will replace the Princess dramas, formerly a Mutual Friday release. The Princess brand will be discontinued until further notice.

The name of the first Falstaff release is "The Actor and the Rube," a quaintly amusing farce with a distinctly clever and original turn in it. It will be followed on Friday, April 23, by "The Handicap of Beauty."

BERNSTEIN RESIGNS FROM UNIVERSAL

Special to Motion Picture News

Los Angeles, Cal., March 29.

ISADORE BERNSTEIN has resigned as general manager of Universal City. His withdrawal has been accepted here by Carl Laemmle, president of the Universal Film Manufacturing Company. It is generally understood that Mr. Bernstein will produce motion pictures and that a company has been formed for that purpose.

Rumor names George A. Magie as his most likely successor. Mr. Magie has been special traveling representative of the Universal, with headquarters in Chicago, for about two years. He is now in New York, making his offices at the Universal's head offices at 1600 Broadway.

A new method of supervising productions went into effect last week at Universal City whereby four men, instead of one, as formerly, will have charge of the producing activities. The general manager will supervise the production of the Al Christie Nestor Feature comedies, the Francis Ford-Bison Company, the Western Bowers Company and the Robert Z. Leonard-Ella Hall-Rex Company. Don Meany, who came to the coast as a special publicity man, will supervise the back stage, where the Henry McRea 101 Bison Company, the Big U Company and the two Joker companies are working.

Stanley Twist will be in charge of the special feature company, and the Rex and Gold Seal brand producers. Marshal Steadman will supervise the Gene Gauntier, Laemmle brand and Kerrigan-Victor companies.

It was found the management of all of the producing companies was a great task for one man, and it is believed by the officers that the efficiency of the plant can be greatly increased by this innovation.

Two new companies begin work the latter part of this week. One is under the direction of Hobart Bosworth, late producer of Bosworth subjects, who will make features here.

Mildred Adams, late of a Denver stock company, has been engaged as leading woman.

Gene Gauntier, together with her director, Jack Clark, has arrived at the Universal studio and will first take up the filming of a story of the Canadian Northwest. This company will depart for Bear Lake Valley for the exterior scenes.

FILM "PLUNDERER" IN IDEAL LOCATION.

TAKE it from William Farnum, star of the William Fox forthcoming production of "The Plunderer." Dahlonega, Ga., where the outdoor scenes of the pictures are being made, is indeed "way back o' beyond."

Dahlonega is twenty-five miles from Gainesville over a "tote" road and is a deserted mining community from which much gold was once taken. In a letter just received at the Fox home offices, 130 West Forty-sixth street, New York, Mr. Farnum said:

"This is sure some hotel we are stopping at. It is really a big log cabin and on chilly nights 'the stormy winds do blow' everywhere. There is a bathtub but it leaks, and there is no running water. The few natives regard the bathtub, the only one in Lumkin County, which is so mountainous it stands on end, as a curiosity.

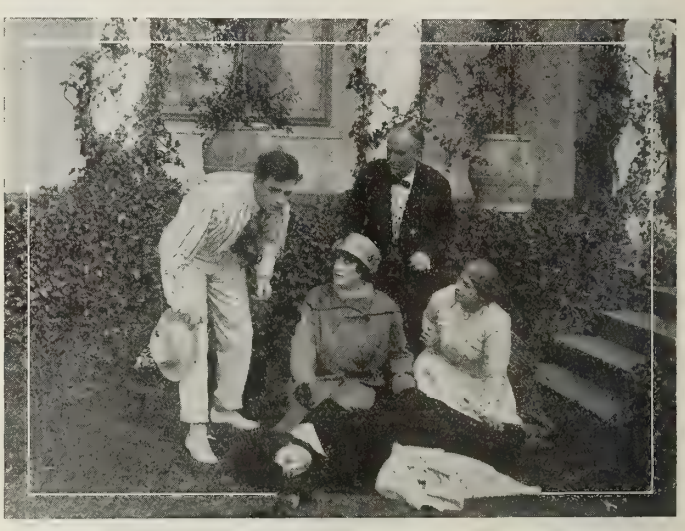
"'If you want a thing done do it yourself.' We chop our wood and draw our own water. The other day another discomfort developed. I was sitting on a sun warmed ledge of rock and the camera was merrily clicking when I heard a hissing sound and a noise like dry peas rattling in a bladder.

"I've been West often enough to know I was sitting right on top of a den of rattlers just coming out of their torpid state. I gave a yell and a jump and got out of danger. This is a splendid place to take 'The Plunderer.' It is all big mountains, deep canons and abandoned mining shafts and machinery."

"ANCESTRY" HAS FAITHFULLY REALISTIC SETTINGS

"ANCESTRY" is a two-part Mutual program drama made by the American-Mutual company at their Santa Barbara studios, and the settings are, for the most part, Italian. The greatest care has been exercised in order to make them realistic, and faithful to every available historic detail, and the producers are rightfully congratulating themselves on the success of their efforts.

Director Henry Otto, who made the production, kept his staff busy an entire month securing the necessary effects to reproduce the furnishings which would have been in vogue in a ducal palace in the Middle Ages.



SCENE FROM "ANCESTRY." (American—Two Reels.)

VITAGRAPH BILL FOR EASTER OFFERS CONTRASTS

TWO decidedly interesting pictures, diametrically opposite in theme and treatment, will constitute the feature part of the Vitagraph theatre program for Easter week, commencing Sunday, April 4.

Of special interest will be the appearance of Sidney Drew in a domestic drama, "Between the Two of Them," by Shannon Fife, and produced under the direction of Mr. Drew. Supported by Mrs. Drew, Paul Scardon and Courtlandt Van Dusen, Mr. Drew will present one of the most virile, interesting and clean-cut dramatic screen stories yet seen.

The second feature, "The Return of Maurice Donnelly," is a powerful preachment against capital punishment and visualizes the story of a man who through circumstantial and perjured evidence, was sentenced, electrically executed and brought back to life. Leo Delaney is seen in the chief role.

Of the shorter pictures "His Phantom Sweetheart," the story of a dream girl, produced by Ralph W. Ince and presented by Anita Stewart and Earle Williams, will attract the most attention, although "Strength," a drama by the Western Vitagraph Company, and the comedy "The Love Whip," in which Lillian Walker will be seen in a congenial role, are characteristic Vitagraph pictures.

MINUSA PUTS SCREEN IN HIPPODROME

THE screen for the New York Hippodrome, the largest yet made, has been installed by the Minusa Cine Products Company, the installation being completed on Wednesday, March 30.

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NOBLE ONE OF FIRST FEATURE DIRECTORS

Exhibitors who are looking forward to showing "Satan Sanderson," the first release on the new Metro program, will be interested to know that the film was directed by John W. Noble, an ex-officer of the United States army, and a man who is rapidly coming to be looked upon as one of the most careful students of the art of motion picture directing.

Mr. Noble was one of the first men to direct what are called features in this country, and he has been at it ever since, except for a short time when he directed the "Mutual Girl" series, one of the biggest successes of the business commercially.

When the B. A. Rolfe Company began to look about for a man to direct the features contemplated for production, Jack Noble was picked as the man. He put on "The Three of Us," with Mabel Taliaferro for that company, and found he had produced a pronounced success.

Then he began work on "Satan Sanderson," in which Orrin Johnson is starred, and finds himself honored that his picture is to be the first release of a pretentious program.

Now he is out in California putting on "The High Road" with Valli Valli in the leading part, for the Rolfe company.

ADVERTISING MATTER FOR "THE DIAMOND FROM THE SKY"

Different from any other publicity stunt yet seen is the advertising matter sent out by the "Flying A" in regard to the serial "The Diamond from the Sky," the first chapter of which will be released in three reels on Monday, May 3, to be followed by a two-reel instalment on following Mondays.

The novel advertising matter, when unfolded, is more than two feet square and printed in two colors. It is mailed out in triangular shape, the longest side of the triangle being one side of the square. It forms an attractive and striking announcement.

For the production and exploitation of "The Diamond from the Sky," the North American Film Corporation has been formed with offices at 222 South State street, Chicago. John R. Freuler is the president of the new company.

PHILBRICK LEAVES TWO-A-DAY FOR DRAKO PICTURES

The Drako Film Company, New York City, has signed Will Philbrick, a well known vaudeville headliner who left United time to appear in one-reel comedies, "Ding Bats," founded on cartoons familiar to all newspaper readers in the metropolis.

Will Philbrick has made thousands laugh from coast to coast, and his large following in the vaudeville theatres will welcome him in pictures.

The Drako company will also feature Crimmins and Gore, headliner vaudevillians who played on United time, and appeared in numerous Broadway hits.



JACKIE SAUNDERS IN "ILL-STARRED BABBIE" (Alliance Program)

Lasky Coast Studios Number Many New Stars

Fannie Ward, Charlotte Walker, Brian and Mann Soon to Leave East for California —Ina Claire Already in Hollywood—Selwyn Begins Work on "The Arab"

A WONDERFUL season of spring producing at the studios and on the ranch of the Jesse L. Lasky Feature Play Company in California is just now being inaugurated.

Ina Claire is already at the Lasky studios in Hollywood, Cal., and Mr. Selwyn, who is also already on the ground, is dividing his time between the studios and the ranch, making preparations for "The Arab." Miss Claire's play, which may be described as comedy with a strong romantic interest, is named "The Wild Goose Chase," and it is a picturization of one of the most successful legitimate plays by William C. De Mille. Cecil De Mille, director general for the Lasky Company, reports to the main office that Miss Claire "screens" beautifully, and that he believes she is destined to make a remarkable hit in photodrama.

Fannie Ward, whose vehicle will soon be announced, is still in New York City, but is already making her preparations to depart and begin posing. It has been determined that she shall begin the actual posing for her Lasky debut on April 26.

Charlotte Walker, who will leave for the West before Miss Ward, is to be the star in a photodrama based on the great dramatic hit, "Kindling," which ran for an entire season in New York and for four seasons on tour.

Mr. Brian and Mr. Mann will also soon leave for the coast, where preparations are already being made to have everything in readiness for their arrival.

Work is progressing for the third Blanche Sweet release under Lasky management. The name of the production is "Stolen Goods," and the photodrama is taken from a successful stage play by Margaret Turnbull, whose book, "Keeping up with Sandy" is proving to be one of the best sellers this season.

West Coast Number Wins Quaker City

Philadelphia, March 29.

It was certainly very gratifying to hear on all sides expressions of decided approval about Motion Picture News of April 3.

Exhibitors and exchangemen vied with each other in praise of this splendid copy of up-to-date trade journalism. Said one:

"It is the best paper I ever saw; far ahead of all competitors." Another volunteered:

"The 'News' always was my favorite, and now my partiality is more than justified."

The attractive green cover struck a chord of popular fancy.

MOORE DIRECTING FLORENCE LA BADIE IN 2-REELERS

W. Eugene Moore, who directed the production of "Joseph in the Land of Egypt" and "Cardinal Richelieu's Ward," whose specialty is long photodramas, is now overseeing the two reel Thanhouser-Mutual plays in which Florence La Badie is starred.

Moore is a Canadian by birth, and when he was an actor on the legitimate stage, his work attracted favorable attention from the critics. None of his old force has deserted him, though now he confines himself mostly to directing.

He is an Elk and an officer in his local lodge which is situated near his home on Bank street in New Rochelle. Between his library and his club, where he is very popular, he divides such time as does not find him hard at work at the studios.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Sister's Solace." (Biograph. Mon., March 29.)—In this picture is presented a grotesque romance of a lover who overcomes his grief at the death of his sweetheart in his new love for her twin sister. Augusta Anderson and Charles Perley are the principals.

"The Americano." (Biograph. Tues., March 30.)—A story of Spanish America during the early nineteenth century. The Americano is the leader of a band of freebooters, but he saves Isabella de Ortega from his own men, and with her as an inspiration adopts an honest life. After several deeds of bravery he is allowed to marry Isabella. Alan Hale plays the title role, while the haughty maiden is depicted by Louise Vale.

"Just a Lark." (Biograph. Thurs., April 1.)—In spite of its improbability this is an interesting story with plenty of excitement. A girl camping out in an old prairie schooner takes an artist for an escaped convict. Later the real convict turns up and forces the artist to change clothes with him. The girl hides him from the sheriff, but he is captured. Fortunately the real bandit is found in time to save trouble. Isabel Rea and W. J. Butler are the principals.

"The Sheriff's Dilemma." (Biograph. Fri., Apr. 2.)—A fighting parson of the West is the hero of this fast moving but impossible story. He is dismissed in disgrace, but the mistake is cleared up and all ends well. In the cast are Claire McDowell, Harry Carey and Charles H. West.

"Destiny Decides." (Biograph. Sat., Apr. 3.)—The old, old plot of an innocent man arrested for murder because he happens to be found at the side of a slain man. The antiquity of the idea mars the interest. Isabel Rea and W. C. Robinson are the principals.

"The End of the Play." (Biograph. Mon., April 5.)—The familiar story of a playwright who meets an actress in the guise of a country girl at the farmer's house, where he has gone to seek a quiet place for work. Later they meet in the city and the actress' diary furnishes the plot for a romantic play, while they enjoy their own very real romance. Charles Perley and Augusta Anderson are the principals.

"The Bridge Across." (Biograph. Two reels. Tues., April 6.)—This is a conventional southern romance with the regulation wealthy Northerner, the beautiful Southern girl who is in love with him and her father who thinks the Civil War is still being fought. Naturally everything comes out well in the end and the old Colonel realizes that the North turns out good men after all, something which his daughter has long known. Marie Newton and Jack Mulhall are the lovers.

"The Vindication." (Biograph. Thurs., April 8.)—The time worn story of an innocent man disgraced because of a charge of theft. The usual death bed confession clears his name. Mary Malatesta and Joseph McDermott are seen in the leading parts.

"The Miser's Legacy." (Biograph. Fri., April 9.)—This is a crime story in which a crook by an almost impossible coincidence tries to steal what turns out to be his own fortune. He is killed and the money goes to his poverty stricken family. Harry Carey and Claire McDowell are seen as the crook and his wife.

"The Brooding Heart." (Biograph. Sat., April 10.)—A husband restores his disconsolate wife to happiness after the death of her daughter by obtaining for adoption a little girl waif. Frank Newburg and Isabel Rea are seen as the young couple.

"Won Through Merit." (Edison. Mon., April 5.)—This film was produced in co-operation with the United States Civil Service Commission, and is intended to show that the faithful among the government employees are rewarded with proper advancement.

It makes an interesting story, and doubtless is in accordance with conditions, but the promotion of a boy from a $900-a-year clerkship to $3,000 per annum in the space of one year seems rather like holding out too tempting a bait.

Gladys Hullette is seen as a girl employee in the Congressional city who helps the boy in his outside study, and later becomes his wife. The U. S. Civil Service Commission appears in one scene. A novel and very effective panorama of Washington is introduced to show the course of a telephone conversation.

"A Clean Sweep." (Edison. Tues., April 6.)—This is a Wadsworth and Housman comedy of excellent quality as a laugh producer. A girl hides her caller in the fireplace when she hears her father coming. A chimney repair man is cleaning the soot from the flue above the caller, with results that are startling and hilarious. The fun is added to by father's efforts to take down the stove for the season. Gladys Leslie is seen as the girl.

"Snap Shots." (Edison. Wed., April 7.)—Herbert Prior appears in this comedy as a man who is an ardent amateur photographer. He is seen buying a photograph gallery which appears to be doing a big business taking the pictures of pretty girls. As soon as the sale is completed the girls all disappear and nothing but trouble follows. In the end the whole transaction turns out to have been a dream.

"An Unpaid Ransom." (Edison. Sat., April 10.)—This is a good detective story. A girl is kidnapped on her arrival from Europe by a man posing as the secretary of her father, who is ill. By some clever work her fiancee finds her in spite of the elaborate scheme worked out by the kidnapper to prevent the taxi driver from knowing that he had a feminine fare. The $10,000 ransom demanded is saved, and the father is spared the pain of knowing that anything has happened to his daughter. Augustus Phillips and Bessie Learn are the principals.

"The Other Woman's Picture." (Essanay. Mon., April 5.)—A friend of a married couple tries in vain to save the husband from his infatuation for another woman. He succeeds, however, in keeping the wife from learning the truth until after her husband's death, when she discovers both her husband's duplicity and the unselfish loyalty of her friend.

"The Lady of the Snows." (Essanay. Three reels. Tues., April 6.)—Reviewed at length in the issue of April 3.

"The Fable of the Busy Man and the Idle Woman." (Essanay. Wed., April 7.)—This George Ade comedy played by Harry Dunkinson, Lillian Drew and Betty Scott shows the hard working business man slaving at his office at 9:30 a. m.

He answers a couple of letters, stocks up on food for the afternoon, and decides he has done enough work for one day. He recuperates from his labors at the club, and takes a taxi home where he meets his idle wife who has fired the cook, attended several sales, a suffrage meeting, afternoon tea, etc. She wants to go to a dance, but the tired business man rebels. Moral: Woman is the weaker vessel. Yes, she is!

"Sophie's Fighting Spirit." (Essanay. Thurs., April 8.)—One of the Snakeville series in which an attempt to borrow some vinegar arouses the jealousy of two wives. The result is a rough and tumble fight between the two, which is thoroughly enjoyed by their husbands until their wives forget their differences and turn upon the husbands.

"An Opal Ring." (Essanay. Two reels. Fri., April 9.)—A bet that an opal ring will buy a kiss from the first girl he meets, starts Livingstone on a strange adventure, in which he is mistaken for a detective and protects a beautiful girl from the attack of five ruffians, thereby gaining not only a kiss, but the girl's love. She later turns out to be the queen of a small Balkan state. Albert Roscoe and Beverly Bayne appear in this picture.

"Andy of the Royal Mounted." (Essanay. Sat., April 10.)—G. M. Anderson is featured in this picture as a trooper in the Canadian Mounted Police. He wins the love of a young school teacher from another trooper, who goes to the bad when he is rejected. Later, however, while escaping from the authorities, the trooper saves the school teacher's life in a runaway. Out of gratitude she prevents Andy from arresting him.

"The Thumb Prints on the Safe." (Kalem. Two reels. Wed., April 7.)—The girl detective continues her rather mild exploits in this film with Cleo Ridgley in her regular role as the feminine sleuth. A wealthy gem collector discovers that his choicest rubies have been stolen from his safe. The thief's confederate is injured by him, and in revenge tells the girl detective who stole the jewels. He is arrested and confesses, thus supplying a tame story with an equally tame conclusion.

"He Was a Traveling Man." (Kalem. Fri., April 9.)—This is a slapstick comedy in which the only approach to humor is an unending succession of punching, slapping and general roughhouse. It will appeal to audiences who like the most extreme of this sort of thing, with nothing else in the picture.

"The Girl on the Trestle." (Kalem. Sat., April 10.)—Most of the episodes in the Hazards of Helen railroad series have been very good, and this is no exception. When a trestle towards which an express is rushing is blown up by an accidental discharge of dynamite, Helen reaches the other end by coasting down the grade on a freight car. She then makes her way across the burning bridge in time to run around the curve and flag the express. There are the usual fine railroad views, and the scenes showing Helen crossing the burning trestle are particularly thrilling. Helen Holmes is seen in her regular role.

"The Second Commandment." (Kalem. Three reels. Mon., April 5.—This is the second of the series of dramas which are intended to drive home the force of the Ten Commandments. In order to present a modern story introducing the second commandment, "Thou shalt not make unto thee any graven image," a situation has been created which is so forced and improbable as to rob the picture of most of the force which it might otherwise have.

The first part deals with the grandfather of the characters seen later, and following it a period of seventy years elapses. All of this is unnecessary. The story has to do with some sun worshippers in this country, and the experience of a very devout girl with one of them. Although well acted it is a dull film. Dorothy Bernard and Guy Coombs are seen in the leading roles. Robert Walker is the successful suitor.

"Ham's Harrowing Duel." (Kalem. Tues., April 6.)—This is an amusing picture of the Ham comedy series. During a quarrel with her husband a wife hits Ham, who is outside the window, with one of the missiles intended for her spouse. She tries to make up for it by giving him food, and then plans to have him help her make her husband jealous. Meantime Bud takes a hand and some very amusing incidents follows.

"The Thief in the Night." (Lubin. Fri., March 26.)—A man who through financial losses has turned burglar, brings to justice the man who ruined him when he learns that his sister's sweetheart has also been swindled in a like manner. The story is well constructed. Earle Metcalfe as the burglar is easily the most prominent in the cast. Ormi Hawley, Kempton Greene and Herbert Frontier lend effective support.

"The Siren's Reign." (Kalem. Three reels. Fri., April 2.)—This picture is a rather pointless production in that it presents a familiar situation in a purely conventional style. It is the old story of a man who disregards the quiet affection of a fine girl to marry a frivolous actress with whom he is infatuated.

Several years later, after the woman has wrecked his life, the husband gives up in despair and shoots himself. Not until then does he realize the other woman's affection towards him. When he does he places his little daughter in her care. Alice Hollister plays the part of the faithless soubrette. Harry Millarde is seen as her husband and Anna Nilsson as the unhappy girl whose worth is realized so late.

"The Gentleman Burglar." (Selig. Two reels. Mon., April 5.)—Reviewed at length in another section of this issue.

"Getting a Start in Life." (Selig. Tues., April 6.)—A Tom Mix Western comedy from a scenario written by James Oliver Curwood. The niece to whom old Si Spunk wills his cabin and acres in Montana turns out to be a charming

young girl, and not an ugly old maid as the cowboys suspected from a photograph. So, instead of trying to frighten her out of town as they had planned, they all start to woo her. When they find she is already married, they are literally taken off their feet.

"Aunt Mary." (Selig. Wed., April 7.)—A drug clerk, a mercenary suitor of Hester, steals the life savings of her Aunt Mary. His guilt is later discovered, and he loses both the drug store he had purchased with the money, and all chances for the niece's hand. A traveling drug salesman is made manager of the drug store that Aunt Mary finds she owns, and becomes engaged to Hester. This is an entertaining picture produced by Thomas Santschi.

"Man Overboard." (Selig. Fri., April 9.)—A persistent suitor gains the hearty approval of the girl's hitherto unfriendly father, when he jumps overboard and rescues the father's wig. A good comedy produced by Novell MacGregor with some laughable situations.

"His Jungle Sweetheart." (Selig. Sat., April 10.)—In this jungle zoo picture Edith Johnson does some remarkably daring work with wild animals. Geils Warren directed it, and it is a thoroughly praiseworthy production.

"Mr. Jarr Takes a Night Off." (Vitagraph. Mon., Apr. 5.)—The fourth of the Jarr Family stories from the facile pen of Roy McCardell shows the adventures of the family when the head of it buys tickets to a benefit. The party is for the Human Freaks who have been hurt in their business by moving picture shows. The situations are clever and there is some good slapstick work.

"The Timid Mr. Tootles." (Vitagraph. Two reels. Tues., Apr. 6.)—The regeneration of a timid man and a lonely boarding house slavey is shown in this entertaining comedy drama. Tootles saves a child from an accident and the result is that he feels himself a man for the first time. Sidney Drew is seen in the title role with his wife as the girl.

"Easy Money." (Vitagraph. Wed., Apr. 7.)—A small boy, Bobby, substitutes some counterfeit money which is intended for stage use for a real roll of bills. Two crooks steal the counterfeits on a sleeping car, and when they present one after the dinner which they hold in celebration they are promptly arrested. A fairly entertaining comedy. Bobby Connelly is seen as the boy. James Morrison and Dorothy Kelly are in the cast.

"Her Gethsemane." (Vitagraph. Thurs., Apr. 8.)—The unselfish and remarkable love of a girl for a man grief stricken at the loss of his mother is told in this strong drama. After four years of happy married life she fears that her husband is interested in another woman, but she is soon made aware of her mistake, and the future seems brighter than ever. Anne Schaefer plays the role of the self-sacrificing woman.

"They Loved Him So." (Vitagraph. Fri., Apr. 9.)—This is an excellent comedy featuring Flora Finch and Kate Price. A middle-aged spinster engages Mike McCarty as a model for her painting of "Samson." All goes well until Mrs. McCarty learns of the fondness which the artist has been showing for her husband. Then she appears to be the only real Samson about the place.

MUTUAL PROGRAM

"Gussie's Day of Rest." (Keystone. Two reels. Mon., Mar. 29.)—To attempt an adequate description of the riot which runs through the two reels of this picture is impossible. Sid Chaplin is featured. He has trouble with his wife in the park, and at the same time is attracted by a blonde-haired siren. The excitement starts immediately. It ends when the small auto in which the gay husband and the girl are escaping is buried in the dirt from a blast.

"Ambrose's Fury." (Keystone. Thurs., March 25.)—Ambrose is a matrimonial slave, so he readily consents to enjoy a little party with the married lady next door, who dominates her husband much the same as Ambrose's wife dominates him. Naturally things get mixed and an ending as uproarious as the rest of the picture follows. Mack Swain, Louise Fazenda nad Alice Davenport are the leads in this comedy, which will amuse all the way without giving the least offense. The supporting cast is just as capable as the chief fun makers.

"Bubbling Water." (Reliance. Two reels. Sat., March 27.)—Catherine Henry is seen in the title role and Charles Gorman as her paleface husband. Learning that his daughter is in love with a man who does not meet with his approval a wealthy man takes her abroad for a year.

Her sweetheart drifts to the West, where he marries an Indian girl by the tribal ceremony. A year later he plans to visit his home in the East, and his dusky wife is heartbroken as she knows that once there he will never come back.

Her former lover, an Indian, learns of the condition, and by telling the white man that he is about to be a father induces him to return and brings about a complete reconciliation.

"The Old Chemist." (Majestic. Two reels. Sun., March 28.)—A chemist and his nephew work in the older man's laboratory, but quarrrel so much that the youth decides to leave.

That day his uncle accidentally poisons a sandwich which he has made for himself. As he falls dead his head strikes a chair. On the testimony of a negro cook the nephew is arrested and charged with murder. A scientist is called in and discovers the remains of the sandwich. Working from this clue he easily clears the young man, whose sweetheart has been firm in her belief in him. Happiness follows. Thomas Jefferson is seen as the old chemist. Olive Adair and Frank Bennett appear as the girl and her falsely accused fiance.

"Mixed Values." (Komic. Sun., March 28.)—A wealthy young man and his clerk discuss their engagements with the mutual interest of all lovers. By accident they exchange engagement rings. When the rich man's sweetheart discovers that he has given her a cheap imitation she breaks the engagement. After much amusing trouble everything is straightened and happiness is restored. Fay Tincher is seen as the clerk's sweetheart, her lover being Elmer Booth. Chet Whitney plays the role of the rich lover. A good comedy well acted.

"The Jeweled Dagger of Fate." (Reliance. Mon., March 29.)—The young jeweler's clerk who suspects the character of the millionaire lover of his employer's daughter, succeeds in gaining a confession from his rival in a manner that is less conventional than the rest of the story. This was made by the Eastern Reliance Company, and is not as good as its predecessors. The antique shop is such a realistic set that it will surely be noticed. The story, however, and the acting are much below the average, and the climax is ineffective.

"An Image from the Past." (Majestic. Tues., March 30.)—A simple drama that is produced so well that it makes a big appeal despite its somewhat worn theme. The daughter marries against her father's wishes, and he is only reconciled by meeting his little grand children who are begging on the street. The situations are new in this. Wilbur Higby is the father and Signue Auen is his daughter.

"The Primitive Spirit." (Reliance. Wed., March 31.)—The man who in his earlier days has been brought up as a mother's boy turns out to be a disgraceful coward until when visiting his mine in the west he is bullied by his superintendent. At this the old fighting spirit of his father asserts itself, and he becomes a man in a minute.

This is a strong story which will surely please the most critical. It has been effectively produced by Joseph Belmont, who by his excellent handling of each scene of the reel and the picture as a whole has well earned the title of director.

"Mutual Weekly. No. 13." (Thurs., April 1.)—Scenes connected with the death of Lincoln Beachy are of unquestionable interest, while views of the baseball spring training camps will entertain the followers of the great American game. War scenes and a number of other timely topics complete this reel.

"His Brother's Debt." (American. Two reels. Mon., April 5.)—Reviewed elsewhere in this issue.

"The Once Over." (Beauty. Tues., April 6.)—Tom picks up Bob's girl, and Bob is so broken-hearted that he make a bluff at committing suicide, which only serves to land him in the cooler. While he is there Tom hastily marries the girl, who turns out to be a widow with four children, so Bob is the one who laughs last. Virginia Kirtley is attractive in this comedy.

"The Schemers." (Princess. Fri., April 2.)—A neighboring bachelor and widow are irreconcilable until a young relative of each appears. The two young people fall in love and finally the old folks are brought together through a matrimonial agency. This reel has a number of humorous moments in it despite its apparent age. John Reinhard and Carey L. Hastings are the old people.

"The Life Worth While." (Thanhouser. Sun., April 4.)—Another version of the old Scrooge story. A stingy old bachelor reforms when an explosion causes temporary blindness, and he is fondly cared for by his poverty stricken relatives. Both the Thanhouser twins and the kidlet appear in this. Riley Chamberlain is the old man.

"The Cycle of Hatred." (Thanhouser. Tues., April 6.)—In which a widow tries her level best to win a young doctor's heart, which is already lost to another. Finally, being unsuccessful, her love turns to an equally passionate hate. She sends a bouquet of poisoned flowers to the man, but instead they fall into the hands of her little child.

After an awful tragedy has been narrowly averted the woman regains her senses. This picture presents a most unnatural appearance. It is unconvincing in some scenes, and there seems to be no obvious necessity for the introduction of Carey L. Hastings as the Hindu servant.

Flo La Badie and Morris Foster are the lovers and their acting is, as usual, good, but the woman who impersonates the widow overdoes her part. Helen Badgley is the child.

"Molly of the Mountains." (Broncho. Two reels. Wed., April 7.)—The moonshiner's daughter is wronged by an engineer, but later he pays the penalty when he is mistaken for the moonshiner and is shot by the revenue officers. This is rather an old story, but several new twists to the plot cause it to be quite interesting. The picture, however, is not put together with the ease and skill which are obvious in most of the Ince pictures. The scenes are realistic and the photography good. Rhea Mitchell is the girl. The old moonshiner makes a sympathetic figure.

"The Touch of Love." (American. Wed., April 7.)—Vivian Rich, Harry Von Meter and Charlotte Burton appear in this drama of a mining camp. A big hearted woman sacrifices her love for a man in order that he may marry the girl he cares for.

"The Problem." (American. Fri., April 9.)—Another use is made of a dream to provide the plot for this story. Consequently a slight inconsistency or two cannot be criticised. The dream serves to show an ambitious mother the folly of asking her daughter to marry for money, and she consents to her marrying the man she loves. Ed. Coxen and Winifred Greenwood are featured in this picture.

"The Winged Messenger." (Domino. Two reels. Thurs., April 8.)—Two wireless operators are rivals for the hand of the same girl. The one who wins her takes a position as operator on a vessel, while the other is employed in a land station. The ship catches fire, and the operator sends for help. His message reaches the other's station. He destroys it, believing that then his way will be clear to marry the girl.

The captain of the ship and the operator are the only survivors, but they are rescued, and when they arrive home the perfidy of the other man is revealed. A very engaging offering, convincing all the time except for the act of the villain. Richard Staunton, Howard Hickman and Elizabeth Burbridge are the principals.

"The Rough Neck." (Kay-Bee. Two reels. Fri., April 9.)—In which a plain mine superintendent suddenly finds himself in charge of his former employer's two children who regard him as a rough neck and an up-start.

He has a difficult time convincing them of his honesty and well-meaning intention, but finally accomplishes it by showing up the aspiring fiancee of the girl. This picture boasts of no complicated plot, but at the same time is one of the best of the recent New York motion picture offerings. Its appeal is universal, and no one will be able to look at the picture without realizing its excellent qualities and the thoughtful work which was evidently put in it.

William S. Hart plays the title role, and invests it with all the requirements of the part, which suits him exactly. His facial expressions are as strong and significant as ever. Enid Markey plays opposite him in the role of the snobbish girl, who at first looks down upon him and then up to him, and finally forces his proposal.

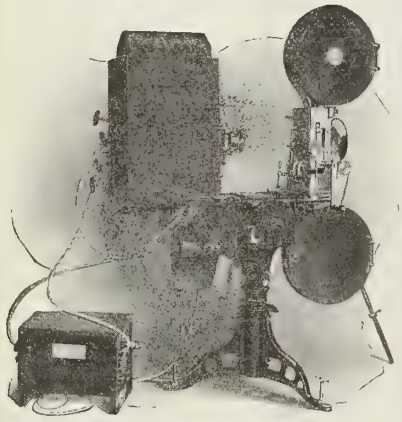
UNIVERSAL PROGRAM

"Animated Weekly, No. 160." (Wed., March 31.)—One may always be sure of a worthy reel in the Universal, and this number is no exception to the general rule. The usual quota of war scenes are as interesting as ever, while domestic occurrences are not lacking in number or in interest.

"The Guardian of the Flock." (Victor. Two reels. Mon., April 5.)—The Spaniard whose affections have been refused by the girl, swears to be avenged on his successful rival.

But the sight of the child, together with a few smaller incidents, work on him so that the hatred in his heart turns to love. This was written and produced by Jacques Jaccard, and Warren Kerrigan is the Spaniard, while Vera Sisson and George Periolat complete the cast of principals.

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Some of the scenes have been drawn out because of their beauty, and would be more powerful if shortened a bit, but the picture is a good one for all that. The last scene, the cloud silhoutte effect is notable for its artistry, and reminds one of other Jaccard pictures.

"The Story the Clock Told." (Imp. Mon., April 5.)—The father who has refused his ward permission to marry his daughter, falls asleep in his chair and dreams some probable disagreeable consequences coming as the result of his groundless opposition.

The dream appears in the face of a clock, which lends a touch of novelty to the picture. Alan Holubar and Frances Nelson are the lovers, and Howard Crampton the father. The story was produced by Stuart Paton.

"Wedding Bells Shall Ring." (Joker. Mon., April 5.)—To avenge herself the maid who has received a severe scolding from her mistress sends a photograph of the lady to a matrimonial agency, with the result that madam is beset with many varieties of lovers. A policeman who loves the maid, ejects the suitors for the sum of five hundred dollars, which enables him to marry. Max Asher and Gale Henry are in this comedy, which has such an uproarious plot that well known faces are not needed to make it laughable. Allen Curtis directed and Clarence Badger prepared the scenario.

"The Mysterious Contragrav." (Gold Seal. Two reels. Tues., April 6.)—This drama is written around a mythical invention called the contragrav, an electrical appliance which, when attached to a human being, will enable the wearer to resist the force of gravity.

Characteristic of Henry McRae's other productions, this one is constructed in a clear manner and worked out well. There are several thrillers registered in the course of the plot's development. The aeroplane exploded in midair will create a sensation, while the heroine floating about in the limpid atmosphere by means of the contragrav is an ingenious piece of technical work.

Another point of interest is that Frank L. Stites, the aviator who was recently killed during the opening exercises at Universal City, appears throughout the picture as the hero. Then Luel Warrington takes a daring leap from her automobile just before she plunges over a high cliff in full sight of the spectators. Sherman Bainbridge, William Clifford and Marie Walcamp are also in the cast. This feature is exciting at every moment, and will be heartily enjoyed.

"Putting One Over." (Big U. Tues., April 6.)—A conventional story forms the main portion of this reel, but a novel and totally unexpected finale changes the entire aspect of the picture from one of tiring similarity to refreshing originality. A murderer is caught by a detective, to whom he tells a story that would seem to justify his act.

The detective is on the point of relenting, when one of the murderer's pals is brought in. His words entirely discount the man's ruse and he is taken to jail. Murdock MacQuarrie has a strong character part as the burglar, while Agnes Vernon appears in his story.

"Eddie's Little Nightmare." (Nestor. Thurs., April 6.)—Eddie falls asleep while waiting for his fiancee, and dreams of being married and blessed with a goodly number of children, augmented by those of the neighbors, which drive him crazy when he is supposed to look after them. This comedy, written by Al Christie and produced by Eddie Lyons, is convulsively laughable from start to finish. Its situations are exaggerated but human, which is partly responsible for its success. Victoria Forde appears as the wife, while Eddie Lyons himself is the husband.

"The Captive." (Laemmle. Two reels. Wed., April 7.)—In the cattle rustler who has been stealing her grandfather's animals the girl meets her unknown father, who takes her prisoner. She is rescued by her lover, but only after the man has been killed. The first part of this picture is supposed to transpire in the east, and then the plot carries all the characters to the west, where it terminates.

The story is so constructed that it is interesting all the time, and good photography and scenes characteristic of the expansive west add materially to its artistic value. Frank Lloyd directed the picture, and is also seen as the heavy, a role which he is thoroughly at home in. Gretchen Lederer is his daughter, while Marc Robbins is the old man. Millard K. Wilson is the lover.

"The Fatal Note." (L-Ko. Two reels. Wed., April 7.)—The gallant swain is engaged to be married. At the breakfast before the wedding the defeated rival slips him a note under the table, thinking that it has fallen into the hands of the girl he still loves. Of course a grand rough house ensues ending in a house fight, in which some of the funniest scenes in the picture occur. Billie Ritchie and Peggy Pearce are the leads. This comedy ought to amuse, although nothing original is introduced until near its termination. Several rather risque scenes appear.

"The Heart Breaker." (Big U. Two reels. Thurs., April 8.)—A comedy showing the havoc which a carefree girl (Muriel Ostriche) brought on her own head and on those of a good many others while passing the time in boarding school.

The scenes in which the girl is enticing the old man by a shameless display of her nether limbs will in all probability be cut out; if they are not they ought to be. The photography is poor in several scenes, but aside from this the picture is good. Lorimer Johnson directed the work, while Charles Ogle is seen as the professor.

"In the Clutch of the Emperor." (Rex. Thurs., April 8.)—An engaging drama portraying the manner in which a young American protected a Russian girl from the pursuing police. Most of the action takes place on board ship. The climax is comical in nature, and there are little touches of comedy throughout the reel. Clem Eason produced the picture. In the cast are Ben Wilson, Dorothy Phillips and Joseph Girard.

"The Butler's Busted Romance." (Sterling. Thurs., April 8.)—Ernest Shields and Louise Fazenda were directed by David Kirkland in this comedy, and succeeded in making a very excellent one. Its situations are well developed by the two principals and the supporting cast, and the dirty comedy has been left out, showing a wise move on the director's part. Learning that his master's wife-to-be is to arrive at the house, he takes off his master and the results are of course humorous.

"The Broken Toy." (Imp. Two reels. Fri., April 9.)—A pathetic story in which the child brings about the reunion of her father and mother, who have been separated for many years. The old plot, which is the basis of this picture, is made to appear unconventional by the manner in which the picture in produced, namely, the difficult straits in which the woman is struggling are shown first, and the rest of the picture follows as she dreams of the past.

The picture will draw on the sympathies, but it seems that it could have been produced better. The interest is not very well held and the acting could have been better.

"The Rustle of a Skirt." (Victor. Fri., April 9.)—The confirmed woman hater meets his Waterloo in the person of his partner's sister. She has to force his proposal, but once it's over, the man makes one exception to his antagonistic attitude toward the feminine gender.

Matt Moore and Mary Fuller play the leads in this comedy, which furnishes them an excellent vehicle to appear in. Lucius Henderson directed the reel, which will certainly be a credit to his name as it is of a nature that any audience will enjoy.

"The Baby's Fault." (Nestor. Fri., April 9.)—Mr. Newlywed repairs to a poker game and takes his baby along, too. Going home he forgets it and the complications follow, which are quite dry, chiefly concern the man, his wife and a friend, who, like all friends, makes a mess of things. Lee Moran, Billie Rhodes and Jack Dillon were directed by Al Christie in this comedy, which will amuse in a few scenes.

"And They Called Him Hero." (Bison. Two reels. Sat., April 10.)—A Civil War drama put on by Francis Ford, relying for the most part on the gruesome realism of its battle scenes to maintain the interest. The love story is attractive in the scenes preceding the commencement of the war, but following it is almost hopelessly unfathomable.

The photography is good all the way through, the battle scenes have been effectively enacted by a collection of supernumeraries whose main idea of warfare is the dying part. One good panoramic view is given. The scenario was prepared by Grace Cunard, while Mina Cunard, her sister, and Francis Ford appear in the main roles.

"The Law of the Open." (Powers. Sat., April 10.)—The good-for-nothing leaves his wife and goes west to make a living, but here he takes to cattle stealing, and is hanged the day his wife arrives. The rest of the boys conceal the truth from her.

This picture is produced in a manner which is most effective and gripping, until the last few scenes, when the action appears unconvincing and so out of place that it is almost laughable. In its entirety the picture will appeal, and it will be a hit with those whose ideas of life are limited. Sidney Ayres produced the picture, while Val Paul and Doris Pawn play the principal parts. The scenes and photography are gorgeous.

"Fares Please." (Joker. Sat., April 10.)—The rivalry of the lovers is strong, especially when one has a trolley car and the other a Ford as enticements. Archer McMakin produced this comedy which contains a new idea, and many new situations which are bound to produce the desired humorous results. Ernest Shields, Eddie Boland and Queenie Rosson are in the cast.

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, April 5, 1915.

BIOGRAPH—The End of the Play, Com.-D., 1000... 17504
EDISON—Won Through Merit, D., 1000..... 17511
ESSANAY—The Other Woman's Picture, D., 1000.... 17513
KALEM—The Second Commandment, D., 3000..... 17505
LUBIN—The House of Secrets, D. (Road o' Strife, No. 1), 1000..... 17514
SELIG—The Gentleman Burgler, D., 2000..... 17508
SELIG—Hearst-Selig News Pictorial, No. 27, N., 1000. 17512
VITAGRAPH—Mr. Jarr Takes a Night Off, C., 1000... 17510

Tuesday, April 6, 1915.

BIOGRAPH—The Bridge Across, D., 2000..... 17524
EDISON—A Clean Sweep, C., 1000..... 17515
ESSANAY—The Lady of the Snows, D., 3000..... 17516
KALEM—Ham's Harrowing Duel, C., 1000..... 17523
LUBIN—Capturing the Cook, C., 1000..... 17522
SELIG—Getting a Start in Life, C., 1000..... 17519
VITAGRAPH—The Timid Mr. Tootles, C., 2000..... 17520

Wednesday, April 7, 1915.

EDISON—Snap Shots, C., 1000..... 17526
ESSANAY—The Fable of the Busy Man and the Idle Woman, C., 1000..... 17529
KALEM—The Thumb Prints on the Safe, D., 2000..... 17527
LUBIN—The Cipher Key, D., 3000..... 17532
SELIG—Aunt Mary, D., 1000..... 17531
VITAGRAPH—Easy Money, C., 1000..... 17530

Thursday, April 8, 1915.

BIOGRAPH—The Vindication, D., 1000..... 17535
ESSANAY—Sophie's Fighting Spirit, C., 1000..... 17536
LUBIN—Mr. Carlson of Arizona, D., 2000..... 17537
MINA—A Barber-Ous Affair, C., 1000..... 17541
SELIG—Hearst-Selig News Pictorial, No. 28, N., 1000. 17540
VITAGRAPH—Her Gethsemane, D., 1000..... 17539

Friday, April 9, 1915.

BIOGRAPH—The Miser's Legacy, D., 1000..... 17551
EDISON—The Stoning, D., 3000..... 17542
ESSANAY—An Opal Ring, D., 2000..... 17545
KALEM—He Was a Traveling Man, C., 1000..... 17547
LUBIN—The Stroke of Fate, D., 1000..... 17550
SELIG—Man Overboard, C., 1000..... 17548
VITAGRAPH—They Loved Him So, C., 1000..... 17549

Saturday, April 10, 1915.

BIOGRAPH—The Brooding Heart, D., 1000..... 17559
EDISON—An Unpaid Ransom, D., 1000..... 17552
ESSANAY—Andy of the Royal Mounted, W. D., 1000. 17553
KALEM—The Girl on the Trestle, D., 1000..... 17558
LUBIN—He Couldn't Explain, C., and Clothes Count, C., Split Reel..... 17554
SELIG—Selig Jungle Zoo (Animal), 1000..... 17560
VITAGRAPH—The Return of Maurice Donnelly, D., 3000..... 17555

RELEASES OF THE WEEK AFTER

Monday, April 12, 1915.

BIOGRAPH—The Gambler's I. O. U., D., 1000.....
EDISON—A Deadly Hate, D., 3000.....
ESSANAY—A Night in Kentucky, D., 1000.....
KALEM—The Girl and the Bachelor, C., 2000.....
LUBIN—The Face of Fear (Road o' Strife No. 2), D., 1000.....
SELIG—Poetic Justice of Omar Khan, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 29, N., 1000.
VITAGRAPH—Mr. Jarr's Magnetic Friend, C., 1000...

Tuesday, April 13, 1915.

BIOGRAPH—Lorna Doone, D., 2000.....
EDISON—His Sad Awakening, C., 1000.....
ESSANAY—The Turn of the Wheel, D., 2000.....
KALEM—The "Pollywogs" Picnic, C., 1000.....
LUBIN—Black Art, C., and Cleaning Time, C., Split Reel.....
SELIG—Mrs. Murphy's Cooks, W. C., 1000.....
VITAGRAPH—Between the Two of Them, D., 3000...

Wednesday, April 14, 1915.

EDISON—The Cook's Mistake, C., 1000.....
ESSANAY—The Fable of the Men at the Women's Club, C., 1000.....
KALEM—The Voice from the Taxi, D., 2000.....
LUBIN—A Prince of Peace, D., 2000.....
SELIG—Iole, the Christian, D., 1000.....
VITAGRAPH—His Phantom Sweetheart, Com.-D., 1000

Thursday, April 15, 1915.

BIOGRAPH—The Test of Sincerity, D., 1000.....
ESSANAY—The Bouquet, C., 1000.....
LUBIN—Rated at $10,000,000 D., 3000.....
MINA—The Amateur Nurse, C., 1000.....
SELIG—Hearst-Selig News Pictorial, No. 30, N., 1000..
VITAGRAPH—Strength, D., 1000.....

Friday, April 16, 1915.

BIOGRAPH—The Girl and the Matinee Idol, Com.-D., 1000.....
EDISON—A Woman's Revenge, D., 2000.....
ESSANAY—Title Not Announced.....
KALEM—The Third Commandment, D., 3000.....
LUBIN—The Accusing Pen, D., 1000.....
SELIG—The Strength of a Samson, C., 1000.....
VITAGRAPH—The Love Whip, C., 1000.....

Saturday, April 17, 1915.

BIOGRAPH—One Hundred Dollars, D., 1000.....
EDISON—The Landing of the Pilgrims, D., 1000.....
ESSANAY—The Return of Richard Neal, D., 3000.....
KALEM—The Girl Engineer, D., 1000.....
LUBIN—Just Look at Jake, C., 1000.....
SELIG—The Jungle Stockade, D. (Animal), 1000.....
VITAGRAPH—Elsa's Brother, D., 2000.....

(For Table of Contents See Page 80.)

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, April 5, 1915.

AMERICAN—His Brother's Debt, D., 2000..... 03224
RELIANCE—The Winning Hand, D., 1000..... 03226
KEYSTONE—Title Not Reported, C., 1000..... 03227

Tuesday, April 6, 1915.

THANHOUSER—The Cycle of Hatred, D., 2000..... 03228
MAJESTIC—The Little Mother, D., 1000..... 03230
BEAUTY—The Once Over, Com.-D., 1000..... 03231

Wednesday, April 7, 1915.

BRONCHO—Molly of the Mountains, D., 2000..... 03232
AMERICAN—A Touch of Love, D., 1000..... 03234
RELIANCE—The Indian Changeling, D., 1000..... 03235

Thursday, April 8, 1915.

DOMINO—The Winged Messenger, D., 2000..... 03236
KEYSTONE—Title Not Reported, C., 1000..... 03238
MUTUAL WEEKLY—No. 14, N., 1000..... 03239

Friday, April 9, 1915.

KAY-BEE—The Roughneck, D., 2000.....03240
PRINCESS—The Reformation of Peter and Paul, C., 1000 03242
AMERICAN—The Problem, D., 1000..... 03243

Saturday, April 10, 1915.

RELIANCE—Station Content, D., 2000..... 03244
KEYSTONE—Title Not Reported, C., 1000..... 03246
ROYAL—Burglars by Request, C., 1000..... 03247

Sunday, April 11, 1915.

MAJESTIC—The Fencing Master, D., 2000..... 03248
KOMIC—By Fair Means or Foul, C., 1000..... 03250
THANHOUSER—A Double Exposure, Com.-D., 1000.. 03251

RELEASES OF THE WEEK AFTER

Monday, April 12, 1915.

AMERICAN—The Poet of the Peaks, D., 2000..... 03252
RELIANCE—His Bachelor Dinner, D., 1000..... 03254
KEYSTONE—Title Not Reported, C., 1000..... 03255

Tuesday, April 13, 1915.

THANHOUSER—The Moment of Sacrifice, D., 2000.. 03257
MAJESTIC—The Little Matchmaker, D., 1000..... 03259
BEAUTY—Persistence Wins, D., 1000..... 03260

Wednesday, April 14, 1915.

BRONCHO—Shorty Turns Actor, C., 2000..... 03262
AMERICAN—The Wishing Stone, D., 1000..... 03264
RELIANCE—The Job and the Jewels, D., 1000..... 03265

Thursday, April 15, 1915.

DOMINO—The Sons of Toil, D., 2000..... 03267
KEYSTONE—Title Not Reported, C., 1000..... 03269
MUTUAL WEEKLY—No. 15, N., 1000..... 03270

Friday, April 16, 1915.

KAY-BEE—The Taking of Luke McVane, D., 2000.... 03272
FALSTAFF—The Actor and the Rube, C., 1000..... 03274
RELIANCE—The Light in the Window, D., 1000..... 03275

Saturday, April 17, 1915.

RELIANCE—A Man for All That, D., 2000..... 03276
KEYSTONE—Title Not Reported, C., 1000..... 03278
ROYAL—When Youth Won Out, C., 1000..... 03279

Sunday, April 18, 1915.

MAJESTIC—The Highbinders, D., 2000..... 03280
KOMIC—Ethel's New Dress, C., 1000..... 03282
THANHOUSER—Big Brother Bill, Com.-D., 1000..... 03283

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode Five), "On the Rack," D., 2000..... 0394

Monday, April 5, 1915.

VICTOR—The Guardians of the Flock, D., 2000..... 0374
IMP—The Story the Clock Told, D., 1000..... 0375
JOKER—Wedding Bells Shall Ring, C., and In the Land of the Mikado with Homer Croy, Ed., Split Reel.. 0376

Tuesday, April 6, 1915.

GOLD SEAL—The Mysterious Contragrav, D., 2000... 0377
BIG U—Putting One Over, D., 1000..... 0378
NESTOR—Eddie's Little Nightmare, C., 1000..... 0379

Wednesday, April 7, 1915.

LAEMMLE—His Captive, D., 2000..... 0380
L-KO—The Fatal Note, C., 1000..... 0381
ANIMATED WEEKLY—No. 161, N., 1000..... 0382

Thursday, April 8, 1915.

BIG U—The Heart Breaker, C., 2000..... 0383
REX—The Clutch of the Emperor, D., 1000..... 0384
STERLING—The Butler's Busted Romance, C., 1000... 0385

Friday, April 9, 1915.

IMP—The Broken Toy, D., 2000..... 0386
VICTOR—The Rustle of a Skirt, C., 1000..... 0387
NESTOR—The Baby's Fault, C., 1000..... 0388

Saturday, April 10, 1915.

BISON—And They Called Him Hero, D., 2000..... 0389
POWERS—The Law of the Open, D., 1000..... 0390
JOKER—Fares, Please, C., 1000..... 0391

Sunday, April 11, 1915.

REX—The Grind, D., 3000..... 0392
LAEMMLE—Life's Furrow, D., 1000..... 0393
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 6), The Unseen Terror, D., 2000..... 0415

Monday, April 12, 1915.

VICTOR—Saved by a Dream, D., 2000..... 0395
IMP—The Streets of Make Believe, C., 1000..... 0396
JOKER—Skipper Simpson's Daughter, C., 1000..... 0397

Tuesday, April 13, 1915.

GOLD SEAL—Wild Irish Rose, D., 2000..... 0398
BIG U—The Old Tutor, D., 1000..... 0399
NESTOR—A Mixed Up Elopement, C., 1000..... 0400

Wednesday, April 14, 1915.

LAEMMLE—When the Spider Tore Loose, D., 1000.. 0401
L-KO—Under the Table, C., 2000..... 0402
ANIMATED WEEKLY—No. 162, N., 1000..... 0403

Thursday, April 15, 1915.

BIG U—The Troubadour, D., 2000..... 0404
REX—A Man and His Money, D., 1000..... 0405
STERLING—Playmates, C., 1000..... 0406

Friday, April 16, 1915.

IMP—The Bombay Buddha, D., 3000..... 0407
VICTOR—Grand Opening of the World's Only Movie City, 1000 0408
NESTOR—All in the Same Boat, C., 1000..... 0409

Saturday, April 17, 1915.

BISON—The Doorway of Destruction, D., 2000..... 0410
POWERS—The Love That Lasts, D., 1000..... 0411
JOKER—The Way He Won the Widow, C., 1000..... 0412

Sunday, April 18, 1915.

REX—The Girl of the Night, D., 2000..... 0413
LAEMMLE—The Things in the Bottom Drawer, D., 1000 0414
L-KO—No Release This Week.....

(For Table of Contents See Page 80.)

Calendar of Current and Coming Releases

KRITERION PROGRAM
RELEASES OF ELEVENTH WEEK

Monday.

SANTA BARBARA—The Emigrant's Peril, D.....2000
SANTA BARBARA—When Billy Struck the Stage, C...1000

Tuesday.

ALHAMBRA—A Smuggler's Love, D.....2000
THISTLE—Rena's Pet Pirate, C.....1000

Wednesday.

C-K—A Mother's Awakening, D.....2000
C-K—Irresponsible Syd, C.....1000

Thursday.

MONTY—The Miser of Monteray, D.....2000
KRITERION—The Two-Gun Bad Man, C.....1000

Friday.

TRUMP—The Only Son, D.....2000
PYRAMID—Kriterion Komic Kartoon.....Split Reel
NOLEGE—Printing U. S. Money.....Split Reel

Saturday.

KRITERION—The Cowboy's Sweetheart, D.....2000
ALHAMBRA—The Hidden Treasure, C.....1000

UNITED PROGRAM
RELEASES FOR WEEK OF APRIL 12, 1915

Monday, April 12, 1915.

IDEAL—A Soul's Tragedy, D.....2000

Tuesday, April 13, 1915.

SUPERBA—In Dutch with a Dutchess, C.....1000
PREMIER—Blazing the Trail, D.....1000

Wednesday, April 14, 1915.

EMPRESS—The Winning Loser, D.....2000

Thursday, April 15, 1915.

STARLIGHT—Stung!!! C.....1000
LUNA—The Misplaced Twins, C.....1000

Friday, April 16, 1915.

EMPRESS—Oysters and Pearls, C.....1000

Saturday, April 17, 1915.

REGENT—In the Blood, D.....2000

Sunday, April 18, 1915.

PREMIER—The Come-Back, D.....1000

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

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Industrial Moving Picture Company

WATTERSON R. ROTHACKER, President

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RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

3—27. A Foothill Problem, D.....1000
3—29. The Sister's Solace, D.....1000
3—30. The Americano, D.....2000
4— 1. Just a Lark, Com.-D.....1000
4— 2. The Sheriff's Dilemma, D.....1000
4— 3. Destiny Decides, D.....1000
4— 5. The End of the Play, C.-D.....1000
4— 6. The Bridge Across, D.....2000
4— 8. The Vindication, D.....1000
4— 9. The Miser's Legacy, D.....1000
4—10. The Brooding Heart, D.....1000
4—12. The Gambler's I. O. U., D.....1000
4—13. Lorna Doone, D.....2000
4—15. The Test of Sincerity, D.....1000
4—16. The Girl and the Matinee Idol, C.-D..1000
4—17. One Hundred Dollars, D.....1000

EDISON

3—26. A Theft in the Dark, D.....3000
3—27. The Phantom Thief, D.....1000
3—29. Killed Against Orders, D.....3000
3—30. Music in Flats, C.....1000
3—31. A Lucky Loser, C.....1000
4— 2. The Boston Tea Party, D.....2000
4— 3. When Gratitude Is Love, D.....1000
4— 5. Won Through Merit, D.....1000
4— 6. A Clean Sweep, C.....1000
4— 7. Snap Shots, C.....1000
4— 9. The Stoning, D.....3000
4—10. An Unpaid Ransom, D.....1000
4—12. A Deadly Hate, D.....3000
4—13. His Sad Awakening, C.....1000
4—14. The Cook's Mistake, C.....1000
4—16. A Woman's Revenge, D.....2000
4—17. The Landing of the Pilgrims, D.....1000

ESSANAY

3—27. The Outlaw's Awakening, W.-D.....1000
3—29. Curiosity, C.....1000
3—30. The Man in Motley, Com.-D.....1000
3—31. The Fable of "The Demand That Must Be Supplied," C.....1000
4— 1. Jitney Elopement, C. (Chas. Chaplin).2000
4— 1. A Coat Tale, W.-C.....1000
4— 2. Countess Veschi's Jewels, D.....2000
4— 3. Ingomar of the Hills, W.-D.....1000
4— 5. The Other Woman's Picture, D.....1000
4— 6. The Lady of the Snows, D.....3000
4— 7. The Fable of the Busy Man and the Idle Woman, C.....1000
4— 8. Sophie's Fighting Spirit, C.....1000
4— 9. An Opal Ring, D.....2000
4—10. Andy of the Royal Mounted, W.-D...1000
4—12. A Night in Kentucky, D.....1000
4—13. The Turn of the Wheel, D.....2000
4—14. The Fable of "The Man at the Woman's Club," C.....1000
4—15. The Bouquet, C.....1000
4—17. The Return of Richard Neal, D.....3000

KALEM

3—26. The Tale of a Hat, C.....1000
3—27. The Girl at Lone Point, D.....1000
3—29. Poison, D.....2000
3—30. Ham in the Harem, C.....1000
3—31. The Writing on the Wall, D.....2000
4— 2. A Siren's Reign, D.....3000
4— 3. A Life in the Balance, D.....1000
4— 5. The Second Commandment, D.....3000
4— 6. Ham's Harrowing Duel, C.....1000
4— 7. The Thumb Prints on the Safe, D....2000
4— 9. He Was a Traveling Man, C.....1000
4—10. The Girl on the Trestle, D.....1000
4—12. The Girl and the Bachelor, C.....2000
4—13. The "Pollywogs" Picnic, C.....1000
4—14. The Voice from the Taxi, D.....2000
4—16. The Third Commandment, D.....3000
4—17. The Girl Engineer, D.....1000

LUBIN

3—30. Monkey Business, C.....1000
3—31. The Unmarried Husband, D.....2000
4— 1. The White Mask, D.....3000
4— 2. In the Background, D.....1000
4— 3. Mother of Pearl, C.....1000
4— 5. House of Secrets (Road O' Strife, No. 1), D.....1000
4— 6. Capturing the Cook, C.....1000
4— 7. The Cipher Key, D.....3000
4— 8. Mr. Carlson of Arizona, D.....2000
4— 9. The Stroke of Fate, D.....1000
4—10. He Couldn't Explain, and Clothes Count.....Split reel
4—12. The Face of Fear (Road o' Strife No. 2), D.....1000
4—13. Black Art and Cleaning Time, C..Split reel
4—14. A Prince of Peace, D.....2000
4—15. Rated at $10,000,000.....3000
4—16. The Accusing Pen, D.....1000
4—17. Just Look at Jake, C.....1000

MINA

3—18. As He Blew He Blew and The Dove of Peace.....Split reel
3—25. A Titled Hero, C.....1000
4— 1. Moonshine, C.....1000
4— 8. A Barber-ous Affair, C.....1000
4—15. The Amateur Nurse, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

KRITERION PROGRAM

Monday—Paragon, Santa Barbara.
Tuesday—Alhambra, Thistle.
Wednesday—Santa Barbara, C. K.
Thursday—Monty, Punchinello.
Friday—Trump, Pyramid, Nolege.
Saturday—Kriterion, Alhambra.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Imp, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big U, Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Eclair, L-KO, Rex.

SELIG

3—30. The Legal Light, W.-C.....1000
3—31. Ashes of Gold, D.....1000
4— 2. Two Women and One Hat, C.....1000
4— 3. A Night in the Jungle, D.....1000
4— 5. The Gentleman Burglar, D.....2000
4— 6. Getting a Start in Life, C.....1000
4— 7. Aunt Mary, D.....1000
4— 9. Man Overboard, C.....1000
4—10. Selig Jungle Zoo (Animal).....1000
4—12. Poetic Justice of Omar Khan, D.....2000
4—13. Mrs. Murphy's Cooks, W.-C.....1000
4—14. Iole, the Christian, D.....1000
4—16. The Strength of a Samson, C.....1000
4—17. The Jungle Stockade, D. (Animal)...1000

VITAGRAPH

3—24. The Master of His House, C.....1000
3—25. The Other Man's Wife, D.....1000
3—26. The Lady of Shalott, C.....1000
3—27. Lifting the Ban of Coventry, D.....3000
3—29. Cutey Becomes a Landlord, C.....1000
3—30. The Enemies, D.....3000
3—31. A Fortune Hunter, C.....1000
4— 1. The Heart of Jim Brice, D.....1000
4— 2. When Dumbleigh Saw the Joke, C...1000
4— 3. Janet of the Chorus, D.....2000
4— 5. Mr. Jarr Takes a Night Off, C.....1000
4— 6. The Timid Mr. Tootles, C.....2000
4— 7. Easy Money, C.....1000
4— 8. Her Gethsemane, D.....1000
4— 9. They Loved Him So, C.....1000
4—10. The Return of Maurice Donnelly, D..3000
4—12. Mr. Jarr's Magnetic Friend, C.....1000
4—13. Between the Two of Them, D.....3000
4—14. His Phantom Sweetheart, C.-D.....1000
4—15. Strength, D.....1000
4—16. The Love Whip, C.....1000
4—17. Elsa's Brother, D.....2000

KRITERION SERVICE

March 8 to April 10, 1915

ALHAMBRA

Stage of Life, D.....2 reels
The Power of Music, C.....1 reel
The Bond of Friendship, D.....2 reels
Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel

C K COMEDY

Syd's Sweethearts, C.....1 reel
Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel

KRITERION

The Fisher Lass, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels

MONTY

The Crumpled Letter, D.....2 reels
Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels

NAVAJO

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels

NOLEGE

Coronation of the Shah, Ed.....500 ft.
The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft.
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel

PARAGON

A Tale of the Hills, D.....2 reels
Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels

PUNCHINELLO

Lost, Strayed or Stolen, C.....1 reel
Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel

PYRAMID

Kriterion Komic Kartoon, C.....500 ft.
All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel

SANTA BARBARA

The Broken Glass, D.....2 reels
Billy's Waterloo, C.....1 reel
The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C.....1 reel

THISTLE

Dirty Dan's Demise, C.....1 reel
Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel

TRUMP

A Courageous Coward, D.....2 reels
In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels

(For Table of Contents See Page 80.)

MINA FILMS MADE IN AMERICA

EASTER GREETING

May the new season of joyous rejuvenation and freshened hope carry on for you throughout the year, and every turn you make be met with a surprise as golden and advanced as each new batch of MINA films.



RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

3—12. His Mysterious Neighbor, D.....1000
3—15. The Two Sentences, D.....2000
3—17. Competition, D.....1000
3—22. Ancestry, D.....2000
3—24. In the Heart of the Woods, D.....1000
3—29. In the Sunlight, D.....2000
3—31. Reformation, D.....1000
4— 5. His Brother's Debt, D.....2000
4— 7. A Touch of Love, D.....1000
4— 9. The Problem, D.....1000
4—12. The Poet of the Peaks, D.....2000
4—14. The Wishing Stone, D.....1000

BEAUTY

3—23. When the Fire Bell Rang, D.....1000
3—30. The First Stone, D.....1000
4— 6. Dreams Realized, D.....1000
4—13. Persistence Wins, D.....1000
4—20. Oh! Daddy, C.-D.....1000

BRONCHO

3—24. In the Switch Tower, D.....2000
3—31. Shorty Among the Cannibals, D.....2000
4— 7. Molly of the Mountains, D.....2000
4—14. Shorty Turns Actor, D.....2000
4—21. The Disillusionment of Jane, D.....2000

DOMINO

3—25. Tricked, D.....2000
4— 1. The Fakir, D.....2000
4— 8. The Winged Messenger, D.....2000
4—15. The Sons of Toil, D.....2000
4—22. The Artist's Model, D.....2000

KAY-BEE

3—19. Phantom on the Hearth, D.....2000
3—26. His Brother's Keeper, D.....2000
4— 2. The Spirit of the Bell, D.....2000
4— 9. The Roughneck, D.....2000
4—16. The Taking of Luke McVane, D.....2000
4—23. The Riddle of the Wooden Leg, D...2000

KEYSTONE

3— 1. (Special) Ambrose's Sour Grapes.....2000
3— 4. Fatty's Reckless Fling.....1000
3— 6. From Patches to Plenty.....1000
3— 8. Fatty's Chance Acquaintance.....1000
3—11. Love in Armor.....1000
3—15. (Special) That Little Band of Gold...2000
3—15. Ambrose's Little Hatchet.....1000
3—18. His Luckless Love.....1000
3—22. A One Night Stand, C.....1000
3—25. Ambrose's Fury, C.....1000
3—29. (Special) Guzzle's Day of Rest, C....2000
3—29. Settled at the Seaside, C. and Scenic, Split reel
4— 1. When Love Took Wings.....1000

KOMIC

3—21. Ethel's Doggone Luck (Bill No. 19), C.1000
3—28. Mixed Values, C.....1000
4— 4. Ethel's Deadly Alarm Clock (Bill No. 20), C.....1000
4—11. By Fair Means or Foul, C.....1000
4—18. Ethel's New Dress (Bill No. 21), C...1000

MAJESTIC

3— 9. A Temperance Lecture, C.....1000
3—14. Her Buried Past, D.....2000
3—16. The Emerald Brooch, D.....1000
3—21. The Forged Testament, D.....2000
3—23. The Greaser, D.....1000
3—28. The Old Chemist Book, D.....2000
4— 4. Dr. Jim, D.....1000
4— 6. The Little Mother, D.....1000
4—11. The Fencing Master, D.....2000
4—18. The High Binders, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

PRINCESS—Changes to FALSTAFF—April 16

3—12. Do Unto Others, D.....1000
3—19. Joe Harkins' Ward, D.....1000
3—26. The Skinflint, D.....1000
3— 2. The Schemers, C.....1000
4— 9. The Reformation of Peter and Paul, C.1000
4—16. The Actor and the Rube, C.....1000

RELIANCE

3—13. Ex-Convict 4287, D.....2000
3—15. The Reward, D.....1000
3—17. The Balance, D.....1000
3—19. Only a Tramp, D.....1000
3—20. The Slave Girl, D.....2000
3—22. The Game of Thrills, D.....1000
3—24. The Black Sheep, D.....1000
3—27. Bubbling Water, D.....2000
3—29. The Jewelled Dagger of Fate, D.....1000
3—31. The Primitive Spirit, D.....1000
4— 3. Sympathy Sal, D.....2000
4— 5. The Winning Hand, D.....1000
4— 7. The Indian Changeling, D.....1000
4—10. Station Content, D.....2000
4—14. The Job and the Duel, D.....1000

ROYAL

2—27. Self-Hypnotized, C.....1000
3— 6. Checked Through, C.....1000
3—13. In Wrong, C.....1000
3—20. Doggone It, C.....1000
3—27. Journey's End, C.....1000
4— 3. A Corner in Babies, C.....1000
4—10. Burglars by Request, C.....1000
4—17. When Youth Won Out, C.....1000

THANHOUSER

3— 7. Mishaps of Marceline, C.....1000
3— 9. The Final Reckoning, D.....2000
3—14. Little Bobby, D.....1000
3—16. The Master's Model, D.....2000
3—21. The Stolen Jewels, D.....1000
3—23. The Duel in the Dark, D.....2000
3—26. Jealousy, D.....1000
3—28. The Spirit of Uplift, D.....1000
3—30. The Magnet of Destruction, D.....2000
4— 4. The Life Worth While, D.....1000
4— 6. The Cycle of Hatred, D.....2000
4—11. A Double Exposure, D.....1000
4—13. The Moment of Sacrifice, D.....2000
4—18. Big Brother Bill, Com.-D.....1000

UNITED FILM SERVICE

EMPRESS

4— 9. Automatic House, C.....1 reel
4—14. The Winning Loser, D.....2 reels
4—16. Oysters and Pearls, C.....1 reel

FEATURES IDEAL

3—29. His Own Accuser, D.....2 reels
4— 5. The Long Shift, D.....2 reels
4—12. A Soul's Tragedy, D.....2 reels

GRANDIN

3—24. Affinities, Com.-D.....2 reels
4— 7. Tainted Blood, D.....2 reels

JUPITER

3—28. Her Phoney Lovers, C.....1 reel

LUNA

4— 1. A Woman's Way, C.....1 reel
4— 8. Oh! You Female Cop, C.....1 reel
4—15. The Misplaced Twins, C.....1 reel

LARIAT

3—27. The White Trail, D.....2 reels
4—10. The Cost, D.....2 reels

PREMIER

4— 6. The Haunting Eye, D.....1 reel
4—11. For a Thousand Dollars, D.....1 reel
4—13. Blazing the Trail, D.....1 reel
4—18. The Come-Back, D.....1 reel

REGENT

4— 3. Victims of Satan, D.....2 reels
4—17. In the Blood, D.....2 reels

STARLIGHT

4— 1. Oh! You Popp, C.....1 reel
4— 8. Love's Lunacy, C.....1 reel
4—15. Stung!! C.....1 reel

SUPERBA

3—30. Ticket of Leave Man, C.....1 reel
4— 6. The Masqueraders, C.....1 reel
4—13. In Dutch with a Duchess, C.....1 reel

UNITED

3—21. Married in Disguise, C.....1 reel

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3—25. No. 329, D.....2000
3—30. The Love of Mary West, D.....1000
4— 1. The Cameo Ring, D.....2000
4— 6. Putting One Over, D.....1000
4— 8. The Heart Breaker, C.....2000
4—13. The Old Tutor, D.....1000
4—15. The Troubadour, D.....2000

BISON

3—20. The Mother Instinct, D.....3000
3—27. The Hidden City, D.....2000
4— 3. The Oaklawn Handicap, D.....2000
4—10. And They Called Him Hero, D.....2000
4—17. The Doorway of Destruction, D.....2000

ECLAIR

2—21. The New Dress, D.....1000
2—24. The Answer, D.....2000
2—28. A Bit o' Heaven, D.....1000
3— 3. The Oath of Smokey Joe, D.....2000
3—10. Valor's Reward, D.....2000
3—17. Saved by Telephone, D.....2000

GOLD SEAL

3—23. The Human Menace, D.....2000
3—30. The Duchess, D.....3000
4— 6. The Mysterious Contragrav, D.....2000
4—13. Wild Irish Rose, D.....2000

IMP

3—26. Uncle John, D.....2000
3—29. The Supreme Impulse, Com.-D.....1000
4— 2. The City of Terrible Night, D.....2000
4— 5. The Story the Clock Told, D.....1000
4— 9. The Broken Toy, D.....2000
4—12. The Streets of Make Believe, C.....1000
4—16. The Bombay Buddha, D.....3000

JOKER

4— 3. Love, Fireworks and the Janitor, C...1000
4— 5. Wedding Bells Shall Ring, C., and In the Land of the Mikado with Homer Croy, Ed., Split reel.....1000
4—10. Fares, Please, C.....1000
4—12. Skipper Simpson's Daughter, C.....1000
4—17. The Way He Won the Widow, C.....1000

LAEMMLE

4— 7. His Captive, D.....2000
4—11. Life's Furrow, D.....1000
4—14. When the Spider Tore Loose, D.....1000
4—18. The Things in the Bottom Drawer, D..1000

L-KO

3—17. Rough but Romantic, C.....1000
3—21. Too Many Bachelors, C.....1000
3—28. A Change in Lovers, C.....1000
3—31. Hearts and Flames, C.....2000
4— 7. Poor Policy, C.....1000
4—14. Under the Table, C.....2000

NESTOR

3—23. It Happened on Friday, C.....1000
3—26. They Were on Their Honeymoon, C...1000
3—30. In the Jackpot, C.....1000
4— 2. His Only Pants, C.....1000
4— 6. Eddie's Little Nightmare, C.....1000
4— 9. The Baby's Fault, C.....1000
4—13. A Mixed-up Elopement, C.....1000
4—16. All in the Same Boat, C.....1000

POWERS

4— 3. Love o' the Parent, D.....1000
4—10. The Law of the Open, D.....1000
4— 8. The Clutch of the Emperor, D.....1000
4—11. The Grind, D.....3000
4—17. The Love That Lasts, D.....1000

REX

3—18. All for Peggy, D.....1000
3—21. The Rider of Silhouette, D.....2000
3—25. Six Months to Live, D.....1000
3—28. The Desert Breed, D.....2000
4— 1. Maid of the Mist, D.....1000
4— 4. A Lesson from the Far East, D.....2000
4—15. A Man and His Money, D.....1000
4—18. The Girl of the Night, D.....2000

STERLING

3—18. Raindrops and Girls, C.....1000
3—25. Olive's Pet, C.....1000
4— 1. Olive's Hero, C.....1000
4— 8. The Butler's Busted Romance, C.....1000
4—15. Playmates, C.....1000

VICTOR

3—19. The Golden Spider, D.....1000
3—22. Mary's Duke, Com.-D.....3000
3—26. The Danger Line, D.....1000
3—29. Playing with Fire, D.....2000
4— 2. The Law of Love, D.....1000
4— 5. The Guardians of the Flock, D.....2000
4— 9. The Rustle of a Skirt, C.....1000
4—12. Saved by a Dream, D.....2000
4—16. Grand Opening of the World's Only Movie City.....1000

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FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

CLIMAX COMPANY
The Lone Star Rush.....5 parts
COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts
EXCELSIOR FEATURE FILM CO.
The Path Forbidden.....5 parts
When Fate Leads Trump.....4 parts
In the Shadow.....5 parts
FAVORITE PLAYERS
The Key to Yesterday.....5 parts
The Man Who Could Not Lose.....5 parts
The Last Chapter.....5 parts
The High Hand.....5 parts
MASTERPIECE FILM COMPANY
The Truth Wagon.....5 parts
Jack Chanty .....5 parts
Hoosier School Master.....5 parts
Lord Loveland Discovers America (coming)
PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts
PROGRESSIVE MOTION PICTURE CORP.
The Martin Mystery.....5 parts
OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts
SELECT PHOTO-PLAY PRODUCING CO.
At the Old Cross Roads, D.....5 parts
F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....
MUTUAL SPECIAL
Mexican War Pictures.....
NEW MAJESTIC
Sapho .....
N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....
R & M
The Great Leap.....
The Gangsters of New York.....
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....
THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Frou-Frou .....
Joseph In the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....
COSMOFOTOFILM COMPANY
Called Back .....4 parts
Beauty and the Barge.....4 parts
The Black Spot.....4 parts
The Victoria Cross.....3 parts
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts

FOX FILM CORPORATION

The Thief .....5 reels
The Idler .....5 reels
Samson .....5 reels
A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenseau Case .....5 reels

FICTION PICTURES, INC.
The Spanish Jade.....5 parts
ITALA FILM COMPANY
Cabiria .....
Treasure of the Lourats.....4 parts
Jules Porel—Serpent.....3 parts
GEORGE KLEINE ATTRACTIONS
The Lion of Venice.....6 parts
Othello .....5 parts
The Golden Beetle.....4 parts
Judge Not .....4 parts
European Armies in Action.....3500
The Naked Truth 5000
Julius Caesar 6000
Officer 666 5000
Du Barry .....6 reels
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
Who's Who in Society (coming)....3 parts
The Commuters (coming).....5 parts
GREAT NORTHERN FILM COMPANY
Adventures of Gar El Hama.....3 reels
The Fight for Fortune.....3 reels
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels
LEWIS, WOLFF
Billy Sunday .....1 reel
LIFE PHOTO FILM CORPORATION
Springtime .....5 parts
The Avalanche .....5 parts
A Modern Magdalen.....

METRO PICTURES CORPORATION

The High Road (coming).....
The Flaming Sword (coming).....
Fighting Bob (coming).....
The Shooting of Dan McGrew (coming)
Cora .....
POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....
B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
The Quest (*American*).....5 reels
The Lost House (*Majestic*).....4 reels
The Outcast (*Reliance*).....4 reels
The Devil (*N. Y. Motion*).....5 reels
The Outlaw's Revenge (*Reliance*)....4 reels
Enoch Arden (*Majestic*).....4 reels
On the Night Stage (*N. Y. Motion*).5 reels
Man and His Mate (*Reliance*).....4 reels
NONPAREIL FEATURE FILM CORP.
Line Up at Police Headquarters....6 parts
Alice in Wonderland.....6 parts

PARAMOUNT PICTURES

BLAZON FILM CO.
3— 4. "Rule G".....5 reels
BOSWORTH
12—17. False Colors .....5 reels
1—14. It's No Laughing Matter.....4 reels
2— 4. Buckshot John .....4 reels
3— 8. Caprices of Kitty.....4 reels
3—11. Sunshine Molly .....
FAMOUS PLAYERS
1—18. The Morals of Marcus.....5 reels
2— 1. Mistress Nell .....5 reels
2— 8. Her Triumph .....5 reels
2—11. The Bachelor's Romance.....5 reels
2—22. David Harum .....5 reels
2—25. The Love Route.....4 reels
3—18. Gretna Green .....4 reels
3—22. Are You a Mason?.....4 reels
3—25. The Commanding Officer.....4 reels
4—26. Jim the Penman.....5 reels

JESSE LASKY COMPANY
1—21. Young Romance .....5 reels
1—25. The Goose Girl.....5 reels
3— 1. A Gentleman of Leisure.....5 reels
4— 1. The Unafraid .....5 reels
4—12. The Capture .....5 reels
4—22. Snobs .....5 reels
LASKY-BELASCO
1— 4. The Girl of the Golden West.....5 reels
2—15. Warrens of Virginia.....5 reels
3—15. The Governor's Lady.....5 reels
LASKY-LIEBLER
1—28. After Five .....5 reels
MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....
4—29. Help Wanted .....

PATHE EXCHANGE, INC.

Week of Mar. 8, 1915—
Exploits of Elaine, No. 11, D.....2 reels
Then the Ice Man Came, C.....1 reel
The Hound of the Baskervilles, D.....4 reels
A Trip to Madeira, and Wild Birds of Scotland (Colored Ed.).....Split reel
Week of Mar. 15, 1915—
Exploits of Elaine, No. 12, D.....2 reels
Bray Cartoon, "Police Dog," and Buddhist Temples (Colored Scenic).....Split reel
The Pardon .....3 reels
Picturesque Wales, Sc., and Japanese Artisans, Ed. .....Split reel
The Troubles of Rufus, C.....1 reel
Week of Mar. 22, 1915—
Exploits of Elaine, No. 13, D.....2 reels
The Tale of a Shirt, C.....1 reel
Shadows of Doubt, D.....3 reels
Horse Breeding (Colored Ed.), and Picturesque Sweden, Scen.....Split reel
Ima Simp's Dream, C. (Balboa).....1 reel
Week of Mar. 29, 1915—
Exploits of Elaine, No. 14, D.....2 reels
Bray Cartoon Comedy "Police Dog," and Seringham (Colored Scenic).....Split reel
The Bliss of Ignorance, D. (Balboa).....3 reels
The Gorges of the Tarn (Col. Scen.), and The Praying Mantis, Ed. .....Split reel
The Treasure, D.....1 reel

PICTURE PLAYHOUSE FILM CO., INC.
The Three Black Trumps.....4 parts
The Explosion of Fort B2.....5 parts
The Black Envelope.....4 parts

WORLD FILM CORPORATION

The Seats of the Mighty.....6 parts
The Marked Woman.....5 parts
The Pit .....5 parts
Wildfire .....5 parts
Old Dutch .....5 parts
Alias Jimmy Valentine .....5 parts
Money .....6 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts
CALIFORNIA MOTION PICTURE CORP.
Salomy Jane .....5 parts
Mrs. Wiggs of the Cabbage Patch...5 parts
Mignon .....4 parts
Lily of Poverty Flat (coming).....5 parts
FLAMINGO FILMS
Without Hope .....4 reels
Puritans' Conscience .....3 reels
Sybil of the Film.....3 reels
FROHMAN AMUSEMENT CORP.
The Fairy and the Waif.....5 parts
LEDERER
The Fight .....5 parts
SPECIAL RELEASES
"America," Hippodrome Spectacle...6 parts
In the Name of the Prince of Peace.4 parts
Your Girl and Mine.....7 parts
The Adventures of a Boy Scout....5 parts
In the Land of the Head Hunters...
Salambo .....6 parts

(For Table of Contents See Page 80.)

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IVAN PRODUCTIONS SIGNS MADAM LOBEL

IVAN ABRAMSON, director of The Ivan Film Productions, will shortly present for the first time on the screen a star of international fame, Madam Malvine Lobel, who is to play the leading role, Blanche Scott, that of a famous American actress, in a dramatic photoplay in five parts, entitled "The Unwelcome Wife," written expressly for her by Ivan Abramson.

Madam Malvine Lobel, in her recent tour of England and the continent, was heralded by the foreign press, and the American theatre-going public still remembers her conception and portrayal of the title roles in "Madame X," "Everywoman" and various Shakespearean characters.

"The Unwelcome Wife" contains another star part, Elsie Edmonds, for which part Mr. Abramson has engaged the services of Vivian Prescott, who with her brilliant interpretations has endeared herself in the hearts of the public throughout the world. William B. McNulty, who has played leads with Essanay, Biograph, Pathé and other producers, was secured for the leading male role, Martin Scott.

In the supporting cast of the drama are such artists as Edward J. McKim, Elizabeth, Pearl Ganz, D. L. Dunn, Grace Beebe

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Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.

FEATURE FILMS
Phoenix Feature Film Co., 129 Columbus Ave., Boston.
E. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.

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Pontiac, Mich., March 23.
Editor, Motion Picture News.

Dear Sir: Enclosed please find two dollars for twelve months' subscription to Motion Picture News. I have had excellent opportunity to become acquainted with it, and find that after much comparison with other publications of like nature we like the "News" the best. Please see that this subscription starts with April 3 issue, as we don't want to miss a single number.

Yours very truly,
F. J. STAFFORD,
Central Theatre.

Grand Rapids, Mich., March 22.
Editor, Motion Picture News.

Dear Sir: Herewith is two dollars for the "News" for one year. The "News" makes itself a part of the business, and no exhibitor, however small, can afford to be without it.

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Photo Play Theatre.

Editor, Motion Picture News.
Great Falls, Mont., March 22.

Dear Sir: I have found your publication a valuable aid in keeping in touch with the latest developments in the motion picture industry, and would find it very hard to do without it.

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Editor, Motion Picture News,

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Yours truly,
J. W. JOHNSON,
Manager Iris theatre.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Editor, Motion Picture News.
Chicago, Ill., March 22.

Dear Sir: This is to let you know how much the "News" is appreciated; also how closely it is read. The little notice concerning our work, which you ran in a recent number, has brought us many letters from all over the country. The thing which impressed me the most was the many varied sources from which came the letters.

Yours, very truly,
THE BARKER-SWAN SERVICE. By Edwin R. Barker.

Red Oaks, Alto, Ga., Feb. 23.
Editor, "Motion Picture News."

Dear Sir: I am sure that the "News" is by far the best magazine of its kind published.

Yours very truly,
BOB LEWIS.

Millersburg, Ky., March 4.
Editor, "Motion Picture News."

Dear Sir: Enclosed please find one dollar for a six months' subscription to the "News," which will show our approval of your magazine. It is there with the goods.

Yours very truly,
SHAW & INGELS,
Mountjoy Theatre.
Per W. V. Shaw.

Ipswich, So. Dakota.
Editor Motion Picture News,
New York City.

Dear Sir:—I must take time to drop you a line expressing my appreciation of the "News" and at this time hand you a check for the subscription. I could not conduct my business properly without the paper.

Yours very truly,
COLUMBIAN THEATRE CO.
C. B. Reeves.

Beginning April 12th,

Paramount Travel Pictures

Released Every Monday

A one reel travel picture made up entirely of unique and interesting subjects appealing to all audiences will be released weekly. The first release consists of Palm Beach and its activities, a thrilling hydro-aeroplane flight, a visit to one of Florida's prospering Orange Groves, action pictures of deep tropical rivers with boats, people, animals and birds in the pictures; closing with a clever animated comedy cartoon, by the famous C. R. Macauley, formerly of the New York World. Nothing dry or dragging in any release.

Free Introductory Film—

You can run this unique and interesting Introductory Film on the Travel Series absolutely free. These entertaining one reel subjects can be booked as a serial.

Write our nearest Exchange for particulars.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.


London Film Co. (Trade Mark)

Cosmofotofilm Co


London Film Co. (Trade Mark)

"Where the REAL FEATURES come from"

ALWAYS UP-TO-THE-MINUTE IN CURRENT EVENTS

Presents

"CONSTANTINOPLE"

—A Short "Filler"—About Half a Reel—
Only TEN CENTS per foot!

SEE the Great Forts NOW being Bombarded!
The Palace from which the Sultan and his Harem fled!
The Mined Channel through which the Allied Fleets are NOW pounding their way!
SEE the Massive Fortifications hitherto considered impregnable!
The actual Harbor of Constantinople with its guarding Battleships!
The sacred Mohammedan Cemetery where Turkey's Heroes lie buried!

To All Exchange-Men and Exhibitors!
YOU CAN BUY THIS!

Regardless of Territory!!!

NOTICE TO TERRITORY BUYERS!!!!!

Some Choice Territory still OPEN on those great Features

"O-18" or "A Message from the Sky"
"Incomparable Mistress Bellairs"
"The Black Spot" & "The Victoria Cross"

Address us TODAY at
World's Tower Building, 110 West 40th St., N. Y. City


London Film Co. (Trade Mark)

Cosmofotofilm Co


London Film Co. (Trade Mark)

Runaway June

Free California Trip Contest

HUNDREDS of the best motion picture houses throughout the country are entering their patrons in this contest—the biggest business building idea in the history of the movies.

A PLAN to help you to build a great and steady neighborhood clientele—

A PLAN to put you in closer touch with your patrons—

A PLAN to center at your theatre the force of thousands upon thousands of dollars in national advertising in the Saturday Evening Post, Ladies' Home Journal and other women's magazines. Get in quick.

Write to

Serial Publication Corporation

29 Union Square, New York

PRODUCED BY RELIANCE

FRANCIS X. BUSHMAN

is presented in

"THE RETURN OF RICHARD NEAL"

(in 3 acts)

THE latest complete prize mystery play produced in conjunction with The Ladies' World. Released April 17.

★ ★ ★

CHARLES CHAPLIN

is presented in

"A JITNEY ELOPEMENT"

A million laughs in two reels. Released April 1.

★ ★ ★

Released Monday, April 12.

"A NIGHT IN KENTUCKY."

By CRITTENDEN MARRIOT.

A case of mistaken identity endangers a man's life and wins him a girl.

★ ★

Released Tuesday, April 13.

"THE TURN OF THE WHEEL."

An unscrupulous man takes advantage of a woman and is taught the usefulness of chivalry. Adapted from The Smart Set Magazine.

Released Wednesday, April 14.

"THE FABLE OF THE MEN AT THE WOMAN'S CLUB."

By GEORGE ADE.

The only Literary Men are Those who have to Work at It.

★ ★

Released Thursday, April 15.

"THE BOUQUET."

(With Sweedie.)

In which nettles break up a party.



Trademark Reg. U. S. Pat. 1907.

Essanay

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St. Chicago



Trademark Reg. U. S. Pat. 1907.

VITAGRAPH

'MR. JARR TAKES A NIGHT OFF" Comedy — MONDAY, APRIL 5
The fat lady, the Circassian, and other freaks make things very lively and exciting. Mrs. Jarr joins in. Altogether it is one night long to be remembered. ROSE TAPLEY, HARRY DAVENPORT and selected cast.

"THE TIMID MR. TOOTLES" Two-Part Comedy — TUESDAY, APRIL 6
A lucky incident puts him wise and makes him bold. He turns the tables on his tormentors and scores victoriously. SIDNEY DREW, as Mr. Tootles, is a creator of laughs.

"EASY MONEY" Comedy — WEDNESDAY, APRIL 7
It looked good and very easy to the crooks. They landed in jail and learned their mistake. Little Bobby tells how it all happened. DOROTHY KELLY, BOBBY CONNELLY, JAMES MORRISON, GEORGE COOPER and CHARLES WELLESLEY are the cast.

"HER GETHSEMANE" Drama — THURSDAY, APRIL 8
There's a difference in their ages, but that's all. The wife's imaginary troubles all disappear in the happy confirmation of their love. ANNE SCHAEFER in the lead.

"THEY LOVED HIM SO" Comedy — FRIDAY, APRIL 9
Mike is a model ladies' man. His wife objects to his posing and shatters their idol. FLORA FINCH, KATE PRICE and JAY DWIGGINS.

"THE RETURN OF MAURICE DONNELLY" Three Part Drama, Broadway Star Feature — SATURDAY, APRIL 10
Falsely accused, he is put to death by electricity and restored to life. Proof of his innocence brings about a happy sequel. LEAH BAIRD, LEO DELANEY, MARY MAURICE and WILLIAM DUNN are the principals.

SIX A WEEK, including a Three Part Broadway Star Feature

"MR. JARR'S MAGNETIC FRIEND"—Comedy...MONDAY, APRIL 12
"BETWEEN THE TWO OF THEM"—Three Part Domestic Drama, Broadway Star Feature.....TUESDAY, APRIL 13
"HIS PHANTOM SWEETHEART"—Comedy-Drama. WEDNESDAY, APRIL 14
"STRENGTH"—Drama .....THURSDAY, APRIL 15
"THE LOVE WHIP"—Comedy.....FRIDAY, APRIL 16
"ELSA'S BROTHER"—Two Part Drama.....SATURDAY, APRIL 17

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH CO. OF AMERICA
E. 15th Street & Locust Avenue Brooklyn, N. Y.

BROADWAY STAR FEATURES RELEASED

FIVE PARTS	A MILLION BID	FIVE PARTS	Florida Enchantment
THREE PARTS	GOODNESS GRACIOUS	THREE PARTS	4 1 3
SIX PARTS	MR. BARNES OF N. Y.	FOUR PARTS	THE WIN(K)SOME WIDOW
THREE PARTS	LOVE LUCK AND GASOLENE	FOUR PARTS	THE TANGLE
SIX PARTS	CAPT. ALVAREZ	THREE PARTS	THE LOCKED DOOR
THREE PARTS	SHADOWS OF THE PAST	FOUR PARTS	SYLVIA GRAY
THREE PARTS	BINGLES MELODRAMA	FIVE PARTS	THE LITTLE ANGEL OF CANYON CREEK
FIVE PARTS	MY OFFICIAL WIFE		
THREE PARTS	UNCLE BILL	FOUR PARTS	The Man Behind The Door
THREE PARTS	THE PAINTED WORLD	FOUR PARTS	C. O. D.

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

AS PRESENTED AT THE
VITAGRAPH THEATRE
RELEASED THROUGH
GENERAL FILM CO.'S SPECIAL SERVICE
By Arrangement with Broadway Star Feature Co. (Inc.)

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP



Scene from "A DEADLY HATE"



Scene from "A WOMAN'S REVENGE"

The Finished Artist, Marc MacDermott

in a marvellous double-role characterization in

The 3-Act Feature, "A DEADLY HATE"

Released Monday, April 12th—3000 feet.

The sharp dramatic contrast between a criminal-minded, murderous epileptic and an honorable twin brother gives Marc MacDermott the opportunity to reveal his remarkable power in characterization. The dramatic tenseness is astonishing, as many of the strongest scenes are where Mr. MacDermott is playing against himself—done, of course, by some remarkable double exposures which are so perfect as to be the height of illusion. Ably supported by the new Edison leading woman, Margaret Prussing.

Miriam Nesbitt Scores Again as the Girl Criminal in "A Woman's Revenge"

Another play of bitter blood among the under world, by the author of the strong "Killed Against Orders"—Mary Rider. Miriam Nesbitt in the role of a clever girl criminal against whom a degenerate wealthy man does an injustice—she swears revenge. In this character shading, Miss Nesbitt places on the screen an original, resourceful and entirely fascinating woman with the best impulses welling up despite the rough exterior. Released Friday, April 16th—2,000 feet.

WADDY AND ARTY IN REAL COMEDY LET LOOSE— "HIS SAD AWAKENING"

Some more of their inexhaustible fun and prankful trouble-chasing laughs. A team that passes 'em all on the high road of funmakers, with a speed that keeps the risibles a-rising in bubbling laughter. Wadsworth and Housman doubles the fun of any one funnyman. Released Tuesday, April 13th—1,000 ft.

William Fables, the Funniest "Woman," on the Screen—in "The Cook's Mistake"

William certainly does stir 'em up with the mistake he makes when "she" goes hunting with a brace of revolvers for "her" faithless lover. Plenty of "pep." Released Wednesday, April 14th—1,000 feet.

MARGARET PRUSSING, DUNCAN McRAE AND RICHARD TUCKER IN "THE LANDING OF THE PILGRIMS"

A famous event, told in with a love story. Released Saturday, April 17th—1,000 feet.

TRADE MARK
Thomas A Edison

THOMAS A. EDISON, Inc.

275 Lakeside Avenue Orange, N. J.

Edison Films are approved by the National Board of Censorship and are released through the General Film Company Program



Henry B. Walthall

SPECIAL

ALLIANCE

THE BALBOA AMUSE

PRES

HENRY · B ·

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SIX

Supported by MISS JOYCE MOORE





A Wonderfully Acted and Elaborately Staged Production of the Heart Gripping Classic of Louisiana, telling the Pathetic Story of Beulah, the Daughter of the Old South. The Acting of Mr. Walthall, the Strength of the

ALLIANCE FILMS

Andrew J.

126 West 46th S

RELEASE

PROGRAMME

ENT PRODUCING CO.

NTS

WALTHALL *in*

LAH

PARTS



Adapted From the Great American Novel by AUGUSTA · J · EVANS



Story and the Fame of the Brilliant Novel from which it is Adapted will make this Film the most Notable Production of the Season and one of the Greatest Box Office Attractions ever Produced.

CORPORATION

Cobe, Pres't

treet, New York

SELIG

THE DEPENDABLE SERVICE

THEY FILL THE TILL

PERK UP

Forget the Blue Monday Dope!

Poetic Justice of Omar Khan

A Selig Pictureplay in two reels, released Monday, April 12. Amir Pasha dreams of a white woman for his harem — Omar Khan supplies the woman and avenges the honor of his dearest friend. Guy Oliver, Stella Razeto, Eugenie Besserer and other stars appear.

BLUE MONDAY will be transformed to a Prosperous Monday if you will book the Selig Program. Just get arm in arm with the honest-to-goodness gloom extinguishers put forth by the house of Selig and make Monday a gay day and a pay day. The Selig Anti-Blue Monday Motion Picture Programs cause the dimes to tinkle on the box-office glass. They are also "Safety First" during the remainder of the week. Study this week's announcement and then act!

Mrs. Murphy's Cooks

"Mrs. Murphy's Cooks" is a Selig Western Comedy in one reel, to be released Tuesday, April 13. The story is away above the ordinary as a laugh-provoker. Mrs. Murphy conducts a boarding house in a small western town and has trouble in keeping a cook. Even Tom Mix tries his hand at baking biscuit. A strolling tragedian finally comes along—But see it and laugh!

Iole, The Christian

"Iole, the Christian" is a Selig drama in one reel, to be released Wednesday, April 14. It is a story of ancient Rome. We have placed more care and thought in producing this one-reel drama than do many manufacturers in producing multiple reel features of similar character.

The Strength of a Samson

Selig burlesque comedy in one reel, released Friday, April 16. A farce without a slapstick.

The Jungle Stockade

Selig Jungle-Zoo wild animal drama in one reel, released Saturday, April 17. A thrilling story with wild beasts.

THE SELIG POLYSCOPE COMPANY

Executive Offices: 20 East Randolph Street, Chicago, Ill.

SELIG

SELIG

In the days of '49, pioneers, in cumbersome prairie schooners, traveled westward.

In the days of 1915, the SELIG MOVIE SPECIAL will provide every comfort and convenience for a journey through the west.

In the olden days many dangers were experienced, and many months went by before California was reached.

On Thursday, July 8, 1915, the SELIG MOVIE SPECIAL, a train of solid Pullmans will provide safety, and but a few hours will elapse, before the wonders of the glorious west are unfolded.

$128 Pays for Seventeen Enjoyable Days

For the sum of $128 trained attendants will care for your comfort, entertainments will be provided, automobile trips, peeks into Frisco's Chinatown, a ride on San Francisco Bay, visits to the two Expositions, a jaunt through the Orange Groves, everything is paid for.

Come Along With A Select Party and Visit

San Francisco, Los Angeles, Santa Barbara, San Diego, Salt Lake City, Ogden, Kansas City, St. Louis and other cities and towns.

Come Along With A Select Party and Visit

The heart of the Orange Groves, the California Expositions, the Royal Gorge, the Selig Jungle-Zoo, Great Salt Lake, the Mormon Temple, the Big Trees, Beautiful Mountains, Ragged Canyons, Garden of the Gods, Pike's Peak.

Visit the Golden State and Leave Dull Care Behind

$128 Pays Every Possible Expense Except Meals

Write This Minute for Full Particulars to

THE SELIG POLYSCOPE COMPANY, Chicago, Ill.

"It's Cheaper To Go Than To Stay At Home"

"IT'S SAN FRANCISCO!"

Motion Picture Exhibitor's League of America to Hold Fifth Annual National Convention in SAN FRANCISCO, CALIFORNIA!

JULY 13th TO 16th INCLUSIVE!

Exhibitors and Manufacturers Overwhelmingly Favor Selection of the Coast City!

CONDITIONS CONCERNING SELECTION OF SAN FRANCISCO BEST SET FORTH IN THE FOLLOWING LETTER FROM NATIONAL PRESIDENT PEARCE

The Motion Picture Exhibitors' League of America

OFFICE OF THE NATIONAL PRESIDENT, BALTIMORE, MD.

March 30th, 1915.

TO THE MOTION PICTURE INDUSTRY OF AMERICA:

Gentlemen:

In December last, I sent a communication to the Manufacturers, asking their opinion as to the city in which the next Annual Convention should be held. They were almost unanimous in their choice of San Francisco!

Being equally anxious to hear from the Exhibitors, to get their views on the same point, a coupon was recently published in the various Trade Journals, giving each Exhibitor an opportunity to name his choice of a city for the Convention.

Except for the smallest number imaginable, they voted for San Francisco and I want to express the sincere appreciation of the M. P. E. L. of A. to both Exhibitors and Manufacturers for their promptness in making known their choice.

I had hoped to make a personal reply to each and every one from whom we heard on the point, but when the replies increased, till they got into the thousands, this was simply a physical impossibility, and I am taking this means to attain the same end.

Full and complete arrangements for the convenience and comfort of every Exhibitor attending will be made in due time. This entire matter will be in the hands of a Committee from the San Francisco League, of which Mr. M. E. Cory, the Second National Vice President will be the Chairman.

Pending the time when more detailed arrangements can be made, let each man at least make up his mind to be present at this Convention, unquestionably the most enjoyable and really beneficial the League has ever held.

Very truly yours,

MARION S. PEARCE,
National President M. P. E. L. of A.

WHY SAN FRANCISCO SHOULD ATTRACT THE EXHIBITORS.

The choice of San Francisco for the fifth annual convention of the Motion Picture Exhibitors' League of America in July is a happy one. The reasons for the wisdom of such a choice are manifold.

The city is in the State identified with the greatest percentage of film production, and visiting exhibitors will have the feeling of being in the very atmosphere of the industry.

Then there is climate. While other parts of the United States swelter in the fierce heat of a July sun, San Francisco is blessed with cool winds and an equable temperature at this season. Delegates and visitors will be able to remain in the convention hall with comfort—not a slight consideration in the transaction of business which must be done with thoroughness and despatch.

The selection of San Francisco will appeal on another ground. History and romance envelop the spot as with a magic veil. The name alone, without the city's pleasant associations, its noble past and glorious, impressive future, exercises a peculiar fascination on those who hear it for the first time. Those who once walk the enchanting thoroughfares of the city always long to visit San Francisco again.

Any place that casts such a spell on its visitors must have attractions making it ideal for a convention gathering.

A Tremendous 3rd WEEK



The success of the 3rd Episode of the Black Box was so huge that if we were to tell you the actual facts you would hardly believe it possible.

In point of attendance, practically all serial records were smashed from one end of the country to the other. In point of interest and fascinating action, the 3rd Episode of the Black Box was a knockout.

We might call the insertion of this page ad. in Motion Picture News money partially wasted, for it is now unnecessary to persuade exhibitors to book the Black Box; it's getting to be so that much care is necessary in arranging booking dates, so huge has been the number of requests for bookings all over America.

Which all goes to prove that Universal Serials are not dead, in fact, they are very much alive; so much alive that where other serials have fallen sadly by the wayside, Universal Serials have won, are winning and will continue to win.

The public want Universal Serials—and the sooner All Exhibitors from one end of the country to the other, realize that there's big money in Universal Serials, just so soon will Exhibitors begin to insure themselves 15 week attendance records continuously.

If you failed to book the Black Box, get busy and book it for your House immediately. Wire your nearest Exchange and in the meantime, look out for a lot of hot air and bombastic claims of Feature Serial makers????? Hundreds of Exhibitors who have read and digested the immense quantities of "bull" in serial ads. and who have fallen for that "bull" are now sadder and wiser men. Play safe. Hook up with the BIGGEST IN THE WORLD. The Universal. This practically guarantees your success if on your side you will only use the brains God gave you. When the Universal does it—it's huge. When the Universal says it—it's true. The big money is in sight for you. A copy of the huge Advertising Campaign book is free for the asking. Send for it today, then book the Black Box for your House within the hour.

Universal Film Manufacturing Co.

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY **CARL LAEMMLE, President** **NEW YORK**

The more YOU read these advertisements the more useful TO YOU we can make the "News."

To Direct a Publicity, Advertising and Sales Promotion Department

As I am no longer identified with the Selig Polyscope Company as Director of Publicity, owing to a change of administration, am desirous of effecting a connection with some Film Concern engaged in Producing and Manufacturing, or handling and distributing, a complete Program or Important Features.

Address, FRANC R. E. WOODWARD
26 North Dearborn Street, Chicago

Accessory News

A SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

Sold, Bought and Paid For

8681 Mirroroide Screens in Use 8681

Every one of which was bought and paid for. We never had to install a MIRRORROIDE Screen in any theatre—gratis—then crow about it being in use—in this and that theatre—**No, we buy our advertising and will substantiate any assertion we may make in same.**

40 MIRROROIDE SCREENS 40

Ordered, made and shipped last week, March 22 to March 27, 1915. We will forfeit $500.00 to any State exhibitors' Association if we cannot substantiate this statement.

Mirroroide is the only screen made that is sold under a bona-fide five-year guarantee that it won't crack, peel or in any way deteriorate. It can be washed with soap and water, acetic acid, turpentine or benzine. As to the cloth, it's 3000 drill —NOT WINDOW SHADE CLOTH—BUT CANVAS.

It imitates none, but is imitated by all—so therefore get the genuine Mirroroide, manufactured under Patents No. 890,101, June 9, 1908, and No. 1,128,867, and other pending patents. All other metallic screens are infringements.

MIRROROIDE is made by this firm under the same name for over six years. This firm incorporated under New York State Laws. Capital and resources, over $75,000.

Get our large free samples. Test any way you desire. Made in silver white, pale gold and silver flesh; 2 grades, medium and heavy matt. Sold the world over at 36 1-9 cents a square foot; $3.25 a square yard.

THE J. H. GENTER CO., Inc. Newburgh, N. Y.

The Largest Factory of Its Kind in the World.

Visitors Alway Welcome

To Exhibitors in New York City and State

THE ALL THEATRES FILM AND ACCESSORY COMPANY, Inc.

controls the exclusive rights to the

ALLIANCE PROGRAMME

and other meritorious features

Carlyle Blackwell
IN
THE HIGH HAND

Max Figman
IN
JACK CHANTY

Henry B. Walthall
IN
BEULAH

Robert Frazer
IN
THE LONE STAR RUSH

THE PAGEANT OF SAN FRANCISCO
and many others

ALL THEATRES FILM AND ACCESSORY CO., Inc.

M. H. BLACKWELL, President

126 West 46th Street,
New York, N. Y.

18 Chapin Block,
Buffalo, N. Y.

CAN YOU AFFORD TO TAKE A CHANCE ON CHEAPLY MADE MACHINES?

Read Mr. Smith's unsolicited letter.

The Motiograph will not wear out with its ground and hardened parts.

Mattawamkeag, Me., Mar. 20th, 1915.

ENTERPRISE OPTICAL MFG. CO.

Dear Sirs:—Find enclosed 30 cents for two Film Tension Springs for my Motiograph Machine, 1909 Model.

I purchased this machine of you in May, 1909, and used it ever since, have paid out only 90 cents for repairs and have never lost a show on any account, consider it the best machine made.

Yours truly,

JOHN SMITH.

Mr. Smith's machine is worth $100.00 today. At that rate his machine has cost him less than $2.00 per month.

Can you afford to purchase a machine that will last 12 to 15 months and which will cost you 20 to 25 dollars per month when you can buy a machine at the cost of $2.00 per month that will project just as good and even better pictures?

When you install the MOTIOGRAPH in your booth your show is insured against machine trouble and the upkeep is small.

Don't take a chance on a cheaper made machine. Get the best, it is the cheapest in the end.

Write for Motiograph Literature

The Enterprise Optical Mfg. Co., 568 West Randolph Street, Chicago, Ill.

Eastern Office
19 W. 23rd St., New York City

Western Office
833 Market St., San Francisco, Cal.

Construction, Equipment and Operation

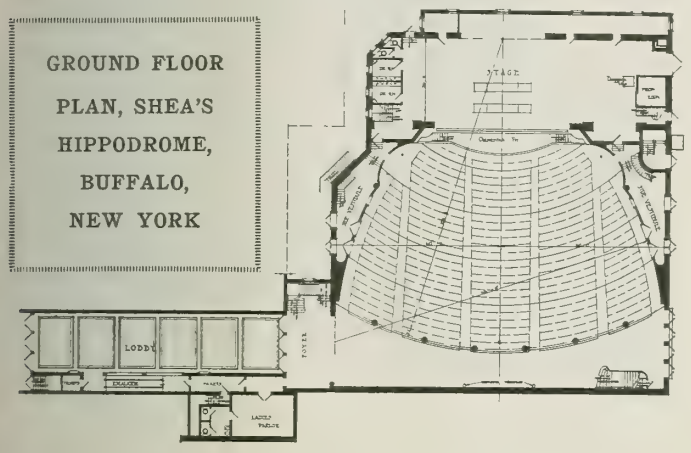
Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

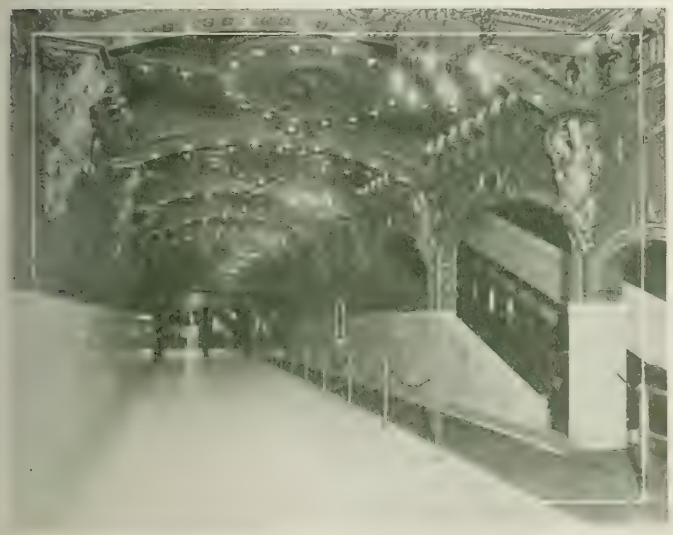
BUFFALO'S PHOTOPLAY THEATRE DE LUXE

SHEA'S HIPPODROME, in Main street near Chippewa, Buffalo, N. Y., which was opened August 31, 1914, is one of the largest and most palatial motion picture theatres in the country. The Hippodrome, which seats 2,250 persons, is located in the Buffalo business section. It policy is a continuous performance from 12 o'clock noon till eleven at night with ten-cent admission in the afternoon and ten, fifteen and twenty-five cents for the evening performance.



GROUND FLOOR PLAN, SHEA'S HIPPODROME, BUFFALO, NEW YORK

Six or seven reels are shown always including some meritorious feature.

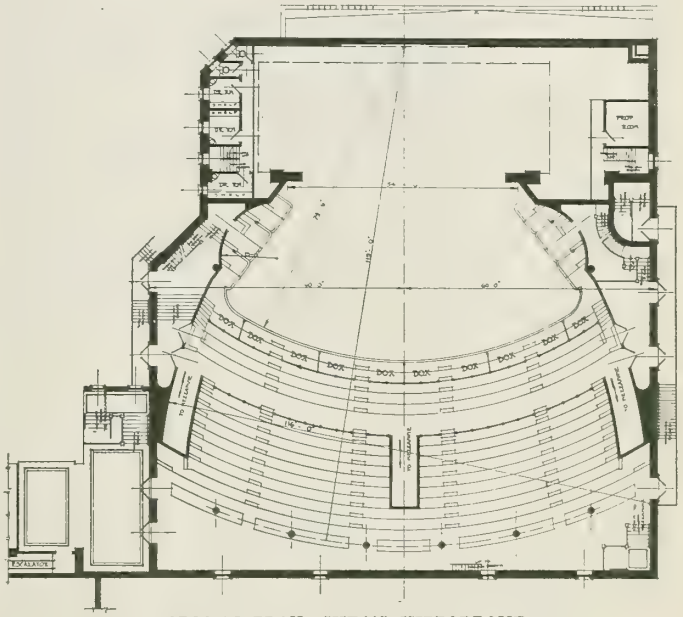


LOBBY, SHOWING ESCALATOR, SHEA'S HIPPODROME

In fact, the Hippodrome is a splendid type of the better class of motion picture theatre and is a good representative of the many pretentious houses which are being built all over the country. It shows good pictures, well presented, in an attractive, big theatre with orchestra of fifteen pieces and an organ and withal the appurtenances, such as high class vocal and instrumental music and rich but tasteful decorations.

When Mr. Shea purchased the theatre site from B. F. Keith his plan was to erect a thoroughly up-to-date theatre. How he succeeded may best be told by a detailed description of the Hippodrome.

The theatre itself is constructed of steel, brick and concrete. The owner is the McNaughton Realty Company. Plans were drawn by Leon H. Lempert & Son, architects, of Rochester. Indirect lighting is used throughout.



BALCONY PLAN, SHEA'S HIPPODROME

The seating capacity is 1,250 on the main floor and 1,000 in the balcony, including the boxes. The 2,020 chairs were installed by the American Seating Company. Henry Marcus is the manager.

Two projection machines are used with a throw of 104 feet. four men constitute the operating staff. Music is furnished by an orchestra of fifteen pieces and a $25,000 orchestral organ, installed by the Smith Organ Works of North Tonawanda, N. Y. The theatre employees total fifty. Paramount features, and selected short subjects are shown.

The Hippodrome advertises in six daily papers and in addition uses about a dozen illuminated billboards besides other poster advertising.

Ablaze With Light

Entering the theatre one first sees the lobby, 112 feet deep and 21 feet wide, ablaze with 700 electric lights hidden in the beamed ceiling, and decorated in ivory and gold. The floor is of mosaic tile and a six-foot wainscot of English veined marble runs around the lobby.

Six display frames, prominently placed, show photographs of scenes from current and coming attractions.

Leaving the lobby one enters the foyer, which sweeps 130 feet to the exit beyond on Pearl street. This is carpeted in deep, rich

(*Continued on page* 115.)

Projection

CONDUCTED BY HERBERT W. ANDEM

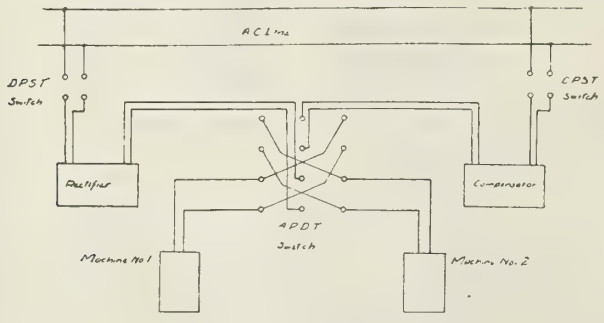
Operators are allowed a special rate of $1.50 on a year's subscription to Motion Picture News. No agent is authorized to take subscriptions for Motion Picture News for less than the above rate. Have the agent taking your subscription show his letter of credentials and coupon book.—Projection problems answered.

Making Clear Pictures With Alternating Current

LIVING in the atmosphere of incessant competition, the picture theatre manager has long since realized that to draw the crowd to his house he must make it attractive.

Not only must he have a well-ventilated auditorium, up-to-date lighting and advertising, an attractive lobby and, of course, good pictures, but he also must furnish a light that will show the film to the best advantage.

The outside attractions will bring the patron to the house, but if the picture and its presentation do not leave a pleasant impression he is not likely to return. Where alternating current is used for projection work, it is practically impossible to secure a satisfactory picture because of the unsteadiness and noise of the arc and the low intensity of the light.



Connections for Rectifier and Economy Coil With Two Motion Picture Machines

For Film on Machine No. 1, 4-Pole Switch to Left

30 Seconds before end of reel throw Switch to Right

Machine No. 1 then completes film on A.C. Machine No. 2 warms up on D.C.

This has been overcome, however, as is generally known, by the use of a mercury rectifier into direct current, which gives a clear, steady white light especially adapted for projection purposes. Alternating current, in addition to the noise, low intensity and flicker, is said frequently to produce eye strain that is not only objectionable, but often so serious in its consequences that several states have formulated laws against its use for moving pictures.

The critical and exacting public of today has demanded that there be no appreciable interval of waiting between the end of one reel and the beginning of the next. The operator has promptly responded to this demand by furnishing two machines, keeping one "loaded" while the other is operating.

Where the size of the theatre and equipment only justifies the use of a single rectifier, the problem of making one reel blend into the other would seem to be without a solution. It has, however, been happily solved by some Philadelphia operators with a very ingenious but simple arrangement.

Westinghouse Rectifier

The only equipment used in obtaining this solution consists of a four-pole double-throw switch, a Westinghouse type AL rectifier for moving picture work, and a compensator or economy coil much as is generally found in a theatre using alternating current.

By means of this scheme, which, it will be noted, involves the use of practically no additional apparatus to that already available, a change can be made from one reel to another without its being detected by the patrons. The scheme will be easily understood by referring to the accompanying diagram.

The operator, we will say, is showing the first reel of a feature film on machine No. 1 fed from the rectifier, the switch being thrown to the left.

About one minute before the end of the reel is reached, he throws the switch to the right, starting the arc on machine No. 2 through the rectifier, while machine No. 1 is transferred to the alternating current circuit through the compensator, and the reel is completed in this manner.

This gives the carbons on No. 2 time to burn to their proper brilliancy, ready for beginning the second reel.

The process is repeated towards the end of the second reel on No. 2 machine. The procedure may be reversed if desired; that is, starting No. 2 machine on the alternating current and later throwing on the direct current. However, the first mentioned method will be found more satisfactory, as it takes a few seconds for the direct current to burn the carbons properly while the alternating current causes the carbons to splutter under all conditions, but less when they are already heated by the direct current.

Electrician Delivers Lecture to Operators in Edmonton

SECOND in the list of lectures being conducted for the benefit of the Edmonton Motion Picture Operators Union, I. A. T. S. E. Local No. 350, Edmonton, Canada, was given Sunday afternoon, March 21, when the entire membership was taken to the Alberta government power house by A. E. Todd, government electrician.

The object of the series of lectures and demonstrations is to impress upon the members of the local union the necessity of knowing all about electricity and to be conversant with the requirements of the provincial censor, both in the matter of clean films and equipment for the protection of patrons and house employes.

Patents Company Sues Five Concerns

THE Motion Picture Patents Company has begun suit under its Latham Loop Patent against the Universal Film Manufacturing Company, the Universal Film Exchange of New York, and the Prague Amusement Company, and also against the Greater New York Film Rental Company and the William Fox Amusement Company.

The Universal Film Exchange of New York handles motion pictures produced by the Universal Film Manufacturing Company, and the Prague Amusement Company is one of its customers. The William Fox Amusement Company is a customer of the Greater New York Film Rental Company.

The complaint in the first suit was filed on March 18, and in the suit against the Greater New York Film Rental Company on March 29, both in the United States Court for the Southern District of New York.

The suits are in the usual form for an injunction restraining the further infringement of the patent and for an accounting of profits and damages, and allege that the defendants in each suit have been jointly infringing the patent.

Genter to Bring Out Fireproof Screen

THE plant of the J. H. Genter Company, Inc., Newburgh, N. Y., is one of the most completely equipped for the manufacture of screens in this country. The building itself is one hundred feet in length and six stories high. An underground vault running to the center of the street is the mixing department, and is sixteen feet below the sidewalk.

The concern is able to handle from ten to twenty thousand yards of coated metalized goods. The top floor of the factory is used for coating. It contains a machine capable of coating approximately two miles of cloth a week. This is a new machine designed by Mr. Genter. The extreme width of the machine is seventeen feet by forty-eight feet.

The factory is equipped to turn out a screen every fifteen minutes of the day, regardless of size. It is a common thing



THE HOME OF MIRROROID SCREENS, NEWBURGH, N. Y.

for the company to turn out screens as high as twenty-four by twenty-eight feet. The company has made many such shipments to England, China and Japan.

The firm also furnishes many other houses. Genter is supplying the Pathescope Company exclusively with its screens. It sold Pathescope 1,000 Mirroroides within the last twelve months. The present sales of the Genter people in the largest sizes are 8,418. Even in the dull season Genter ships twenty screens a week, and often ships as high as sixty screens a week.

In Newburgh, where the factory is located, a screen measuring twenty-two feet by twenty-six feet is in use in the Academy of Music. There is not a city or town in the United States where these screens are not known. The Genter firm employs no traveling agents, but has wholesale representatives in all the principal cities of the country and in most foreign countries.

Mirroroide is quality from the cloth up The material is 3,000 weight drill. This cloth is carefully examined. The cloth will not tear, and the company guarantees that no glue, whiting or starch is used in the preparation of the cloth.

Coating Does Not Crack or Peel

The coating is perfect glass mercury amalgam, which does not blister, crack or peel. It is applied by automatic machinery, and the process is known only to the manufacturers. The rapidity of applying this metalized coating will be noted when the statement is made that the company can coat two miles of cloth a week.

The company expects shortly to put on the market an absolutely fireproof screen, measuring approximately thirteen by fourteen feet. The matte surfaces are entirely different from that used by the firm in its other screens. The finish will be silver white, pale gold and silver flesh. In addition to this the company will produce a pure white enameled screen, likewise fireproof.

The Genter company has served notice on a number of concerns for alleged infringement of patents. Mirroroide is made under the basis patents pertaining to metalized cloth, namely, patent No. 890,101, granted June 9, 1908, which was applied for and filed August 15, 1907; also patent No. 1,128,867 and co-depend-

EASTER CLOTHES

EASTER IS NEAR

To see, is to feel it. It is a time set apart for laying aside the old sombre garments and putting on apparel of clean, bright colors, betokening the freshness of springtime.

And while you think of your own new spring suit—if you can afford one—think also of the poor actors on your Screen. Do they look grimy and gloomy? Are their features indistinct, their motions hazy? Can you afford not to give them the white linen, the clean appearance, the clearness of expression, the beauty of well-defined action, so easily produced on the

DAY and NIGHT SCREEN

112 W. 40th St., New York City

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

FIRST RUN RENOVATED REELS

Boston, Mass.
Rex Film Renovator Co.,
Columbus, Ohio.
Gentlemen:

The Rex Film Renovator which you installed for us some time ago is the best thing the writer has ever come across in this line. It does the work so well that we call our films which have just been put through it "first run renovated." And aside from a very short distance from the beginning and the ending of the film it is indeed "first run" again. I can highly recommend this Renovator to any Exchange man who wants to have his cheaper customers satisfied. Our Exhibitors are now beginning to ask for "renovated" reels, and not for "age," as the Renovator almost entirely eliminates the age objection.

With kindest personal regards and best wishes for your continued success, I am,

Yours very truly,
J. A. ESLOW, Mgr.
NEW ENGLAND UNIVERSAL FILM EXCH.
JAE/MES.

Write for information

THE REX FILM RENOVATOR MFG. CO.

272 N. Third Street
Columbus, Ohio

We Renovate Film.
Write for Prices.

ing of application applied for June 12, 1912. There will be further issues of two additional patents. Patent No. 1,128,867 was granted February 16, 1915.

Every Mirroroide screen is guaranteed for five years against turning black, peeling or cracking. The company has on file a number of testimonials to the effect that the screens manufactured by it have been used a number of years in outdoor places, that they stand heat, cold, rain and snow, and are still in as good condition as the day they were installed.

The Genter company is capitalized at $100,000.

St. Louis Airdromes Ready for Season

A NEW theatre and airdrome is being planned for early erection at Sixth and Hickory streets, St. Louis, by Alex Papadrikos. The theatre will seat six hundred and the airdrome twelve hundred persons.

A new theatre and airdome is being planned for early erection at Sixth and Hickory streets, St. Louis, by Alex Papadrikos. The theatre will seat six hundred and the airdome twelve hundred persons.

On April 1 the new theatre at 3520 North Newstead avenue, St. Louis, built by D. T. Williams and wife, will be ready for its initial bill. An airdome adjoining the theatre will be ready as soon as the weather permits of outdoor performances. The new house seats a thousand persons, has all the modern improvements and will run moving pictures and features.

The Echo Amusement and Building Company have purchased seventy-five feet of gound adjoining their theatre at the corner of Lillian and East Arlington avenues, St. Louis, which will be used as an airdome during the coming summer season. A bill of motion pictures and vaudeville will be maintained.

J. Rathheim, proprietor of the Hudson Theatre, Eleventh street and Park avenue, St. Louis, is compelled to abandon the Hudson Airdome on Hickory street on account of the new Mill Creek sewer which undermines the property in the vicinity of the airdome, making it unsafe for exhibition purposes. Mr. Rathheim is equal to the emergency, however, He is making seven large openings in the side walls of the Hudson, putting a huge skylight in the ceiling that can be opened or shut at will, and installing a special air cooling system that will make the theatre as good, if not better, than an airdome, since it can be used equally well in fair and inclement weather.

Changes in Western Photoplay Theatres

THE Hickory theatre, Hickory street and Jefferson avenue, St. Louis, which was recently purchased by Chas. F. Monnette, has been undergoing alterations that have increased the seating capacity by 100 and has moved the box office nearer the street, reducing the lobby somewhat in size, but making the auditorium easier of access to the patron.

Recent changes of ownership in downtown Spokane, Wash., picture houses has caused a shuffling of film services and several now are using new lines of pictures.

The Rex, Spokane, has gone back to Universal programs and is counting on making a big thing out of "The Black Box." The Francis Ford-Grace Cunard historical film of Lincoln's life, although received several weeks after release, was made a prominent feature. The Lyric has been given a straight bill of General Film pictures, replacing the Mutual service. The Majestic also has gone over to the General, although retaining the serial, "The Master Key," which has been running for several weeks.

Spanish Theatre Opened In San Diego

THE Superba theatre, at Third and C streets, San Diego, Cal., formerly known as the Grant theatre, has been taken over by the Broadway Amusement Company, which also operates the Broadway theatre. Commencing last Sunday the Superba began putting on the Pathé Service, having secured first run privileges for this city.

The playhouse formerly known as the Gaiety, located on F street, near Third, San Diego, Cal., has been given the name "Teatro la Mexicana," and will put on plays in the Spanish language. The house, under the new management, opened with a large attendance Sunday night. Senor Ignacio Yanez is director of the company.

Our Factory Is Yours!

Negative assemblers, projecting machines and an equipment second to none, with an organization of experienced people always at your SERVICE for DEVELOPING and PRINTING.

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416-22 WEST 216th STREET
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Your negative developed, printed and titled complete
5c per foot delivered within 12 hours
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To Any Exhibitor on the Upper West Side of New York:

I'LL TAKE YOUR THEATRE
If it's on the market—for cash.
I want to rent—if you want to quit, it's worth your while to see me. Drop me a line, saying when and where and I'll be there.
Address Purchaser, care of
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because
MOTION PICTURE NEWS IS MADE TO MEET EVERY ONE OF YOUR WANTS BY MEN WHO KNOW WHAT YOUR WANTS ARE.

Problems That Puzzle Projection People

Action of Mercury Rectifier

A. G. P., Memphis, Tenn.—*Will you please explain for me the action of a mercury-arc rectifier? Is the direct current the same as the ordinary direct-current? How can the strength of urrent be varied?*

ANSWER: The theory of the mercury-arc rectifier may be stated briefly as having three essential parts—the rectifier tube, the main reactance and a smaller reactance for adjustments.

The rectifier tube is an exhausted glass vessel in which are two graphite electrodes and one mercury electrode. The graphite electrodes are termed the anodes and the mercury electrode the cathode.

The connections of these electrodes are that the two anodes are each connected to a separate side of the alternating current supply, and also through one-half of the main reactance to the negative side of the load. The cathode is connected to the postive side.

There is also a small starting electrode connected to one side of the alternating current circuit through resistance, and used for starting the arc. When the tube is rocked, so as to form and break a mercury bridge between the mercury electrode and the starting electrode, a slight arc is formed.

This starts what is known as the excitation of the tube and the mercury electrode begins to supply "ionized" mercury vapor. This condition of excitation can be kept up as long as there is current flowing toward the cathode or mercury electrode.

If the direction of current is reversed so that the formerly negative electrode becomes positive, with the reversal of the alternating current circuit, the current ceases to flow, since, in order to flow in the opposite direction, it would require the formation of a new cathode. which can be accomplished only by special means.

Therefore in the rectifier tube the current must always flow toward the cathode which is kept in a state of excitation by the current itself.

Such a tube would cease to operate on alternating voltage after one-half the cycle, if some means were not provided to maintain the flow of current continuously toward the cathode. This is the purpose of the main reactance.

As the current alternates first one anode and then the other becomes positive, the current flows from the positive anode through the mercury vapor toward the cathode, thence through the arc lamp, or other load, and back through one-half of the main reactance to the opposite side of the alternating current source of supply.

As the current flows through the main reactance it charges it and while the value of the alternating wave is decreasing, reversing and increasing, the reactance discharges, thus maintaining the arc until the voltage reaches the value required to maintain the current against the counter e. m. f. of the load and reduces the fluctuations in the direct current.

In this way a true continuous current is produced with very little loss in transformation. The direct current from a mercury-arc tube is continuous but not as steady or as true as from a direct current dynamo. It may be said to be a pulsating direct current. By means of the regulating reactance any degree of current may be obtained within the size of the tube.

SIMPLEX complete, new, guaranteed.....$190.00
MOTIOGRAPH, used, **good**..... 100.00
Power's No. 6, **used,** perfect..... 115.00
No. 6A complete, good as new..... 145.00
Power's Inductor, 220 V., perfect..... 30.00
Ft. Wayne Compensarc, good as new, 220 V... 38.00
Power's Grit Rheostat, good as new, 110 V.... 6.50
One Perfect **Ticket Chopper,** Nickel Trimmings, new, regular price $55.00, will sell for $35.00, guaranteed perfect. 7-110 V. 16" Wall Fans, **Oscillating** A. C., good as new, $11.00 each. Best Imported Condensers, 3 for $2.00.

STERN MANUFACTURING COMPANY
PHILADELPHIA, PA.

OURS *vs.* THE OTHER FELLOW'S **MAILING LIST**

Suggestions in connection with circularizing motion picture theatres.

The following, or a somewhat similar statement, is often made to me by a "prospect":

"Our solicitors cover our territory at frequent intervals, and advise us of theatre changes, etc., which are recorded in our office, and by this means our mailing list is kept complete and up-to-date."

The "prospect" no doubt believes this, but in most cases a careful examination of the mailing list data discloses the fact that it is seldom complete, and ofttimes portions of it are mislaid and not incorporated in the index. Changes take place rapidlly, and unless a solicitor has an index of all the theatres in a territory with him, he is likely to omit recording many of the changes.

I had a call from an advertising man a few days ago for a list of theatres. He said: "I have been loaned lists by ———— Co., and ———— Co., but could not use them to advantage because the list contained a greater number of scenario writers, 'dead' theatres, etc., which I cannot use."

Let me advise you regarding your list. FRED HAWLEY

MOTION PICTURE DIRECTORY COMPANY, 80 Fifth Avenue, New York
Card Index Lists—Addressing and Mailing—Advance Information
N3 Theatres — Exchanges — Producers — *Foreign and Domestic*

PROJECTION PROBLEMS ANSWERED

Troubles are continually coming up in every booth. Why not see whether the other fellow can help you? Our projection expert is ready and willing to answer any and all questions

WHICH YOU MAY ASK

.....

Without obligation on my part please give me full advice on the following:

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Name .....

Theatre .....

Address .....

WRITE FOR SAMPLES AND PRICES
MINUSA GOLD FIBRE...75c. PER SQ. FT.
MINUSA No. 2.....50c. PER SQ. FT.
MINUSA No. 3.....35c. PER SQ. FT.

MINUSA

MINUSA CINE PRODUCTS CO.
300 North Broadway St. Louis, Mo.
Louis Kalvin, Manager
Eastern Office—Times Bldg., New York City

GOLD FIBRE SCREENS

COOL & VENTILATE BY TYPHOONS

SEND FOR CATALOGUE N.

TYPHOONS COOL YOUR SHOW
TEL. 8134 BRYANT

TYPHOON FAN CO.
1544 BROADWAY, N. Y.

Building and Furnishings

Advertising Accessories for Exhibitors Provided by Lasky

THE Lasky company has recently made arrangements to provide oil paintings of Blanche Sweet to exhibitors at prices never before made in this country. The painting is a real work of art, showing Miss Sweet at full length, seated, and very attractively posed.

The size is sixty inches high and thirty-six inches wide; and the frame is of three-inch gold bronze oak moulding. In order that the painting may be more durable it is mounted on compo board and should last indefinitely. These paintings may be had by exhibitors all framed and precisely as described at the price of only $19.50 f. o. b. New York.

Besides this oil painting, Lasky has just provided a series of 14 x 11-inch photographs of all the leading members in the Jesse L. Lasky Feature Play Company. They are printed on Eastman carbon black paper and are genuine contact prints, not copies or gelatin work.

They are intended especially for permanent lobby display and decoration, and should be framed with a two-inch mat and black picture moulding, making the entire picture from sixteen to eighteen inches in height. These beautiful photographs are offered to exhibitors at only forty cents each.

The list of subjects includes: Blanche Sweet, Sydney Dean, House Peters, May Allison, Parks Jones, Billy Elmer, Betty Shade, Robert Fleming, Tom Forman, Mildred Harris, Tex Driscoll, Florence Dagmar, Gertrude Kellar, Theodore Roberts, James Neil, Jane Darwell, H. C. Carpenter, James Montague, Earnest C. Joy, Mrs. Lewis McCord, Raymond W. Hatton, Al. Ernest Garcia, Dorothy Abril, Larry Payton, Mabel Van Buren and Page Peters.

These new advertising accessories, which only foreshadow further developments of the same nature, are prepared by the Lasky Company, but must be obtained by exhibitors through the exchanges from which they get their film.

Chaplin Character Pennant Makes Hit

A VERY novel souvenir of Charles Chaplin, meeting with wonderful success on the Pacific Coast, and showing the unprecedented popularity which this eccentric comedian has achieved, is the Chaplin Pennant being put out by the Davis Brothers Poster Exchange in San Francisco.

It shows Mr. Chaplin in a very funny character pose on a colored, cloth pennant, 12 by 30 inches large. Not only the theatres but the general public are getting the pennants, and so great is the demand that most of the houses are displaying slides, announcing the sale of the pennants for twenty-five cents at the box office, which allows them a profit of ten cents.

They are also being used as prizes for lucky numbers, and given away to the holders of so many coupons, and other schemes, in addition to lobby display use. Pennants of Mabel Normand, Fatty Arbuckle and Chester Conklin are also handled by this firm.

New Fillmore Opens in San Francisco

THE New Fillmore theatre, located at Eddy and Fillmore streets, San Francisco, Cal., was formally opened on March 18 by Kahn & Greenfield, for whom it was erected. This new theatre has a seating capacity of about one thousand and is considered a model house, being of fireproof construction throughout and furnished with equipment of the highest order. The projection equipment consists of three of the latest Powers machines, with current supplied through a motor-generator set.

Theatres in Indianapolis Conflict With Commissioner

THE moving picture theatres of Indianapolis are not observing the building code, according to Jacob T. Hilkene, commissioner of buildings, who wrote a letter to the board of public safety, notifying the board of the violation of the code by the moving picture theatres. The letter was referred to Samuel V. Perrott, chief of police, who will co-operate in enforcing the ordinance.

Owners of moving picture theatres have been selling more tickets for admission than there were seats, according to Mr. Hilkene's letter specifically declared unlawful in the building code. He also called attention to the fact that owners of some moving picture theatres have been placing chairs and seats of other characters in the aisle.

In his letter to the board the commissioner of buildings also declared that vaudeville performances are being given in some of the motion picture theatres in violation of the building code. He said in his letter that some of the theatre owners sometimes lock the doors and permit the aisles and exits to become locked.

He also pointed to a provision of the building code which says that all theare doors must be equipped with devices which will permit their being opened when a little pressure is brought to bear on the door from the inside. He said some of the theatre doors in the city are not properly equipped with such devices.

The law is being obeyed at the Alhambra, according to an official of the theatre, who says safety appliances are on all doors, and as three shows are given each evening there is not much chance for overcrowding.

H. K. Burton, manager of the Lyric and Isis theatres, when told of the building commissioner's letter, said that the doors of both of his theatres are equipped with the required safety devices. He also said that only enough persons are admitted to fill the seats, and that others are required to stand outside until the seats are vacated.

$100,000 Feature Theatre Syndicate Under Way in Cleveland

CLEVELAND, Ohio, is to be put on the special feature motion picture map and take equal rank with New York in the exhibition of costly feature film attractions, if the plans of a syndicate now being organized materialize. What is claimed to be the first move in this direction has been made by the newly incorporated $100,000 Alhambra-Doan Company, which has taken a ten years' graduating lease on the Alhambra theatre, 105th street and Euclid avenue, which has been controlled by the Harvey interests. Mark Greenbaum is president of the Alhambra-Doan Company; E. P. Strong, vice-president, and Fred. Desberg, secretary and treasurer.

This company took over the theatre on March 29, the rent for the first year being on the $12,000 basis, with increases each year thereafter. Several thousand dollars will be spent in redecorating and remodeling the playhouse.

Messrs. Strong and Desberg also are interested in the new $150,000 Mall Theatre Company, which is to enlarge that theatre, on Superior avenue, opposite Third street. Others in the Mall Company are Louis H. Becht, who has had charge of the theatre since it opened; Joseph Laronge and W. J. Hawley.

The Alhambra seats 1,100 persons and is one of the largest picture theatres in Cleveland. It is on a busy corner, as it is estimated that one-seventh of the entire population of Cleveland passes there daily.

Broadway Theatre, Detroit, Reopens

THE former Broadway theatre, Detroit, Mich., renamed the Broadway-Strand, will reopen April 11 under a new policy of high-class motion pictures and elaborate music. The front of the building has had two stores put in, with the theatre entrance between them, and the inside lower boxes have been taken out and the upper ones have had built into them a new fifty-stop pipe organ with 1,176 pipes.

This new organ will be equipped with a contrivance for producing sound effects to go with the pictures, such as running water, rustling leaves, bird calls and so forth.

The balcony stairway has been changed so that the entrance is at the bottom instead of the top. A fifteen-piece orchestra will furnish an overture and incidental music in connection with the picture program, and between films there will be an instrumental or vocal solo.

By combining the best of several news picture services, 500 feet of the most interesting will be shown to start each program and a one-reel comedy will follow the main feature, which will be "The Christian" for the first week.

A new electric sign with an accompaniment of chimes is another feature. Harry I. Garson will be the general manager of the Broadway-Strand Theatre Company, which has leased the building from David Stott, the owner. Edward T. Butcher, formerly of New York City, will be the house manager. The programs will be changed every Sunday. Performances will be continuous from 11 A. M. to 11 P. M.

Saenger Adds Another Southern Theatre

THE Saenger Amusement Company, of Shreveport, La., annexed another big photoplay house to their string when they opened the Hardin theatre in State street, Texarkana, Ark.-Tex.

After the Hardin was taken over it took only three days for the enterprising Saengers to completely remodel it in time for opening Saturday, the 20th. The Saengers operate also three houses in Shreveport, two in Monroe, La., in addition to other prominent business connections.

Six men are interested in the new house: Julian Saenger, E. V. Richards, general manager; H. L. Swain, advertising manager; C. C. Stewart, chief electrician; George Ragan, chief mechanic, and Jack Manning, who will fill the position as Texarkana manager.

A new outfit has been installed, two new Simplex machines being put in the booth. These machines are direct from the factory and are identical with those used by the Strand theatre in New York City, the largest motion picture house in the world.

In addition the largest new Radium Gold Fibre screen is being installed in order that the pictures will be brought out in the clearest and brightest manner possible, in keeping with Saenger service. Believing that the general public will enjoy shorter pictures in a varied program than the long features, it has been decided to run the former.

Law Kink Prevents Punishment of Smoker Operator

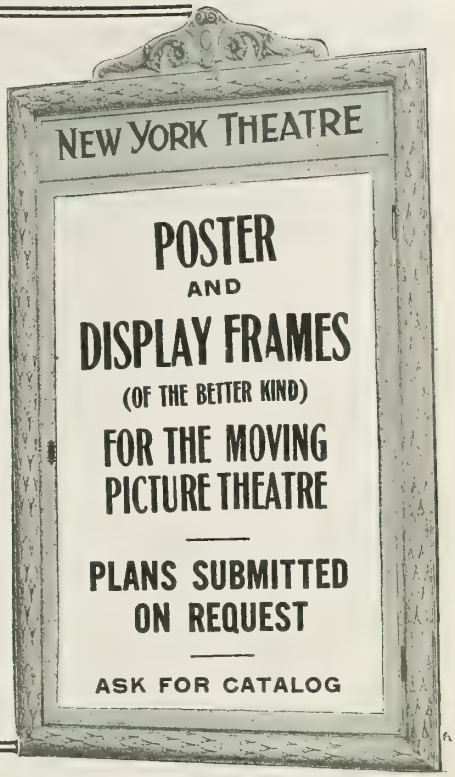
THE Flint, Mich., motion picture houses are in very satisfactory condition as far as safety is concerned, according to E. A. Maynard, deputy state fire marshal, who has just finished an inspection of the theatres.

He says that only minor changes were ordered in a few of the theatres. Mr. Maynard's trip to Flint was of value to him, however, in that it enabled him to get acquainted with a wrinkle of the law relating to motion picture houses passed in 1913 that he never knew of before.

Mr. Maynard found that a young man who is an operator had been smoking in the operator's booth of a local theatre. He made complaint against the young man under the section of the act which prohibits smoking in the motion picture operator's booth.

However, after making the complaint he found out that the penalty for the violation of any section of the act provides for punishment of owners or managers of theatres only. As the owner of this particular theatre wanted the young man punished, and was in no way to blame himself, it was decided that there was no way in which the offender could be penalized. The complaint was therefore withdrawn for the time being.

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302 W. 42nd Street New York
We are the Originators and Largest Manufacturers of Practical and Artistic Designs
TELEPHONE BRYANT 6621



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Sample Order of 100,000 for $8.00 Shipped Promptly
Cash With Order. NOT SENT C. O. D.
400 South 10th, OMAHA, NEB. REES TICKET CO.

FURNITURE & FURNISHINGS
On RENTAL
We equip your settings complete in accordance with your scenario.
WILLIAM BIRNS
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Phone: Greeley 6255.

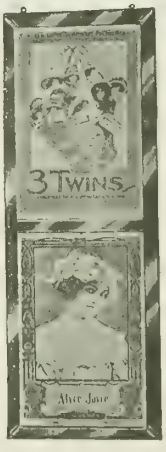
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There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms. Write for catalog.

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101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.
Established 1882.



THEATER SEATING

We manufacture all Styles of Pedestal and Sectional Bracket Chairs for Theater Seating.

The Pedestal Chair shown here is equipped with collapsible Arms which are fully described in our Catalogue.



THE MASSILLON CHAIR & DESK CO.
Massillon, Ohio

Directory of New Theatres

Theatres Here and There

J. J. DE PRASSLIN, owner of the Princess, in Lage Charles, La., has established an exact duplicate of his house in Orange, Tex., and has put James Kitterman in as manager. The Princess of Orange is just the same as the Princess of Lake Charles, even to the excellent program Mr. De Prasslin always maintains.

Mr. De Prasslin packed 1,600 people in his Lake Charles Princess on March 11 at various performances, and this is going some, when you consider that the theatre holds only 246 people at a time. The attraction was "Mooseheart," and the audience was composed mostly of members of that loyal order.

Quincy, La., has a new theatre, The Dreamworld.

Airdomes Begin to Awaken in New Orleans

There is a healthy activity among New Orleans suburban exhibitors. With summer approaching, airdomes are beginning to get coats of fresh new paint; theatres are being remodelled and new programs are being put in. Many suburban exhibitors claim they can make more out of the business in the suburbs and at five cents than they can in a more expensive location.

Charles Asbury, manager of the Galvez Airdome, New Orleans, which has been a mint to him in past years, has taken over the Canal Airdome, five blocks further up the street, and is completely remodelling it. He is making a number of improvements, and hopes to have the theatre open by Easter Sunday.

The Gayety Theatre, Ursuline and Royal streets, New Orleans, which has been closed for some months owing to litigation against its owners, is under new management, which has taken hold of the showhouse and completely remodelled it inside and out, and put on an attractive program.

The Regina, at Esplanade and North Robertson streets, is to open Easter Sunday with many improvements installed.

There has been an unprecedentel demand for local suburban sites, too, according to Al. During, of the United Program Film Service Company of Louisiana, who claims his office has been besieged in the past few weeks with people wanting sites. A large number of Greeks seem to have become interested in the motion picture game, as this nationality was very much in evidence among the callers.

Opening of American, San Francisco, a Success

After a varied career extending over a period of almost eight years, the American theatre, on Market street, near Seventh, San Francisco, Cal., has at last come into its own and it remained for moving pictures to accomplish this. Since it was erected, immediately following the great fire in 1906, this house has been given over to almost every form of indoor entertainment, but without success. It was recently thoroughly renovated and a week ago opened under the direction of Edwin James, of Portland, Ore. The first week's business with the William Fox Attraction, "Kreutzer Sonata," was highly successful, and this success has been followed by "A Gilded Fool."

H. Arvidson, one of the owners of the Rex theatre at Berkeley, Cal., has purchased the Best theatre at San Leandro, a suburb of San Francisco, and will give this house his personal attention.

The West End Improvement Association, of Santa Ana, Cal., is having plans prepared by Architect J. F. Walker for a one-story brick theatre to be erected at that city.

Connors & Witt have opened a moving picture house at Crockett, Cal.

Work is still under way on the renovating of the Edison theatre on Powell street, San Francisco, but this will be completed at an early date and this house will then be one of the finest in the downtown district.

The new management of Brown's Opera House at Salinas, Cal., is making a number of improvements and has just installed a new Simplex machine in the operating room.

The new Golden Gate Family theatre has opened for business on San Pablo avenue, Oakland, Cal.

F. E. Smith, who conducts the Lyric theatre, at Marysville, Cal., is preparing to open a new house at Sutter City.

The Novelty theatre, one of the largest motion picture houses in the downtown district of Louisville, Ky., was reopened this week under the management of M. Switow. The house has been remodeled throughout, newly painted and decorated, and a new system of ventilation has been installed. The Novelty will use the Mutual service in addition to several big features weekly.

The Unique theatre, Paducah, Ky., opened last week. The management has contracted to use the productions of the World Film Corporation. "The Seats of the Mighty" was the opening feature. All seats are ten cents.

Thatcher & Waddle, managers of the Gem theatre at Somerset, Ky., have entered into a new five-year lease for this house with the owner, the Auditorium Company.

The Gayety theatre, Louisville, a legitimate house, has closed its regular season and will begin its spring and summer season April 4 with motion pictures. Admission to all parts of the house will be ten cents. There will be a change of program daily.

H. R. Calloway has become the sole owner of the capital stock and all of the property of the Gem theatre company at Frankfort, Ky., and has given notice of the dissolution of the company. Mr. Calloway will continue the business of the Gem under his own name.

P. G. Bernardi, of Humphrey, Ill., has let a contract for the erection of a vaudeville and motion picture theatre on Front street in that town.

Clarence E. Irvin has purchased the property and will erect a theatre building at 204 East Jefferson street, Bloomington, Ill.

Cole & Gerdes have purchased the Grand motion picture theatre at Sterling, Ill., from M. A. Maloney.

Harry Van Demark, Houston's playwright-author, one of the best known theatrical men in that Texas city, will become manager of the Isis theatre on April 1, it was made known by W. H. Gueringer, general manager of Herman Fichtenberg's big string of theatres, on his return to New Orleans.

Mr. Van Demark assumes complete managership of Houston's biggest and best motion picture theatre. About a year ago he took charge of the publicity work of the Queen, after several years of newspaper work as reporter and magazine editor. At one time he was in charge of the editorial departments of the "Texas Magazine," "Southwestern Electrician" and "Texas Tradesman."

Improving Alabama's Largest Theatre

Work is progressing rapidly on improvements at the Empire, Alabama's largest motion picture house, in Montgomery. When completed the improvements will work a complete change in the house. A neat open-work box office is being installed in the broad entrance to the theatre, leaving a passageway to the swing doors. Manager Farley has a number of brass frames, in various sizes, in keeping with the interior finish, and these stands add materially to the general attractiveness of things. When completed, the lobby promises to become even a more popular place of meeting for the public, and the conveniences for the public will be much more pronounced.

The Co-Operative Amusement Company at Erie, Pa., has purchased the Venus and Grand theatres in that town and will shortly begin work on improving the properties. The Venus theatre was purchased from S. S. Range while the Grand was bought from Mr. Frank Fairgrave.

The theatres stand side by side and it is said that the man-

gement has been thinking seriously of tearing out the partition nd making one large theatre out of the properties.

In case this is decided upon it is said the two houses will e closed so that the repairs and remodeling can be done as uickly as possible.

J. A. Brown, owner of two houses in Braddock, Pa., has old them to W. W. Spalding, and all that remains to be done n the deal is the formal transfer of the property. The theatres n question were the Rex and the American. The former ıouse has a capacity of 380 and the latter 250.

Mr Brown also owns two theatres in East Pittsburgh, which ne intends to retain, the Family and the Mutual. He has already prepared plans for remodeling and refurnishing them. The former has a seating capacity of 540 and the latter a capacity of 270.

News of the Michigan Theatres

Preparations for the erection of the Grand Boulevard theatre, 300 feet east of Woodward avenue, Detroit, Mich., has started. It will be one of the finest theatres in the north end of the city.

An eight thousand-dollar theatre and store building is to be erected for August Thiel, of 1459 West Fort street, Detroit. It will be 25 by 50 feet in size, seating around 300.

Work is being rushed on the new Norwood theatre on Woodward avenue, just south of the boulevard, Detroit, Mich. The box seats will be in the rear. On the second floor will be rest rooms and a smoking room. The auditorium will seat about 600 persons, and the boxes and balcony about 300. It is expected that the theatre will be completed in April.

A $15,000 theatre for moving pictures is under consideration, plans for which have been completed and bids being taken by Joseph E. Mills & Son, Kresge building, Detroit, Mich. It will be 45 by 150 feet, one story high.

If the plans announced are carried out, Detroit will have another $350,000 theatre and store building, at the corner of Chene and Warren avenues. The project is being financed by the Scenic Theatre Company, of which Messrs. Cannell, Hupp and Thomas are the backers. The house will seat 2,200. It will be of steel and concrete construction with washed air for ventilation. The facing will be of terra cotta, and around the entire building will extend an illuminated marquise. There will be stores on the main floor, while the second and third floors will be for offices. A billiard parlor will be in the basement. It is one of the biggest projects announced in some time.

The Addison Amusement Company, operating the Addison Theatre, on Woodward avenue, near Watson street, Detroit, has capitalized at $15,000. Christopher E. Pudrith controls most of the stock.

Havlin Will Enter Picture Field

John H. Havlin, owner of the Grand Opera House and prominent in theatrical circles of the country, has announced that he will go into the motion picture business for the summer. His theatre during summers in the past has been rented to individuals or companies for the exhibition of features. Recently the management installed a projection machine and booth as a permanent fixture in the rear of the stage. Mr. Havlin has not yet determined what service or features he will use.

A steel and glass canopy is being constructed over the entrance to the Alhambra theatre, 146-148 West Fifth street, Cincinnati. This is the first step, according to Manager Charles Weigel, to enlarge his theatre and re-arrange the lobby and entrances.

J. P. Donovan, one of the best known motion picture theatre managers in Pittsburgh, is open to congratulations from his friends.

Mr. Donovan has been in charge of The Regent theatre in East Liberty, one of the finest, if not the finest, motion picture theatres in Pittsburgh. It is owned by Clark and Rowland and a recent promotion puts Mr. Donovan in charge as general manager of the string of houses owned by the above company.

Jerome Casper has been appointed to take the position just vacated by Mr. Donovan, as the duties of the latter will keep him on the jump at all times, as the theatres in the list owned by Clark and Rowland are scattered all over this section of the country.

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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Music for "Neptune" and "Judith"

THE Universal multiple-reel feature, "Neptune's Daughter," seems to be quite the thing throughout the Middle West, judging from the numerous inquiries emanating from that locality and the requests for musical suggestions for this feature. There is no special score for this production save the one used at the Globe theatre, in New York City, where "Neptune's Daughter" had its first showing and phenomenal run.

From the Universal offices at 1600 Broadway, New York City, comes the information that this score can be secured from Carl Fisher, music publisher, Cooper Union Square, New York City, and is arranged for piano alone or for an orchestra up to ten pieces.

But for the benefit of those desiring something different we are appending a program as arranged by Reynold C. Peters (leader of orchestra) for "Neptune's Daughter," and used at the Lehigh Orpheum theatre, South Bethlehem, Pa., during the picture's run at that house:

First Reel

Overture "Ameer," Shubert-Liszt.
1. "Queen of the Nile," Eilenberg—through steamboat scene.
2. "Witches' Dance," McDowell—until Annette meets the king.
3. "Love's Melody Valse Tendre," Leo Daniderff—until end of reel.

Second Reel

4. "Love's Melody (Concluded).
5. "Hesitation Waltz," Valse June—until departure of guests for reception.
6. "Berceuse from Jocelyn," B. Godard—during scene with baby.
7. "Imam"—until end of reel.

Third Reel

8. Selection "Woodland," Pixley and Lauders.

Fourth Reel

9. Caprice "Flying Birds."
10. "Oh, What a Beautiful Baby" (twice).
11. Intermezzo "Naila," Delibes—through transformation scene to end of reel.

Fifth Reel

12. "Scarf Dance," C. Chaminade—until scarf dancers finish.
13. "Second Minuet in G," Beethoven—until finish of minuet.
14. "Douce Caresse," Ballet Waltz, Eduardo Sanches deFuentes.
15. "Alla Zingaresca," A. Tschetschulin—until end of reel.

Sixth Reel

16. "Herd Girl's Dream," Labitsky Trio—violin, flute and piano.
17. "Kubelik Pierrott Serenade," violin solo.

Seventh and Eighth Reels

18. "Down in the Depths," Kreutch.
19. "Canzonetta," B. Godard—until bear is taken from her.
20. Polka from the "Little Dutchess," R. deKoven.
21. Inflammatus "Stabat Mater," Rossini—until last death in scene.
22. Prayer after death of Rienzi, from "Rienzi," R. Wagner.
23. "Witches' Dance," repeated 3/8 tempo—during witch scene.
24. "Salut D'Amour," Ed. Elgar—start very pp. work to climax.

The following arrangement of numbers was submitted to the Biograph Company for their production of "Judith of Bethulia" and issued by them as a musical program suggestion for "Judith."

1. Open with "Maritana" (by Wallace) until Judith in prayer.
2. Then "The Rosary" (by Nevin) until she leaves woman with child.
3. Then back to "Maritana" until "The Army."
4. Then "William Tell" (by Rossini) the last movement. Play this to end of reel.
5. Then "Pique Dame" overture (Suppe) all through.
6. Then "Poet and Peasant" overture (Suppe) until "Water and Food Famine."
7. Then "Simple Aveu" (Thome) until "The King."
8. Then "Peer Gynt," Suite II, opus 55 (Grieg), until Judith has vision.
9. Then "Woodland Sketches 1 and 2" (McDowell) until she puts on fine clothes.
10. Then "Lament of Roses" (Sounakolb) until "The King."
11. Then "Peer Gynt"—Suite II, opus 55, until end of reel.

NO!! There is no Sonata by Kreutzer, but there is a "Kreutzer Sonata" written and composed by Beethoven for and dedicated to his friend Kreutzer.

Spokane, Wash., Engages Organ Instructor

HAVING expended their money upon fine pipe organs, Spokane, Wash., picture house magnates are making the most out of the advertising the musical attractions give them.

Organ soloists of the first water are being brought in to give recitals on the instruments. Sunday morning sacred concerts are another feature.

Recently the Clemmer and the Liberty staged rival attractions at the same time in a musical way. Dr. Ernest A. Evens, of Pullman, instructor in organ music at the State College of Washington, was brought here to play the Hope-Jones at the latter theatre.

Dr. Evens was formerly of the Royal Conservatory of Music, London, and a personal friend of the maker of the Hope-Jones instruments. Professor J. J. McClellan, organist at the Mormon tabernacle in Salt Lake City was the attraction at the Clemmer.

Bartola Sales Agent Leaves for the South

CHARLES A. Pyle, general sales agent of the Bartola Musical Instrument Company, has left for a ten days' business trip through the South. He will visit Birmingham, Montgomery, Chattanooga, Atlanta, Jacksonville, Mobile and New Orleans.

The Family theatre at Davenport, Ia., has installed a Bartola Grand.

Goldberg & Reubens have installed a Bartola in their Lincoln theatre at Joliet, Ill.

The Co-operative Amusement Company, of Erie, Pa., has purchased a style A Bartola.

Ray McMullen is remodeling and enlarging the Colonial theatre at Joliet, Ill.

Chris Jackson, of the Scenic theatre, Bloomington, Ill., was in Chicago two days last week on business.

The Castle theatre, Bloomington, Ill., has just been condemned, and will at once be torn down. It is rumored that a modern motion picture theatre will be erected in its place. In the meantime the Opera House has been leased and will be used to show motion pictures.

BUFFALO'S PHOTOPLAY THEATRE DE LUXE

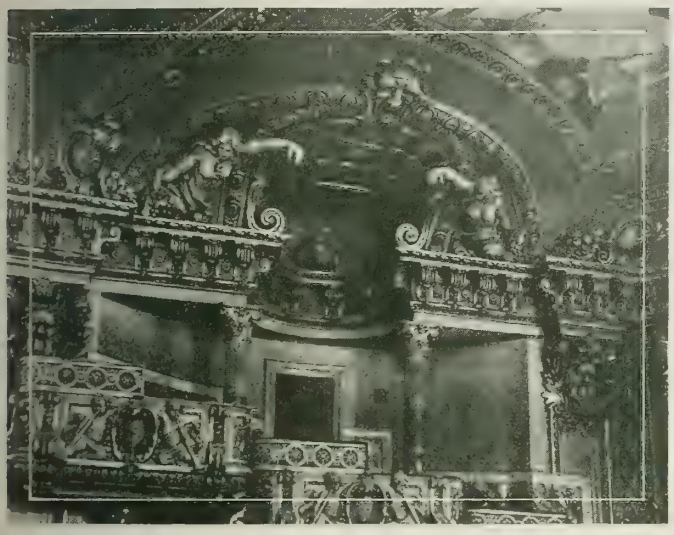
(*Continued from page* 105.)

red velvet. The wall is decorated with panels of old rose silk tapestry. This foyer runs along the entire width of the auditorium.

The effect of the auditorium itself is very spacious and rich. Between the ground floor and the balcony is a commodious mezzanine, reached by two nine-foot marble stairways, located at either side of the auditorium. From the mezzanine the patrons may enter the front of the balcony.

The main ceiling of the auditorium and the ceiling of the orchestra under the mezzanine are panelled with ornamental plaster work. The massive dome of the main ceiling is decorated with a painting "The Dance of the Hours," done in soft tints. Magnificent paintings are placed on both sides of the proscenium arch. The two sets of organ reeds are placed on either side of the auditorium over the boxes.

The balcony is thrown across the house on the cantilever principle, without a column to obstruct the view. In addition to the stairs which reach the balcony via the mezzanine, patrons may use an escalator located at the right of the lobby near the Main street entrance.



DETAIL OF THE BOXES, SHEA'S HIPPODROME

An immense promenade is found in the rear of the balcony, with floors of mosaic tile and wainscots of art marble with Numidian base.

Art Glass in All Windows

All the windows are of richly colored art glass, heavily leaded. One conspicuous feature is the absence of wood in the construction work. With the exception of the mahogany doors at Main street there is no wood in the house. The window cases and door jambs are of art marble and the interior doors are of kalomine, stained like mahogany.

The exits are numerous and wide. Doors open directly into Pearl street from the auditorium and into an areaway on the left. From the balcony, fire escapes lead into the areaway and, on the Pearl street side, a spacious, overhanging outside balcony leads into a fire tower with wide stairway that lands directly on the sidewalk.

Empire In Montgomery, Ala., Remodeled

BROWN & PAULSON are to open a new theatre in East Wilson street, at Batavia, Ill. They have taken the building formerly occupied by the Lyric theatre and plan several improvements.

H. C. Farley, manager of the Empire, Montgomery, Ala., the largest house in Alabama, has completed big improvements to his theatre, which included remodelling of the front in stucco work; elimination of the present box office in favor of a ticket office in the center of the entrance way, with a commodious vestibule in front and lobby between the vestibule and the actual entrance to the theatre. He has also contracted for Paramount, World, Fox and Alliance film features.

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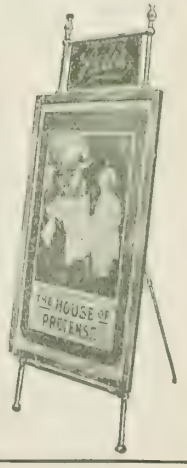
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Please have information concerning the following goods sent to me.

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New U. S. Theatre Opens In Passaic

PRESIDENT FRANK G. HALL, of the United States Theatre Company, has added still another theatre to his large circuit of motion picture houses, having acquired the new Playhouse, in Main avenue, Passaic, N. J.

The new theatre has a seating capacity of 1,900 and is said to be one of the most beautiful theatres in the state. Mr. Hall is making extensive alterations to the interior, the redecorating and recarpeting of the entire house, the installation of new stage settings, new screens and other machinery for the perfect projection of the pictures being included in the plans.

The theatre will open on Saturday, April 3, under the name of the United States Playhouse, and the opening day will be marked by a special program of feature attractions.

Louisville Musicians Demand Higher Scale

UNION musicians in five motion picture theatres in Louisville, Ky., are "out" for the present because of a new wage scale which went into effect a few days ago. Nine men in all are affected, including musicians in the Norman, Ideal, West Broadway, Preston and Highlands theatres.

The old scale provided a salary of twelve dollars a week for a pianist, and where three or more musicians were employed, required a leader at fifteen dollars a week.

The new scale demands eighteen a week for each leader. Small houses employing but one musician, usually a pianist, must recognize this player as leader at a salary of eighteen dollars. The managements of the theatres say that there has been an unusual depression in business of late, and that they cannot afford to pay the new wage scale.

Prima Donna to Sing for Pictures

MME. SUZANNA LEHMAN, classed as one of the country's highest priced prima donnas ever appearing in a picture theatre, has been engaged by the live wire exhibitors of Louisiana —Saenger Brothers—for a two weeks' stay at the Saenger, Shreveport, La. Mr. Erneste Reams will accompany Mme. Lehman with selections on the Saenger pipe organ.

A remarkable feature of the program to be offered in addition to the moving pictures is the fact there is no change in price.

Arc Controllers in Hippodrome and Fox House

THE Speed Controller Company, Inc., New York City, has installed Arc Controllers in the William Fox Audubon theatre, Broadway and 165th street, New York City, and in the Hippodrome, Sixth avenue and Forty-third street.

Whartons to Produce Demarest Detective Stories

WHARTON, INC., announce the purchase of the picture rights to the Lloyd Demarest detective stories written by Fred Jackson.

These stories they will probably begin to film some time this summer.

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Although she won the hearts of the country's severest critics as the wonderful child-actress when starred in the Broadway success, "The Poor Little Rich Girl," that performance pales into a shadow when compared with the true touch of matured genius she exhibits in the heart-tearing tragedy of everyday life, "The Stoning."

The true power of "The Stoning" lies in the terribly faithful manner in which it depicts how the unsullied life of a sweet, innocent, village girl was smirched through her faith in the man she loved and trusted most—through the cruel, murderous code of morals against which a betrayed innocent battered her wings and fell—to death in the river.

Unheard-of High Praise from a Member of the National Board of Censorship

Mrs. Jeanie Noble Whaley, of the National Board of Censorship, who can judge—if any one can—the power and appeal of a play, writes in an unsolicited letter: "No human being could see 'The Stoning' without being deeply and lastingly impressed. The simplicity in telling the tragedy made its tremendous strength. I don't remember ever having seen a story visualized which touched me so deeply. My heart ached for the dear little girl and swelled with indignation against the cruelty of her neighbors. The story is perfect. Murder can be committed without hand or weapon as is plainly shown. I believe the film will have a long and successful run and a re-issue"

Louis Reeves Harrison, the best-known critic in filmdom, writes: "'The Stoning,' the best three reel feature of the year, is imbued with the spirit of sincerity and truth. It will reach warm sympathies and through its very tenderness soften hearts and broaden minds. Next to its noble theme, it is this actuality which counts most heavily. Director Brabin has joined the band of those who know the secret of convincing realism."

Adapted by Director Charles Brabin from the story by James Oppenheim

Two authorities have spoken above. See for yourself, Mr. Exhibitor, and if you do not declare that "The Stoning" sets new heights for the Motion Picture—if it will not win new patrons to your theatre who never stepped in a Motion Picture Theatre before—then mother love is losing its hold upon the world.

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APRIL 17, 1915

Motion Picture News

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SNOBS

by George Bronson-Howard

RELEASED APRIL 12th

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No. 12

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

One of the biggest feature plays of the year is Clara Kimball Young in "Hearts in Exile." It has every element of a great picture, with a wonderfully interesting story, thrilling action, perfect staging and direction. It contains some wonderful scenes—an exciting race across a vast ice field in which some of the pursuers break through the ice and flounder in the icy water.

The New York Hippodrome, the greatest theatre in the world, has the first showing of "Hearts in Exile" and will do more advance advertising for it than they have on any feature they have shown.

Watch for the opinions of the press and the public after this photo play is shown.

"Hearts in Exile" is one of the many pictures World Film has released, great enough to be specially featured in big theatres at high admission prices and for which we could in all justice demand a greater price than we get on World Film schedule.

The "wild cat" exhibitors who show "Hearts in Exile" will pay somewhere near the price than that feature is worth, but our regular contract customers will get it at their regular schedule rate, not how big it is as a production, nor how much more it costs than the average good feature.

That is why we say that the World Film yearly contract is for the benefit of the exhibitor as well as ourselves.

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COMPLETE, COMPACT LIST FOR EXHIBITORS OF THE FOX ALLIES OF SUCCESS

THE NEW GOVERNOR. By Edward Sheldon. Based on his epoch-making drama The Nigger, the Century Theatre's greatest success, is a drama which handles unflinchingly one of the most important questions facing the people of every section of this country today. **William Farnum**, the $100,000 dramatic star, gives a sublime performance of the self-sacrificing hero Phil Morrow. Its recent engagement at the N. Y. Hippodrome smashed all records. Morrow has grown to manhood in the belief that the blood in his veins is the most aristocratic in the South. He is happy in the love of Georgiana Byrd, the belle of his native state. He is rich, young, and a power politically. "Clif" Noyes, a political boss and distiller of whiskey of the fiery brand manufactured for negro consumption, persuades Morrow to run for Governor. During the campaign one of Philip's negroes is lynched. The incident makes a deep impression on Morrow's mind, and upon his election he decides to sign a Prohibition Bill. Threatened with extinction Noyes visits Morrow and springs the trap. In rummaging in an attic he has found papers proving that Morrow has negro blood in his veins. Morrow faces the blow manfully. He confesses the taint to Georgiana and then determines to do the right boldly. Morrow, crushed, but not broken by the fearful revelation of his "nigger" ancestry, makes the Prohibition Bill a law, and to render his heroic self sacrifice complete, resigns his office to devote the remainder of his life to the uplifting of the negro.

ANNA KARENINA. By Count Leo Tolstoy. Tolstoy at the full sweep of his powers. The moving picture-play of the ill-fated passion of the beautiful Anna, played by **Betty Nansen,** is an absorbing one. Married without love to a man old enough to be her father, falling under the fascination of one to whom, under better auspices she might have been wed with happiness and honor, she is driven to desperation. Clashing climax succeeds climax till the suspense is almost too great to bear. At last, driven to bay, she takes the law into her own hands, in a scene that for sheer drama has never been equalled on stage or screen.

THE CLEMENCEAU CASE. By Alexandre Dumas. Marks brilliantly the capstone of his towering genius. Of Iza **(Theda Bara),** the pantherish heroine of this deathless drama he himself wrote: "I shall never create another such character though I scribble till Doomsday." Iza's sinister beauty and its fatal effect on the lives of two noble men form the main plot of THE CLEMENCEAU CASE. Pierre **(William E. Shay),** her husband, whom she casts off for Constantin Ritz **(Stuart Holmes),** she leaves with his career as a talented sculptor blasted forever. In turn she toys with the infatuated Ritz, shattering his hopes, ambitions and home life. But Pierre saves Ritz against himself. With heroic self-sacrifice, he allows himself, apparently, to fall once more under Iza's spell. As she presses her false lips to Pierre's, he stabs her to the heart, just as Ritz enters. "I have saved you for your wife," says Pierre calmly as he telephones for the police.

FROM THE VALLEY OF THE MISSING. By Grace Miller White, author of Tess of the Storm Country. Lost identities, to all seeming hopelessly tangled, form the basis of this striking play. From the first scene to the last it holds breathless suspense. The ending is as unexpected as it is powerful. The vivid scenes include the haunts of river pirates and mountain bandits, and the whole picturization "thrums" with action and life and color. The author wrote in From the Valley of the Missing a book that stirred the country. The film-play based on it is bound to create even more talk. **All star cast.**

THE CELEBRATED SCANDAL. By Jose Echegaray. Tells in a gripping, convincing way the story of the terrible effect of gossip and back-biting on the lives of innocent men and women. The "serpent tongues" of Don Severo and his wife, and the Marquis Alvarez, cause death and suffering. But in the end their malicious scandal-mongering is triumphantly set at naught by the slow grinding of "The Mills of the Gods." A wonderful drama on a theme matchless in power and conviction. **Betty Nansen's** superb art at its height.

SAMSON. By Henri Bernstein. From dock laborer to greatest financial power in the land. That is the story of the twentieth century Samson, Maurice Brachard, played by **William Farnum.** Brachard by natural shrewdness wins his way to the top and becomes a Colossus of finance. In the midst of his success he marries the daughter of a family of impoverished aristocratic schemers. She despises him for his low origin. They drift apart and "the other man" appears. Samson, to crush the scoundrel who seeks to destroy his happiness, wrecks the market. In the terrific financial upheaval that follows Brachard himself is ruined. But in his ruin he finds his wife's love and exclaims: "At last I have come into my own."

A GILDED FOOL. By Henry Guy Carleton. Chauncey Short **(William Farnum)** is left an orphan. He becomes clerk in a village grocery. One day a letter arrives. His uncle, who had refused to aid the lad's dying mother, has himself died and left Chauncey $5,000,000. Chauncey hits the high places and spends money like water. But one day he meets a girl—a banker's daughter—who becomes his good influence. Chauncey by dint of his natural good sense, helps the banker in a financial crisis. "The Gilded Fool" saves the day, exposes a rascal, and marries the girl.

KREUTZER SONATA. By Count Leo Tolstoy. Deals in an unflinching way with a social problem of the day. Miriam **(Nance O'Neil)** and Celia, the two foster sisters, become involved, through Celia's passion for Miriam's husband, in a skein of fate that has a tragic unravelling. The play reveals a woman's great soul and shows that self-sacrifice and noble immolation of a life's desire may not necessarily lead to happiness. In this play the nobility of an old man's love for his ungrateful children is shown with vividness that appeals and enthralls.

THE THIEF. By Henri Bernstein. Is conceded to be one of Bernstein's greatest dramas. It tells of a woman, who to hold her husband's love becomes a thief. Marie, pressed by debts and harassed by creditors, begins thievery in a small way. She grows bolder and carries on her peculations even under the noses of her husband's detectives. A young fool who loves her allows suspicion to fall upon him. But at last the truth is wrung from her in a terrific scene which calls for the highest exercise of **Dorothy Donnelly's** great powers.

THE WALLS OF JERICHO. By Alfred Sutro. In this great modern drama of fashionable life and society intrigue "the walls" are the ramparts of sham and fraud that surround the "400." Jack Frobisher **(Edmund Breese),** a clean-hearted young millionaire from the West, who has married a beautiful and titled wife finds to his horror that she is utterly frivolous. She becomes involved in a scandal and the man who tries to induce her to leave her husband plots against Frobisher. Frobisher triumphs over the scoundrel. Then he tears down "The Walls of Jericho" that have surrounded his wife and they begin a new and happier life.

A FOOL THERE WAS. By Porter Emerson Browne. Is the story of "The Woman Who Did Not Care" and "The Fool." The "Vampire Woman" **(Theda Bara)** lures "The Fool" from his home and, with sinister seduction, leads him on to his ruin and disgrace. His wife and friends try to tear him from her side, but "The Vampire" always succeeds in holding her infatuated victim. His will weakened by drink and drugs, he is still fascinated by his evil genius. At her slightest word he flings himself abjectly at her feet. At last the Vampire's work is complete. "The Fool" falls dead at her feet and with a terrible smile, she strews over him rose leaves that are red as drops of blood.

THE IDLER. By C. Haddon Chambers. Mark Cross **(Charles Richman)** and John Harding meet in the Far West. Mark, "The Idler," has left England for the mining camp after a quarrel with his father. Harding receives word one day that his father is dead. He returns to England and marries the girl who cast off Mark Cross when she learned of the chorus girl. Harding, before he left the mining camp for England, has accidentally killed a man. This man's brother swears a feud against him. Harding's Nemesis and Mark Cross follow to England. The dead man's brother tries to force a duel on Harding, Cross tries to induce Harding's wife to leave him. Ultimately "The Idler's" better nature asserts itself and the play ends with the sacrifice of his evil intentions.

THE CHILDREN OF THE GHETTO. By Israel Zangwill. The great, over-mastering love of an old man for his children forms the sympathetic theme of this great drama. Old Reb Shemuel **(Wilton Lackaye)** clinging in the midst of modern conditions to the God of His Fathers, bears blow after blow with unflinching resignation. His son is killed in a cabaret brawl, his daughter contracts a marriage that estranges her from him. His beloved wife dies. But in the end his gray hairs are comforted by the return of his daughter, and his simple and unwavering faith is rewarded in the sunset of his days.

THE GIRL I LEFT BEHIND ME. By David Belasco. Is as stirring to the blood as a trumpet call. It deals with life at a lonely army post beset by hostile Black Feet. A craven and cur among the garrison is discovered at the critical moment when the savage Black Feet have surrounded the post. A volunteer is wanted to ride for aid. It is "one chance in a hundred." Lieutenant Hawkesworth **(Robert Edeson)** takes it. He succeeds in his mission and also wins the girl he loves. A marvel of vivid picturization. Scenes on the actual ground of the story near Fort Assinaboine, Montana.

LIFE'S SHOP WINDOW. By Victoria Cross. The story of a girl's heart and the devious paths into which her love led her. The book created a tremendous furore when it was brought out. The screen-play is even more talked about. Every beholder of this masterpiece of picturization will be charmed by the appealing story and compellant drama of Victoria Cross's greatest and most famous book. During its run at the Academy of Music, New York, "Life's Shop Window" turned away thousands. It played to more than 200,000 in two days. **Claire Whitney** and **Stuart Holmes.**

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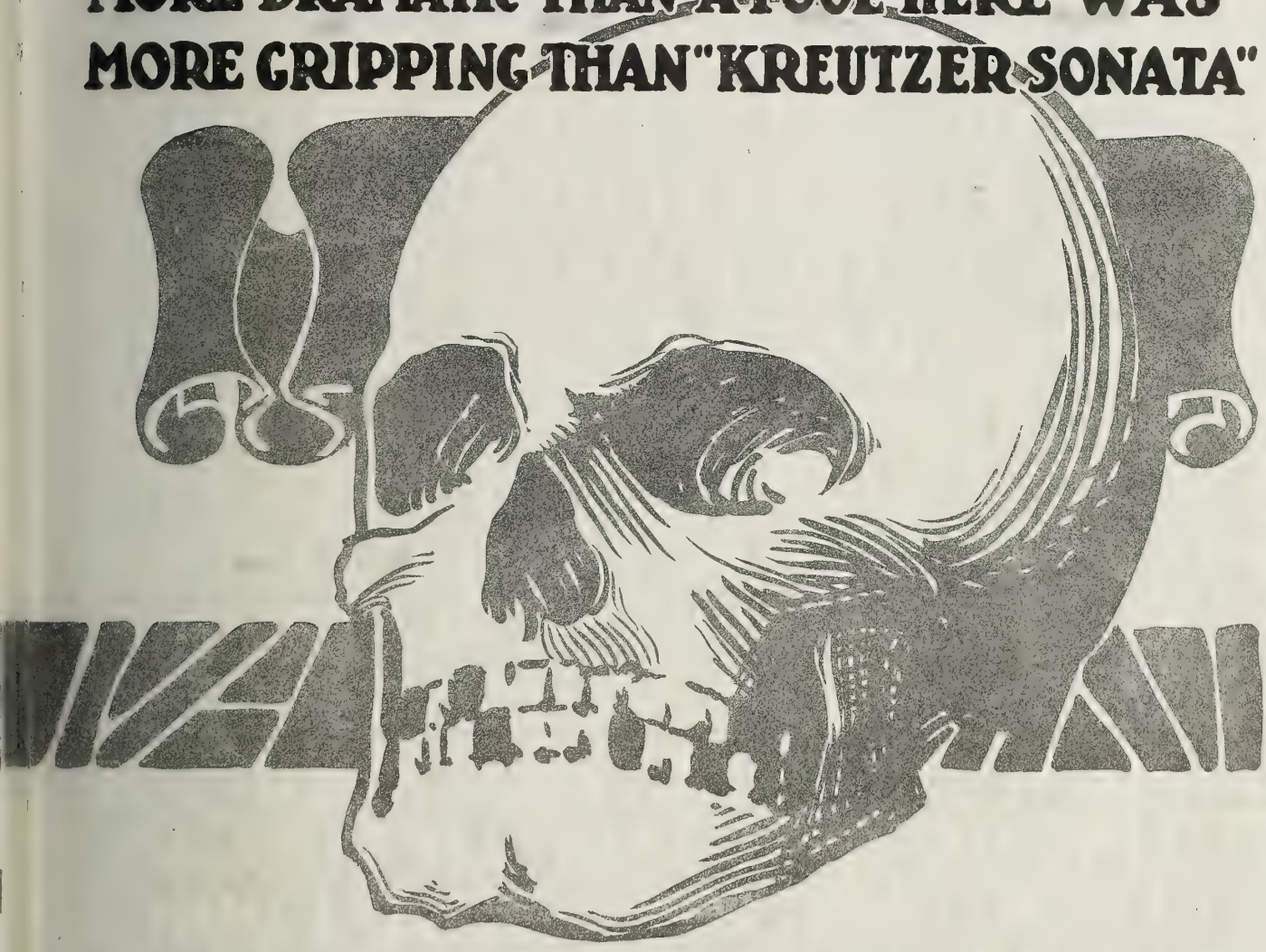
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THE SOUL OF A SIREN RUTHLESSLY BARED IN AN UNIQUE PHOTODRAMA OF FIERY, STORM-RACKED EMOTIONS, THAT, WITH CYCLONIC POWER SWEEPS STRAIGHT TO A CATACLYSMIC CLIMAX.

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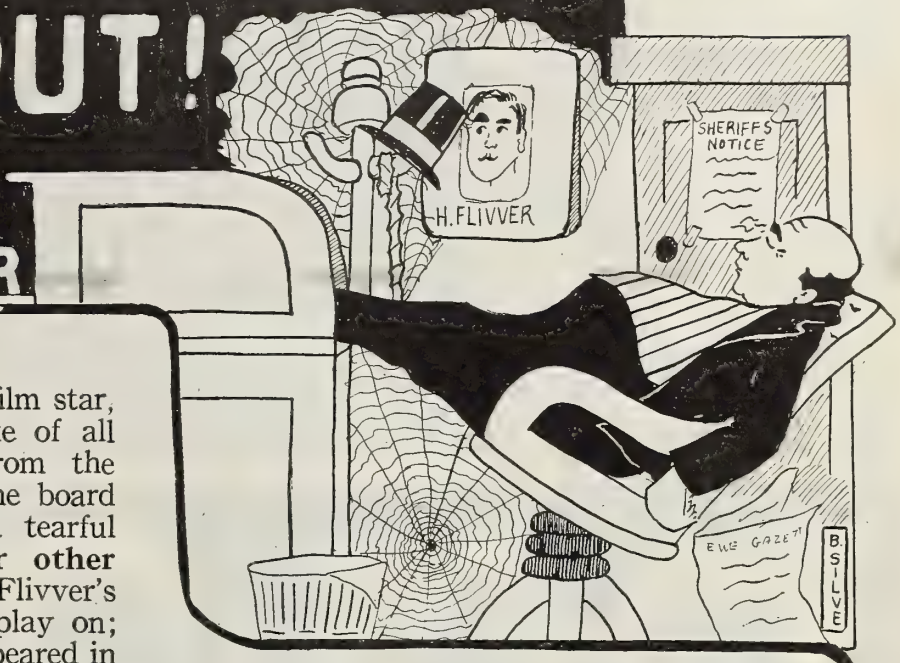
I'M READY FOR YOU NOW! CALLING MY NEW FRIDAY COMEDY RELEASE "FALSTAFF" BRAND AND YOU MAY SING IT FROM THE HOUSETOPS THAT EVERY FRIDAY MEANS A ONE REEL COMEDY THAT'S GOT EDWIN THANHOUSER'S REPUTATION AND GUARANTEE BEFORE IT AND BEHIND IT! CREDIT ME WITH KNOWING GOOD FILM WHEN I SEE IT? WELL, I SAW A FEW "FALSTAFFS"—THEN I WROTE WHAT YOU JUST READ! MAKING YOU DECEITFUL PROMISES IS A LOSING GAME, WHICH I NEVER PLAYED! I'M TELLING YOU THAT "FALSTAFF" COMEDY IS CLEAN, CLASSY, CONSISTENT! I DON'T BRAG—I DELIVER! FRIDAY MEANS "FALSTAFF" COMEDY—LEARN THAT; THEN SAY, "BY GEORGE, I'M GLAD THANHOUSER IS BACK!"

Edwin Thanhouser

MUTUAL—OF COURSE!

WHY THE LIGHTS WENT OUT!

BY EDWIN THANHOUSER



Horatio Flivver, the great film star, the idol and charmer de luxe of all beings in skirts, resigned from the Bingo Film Company, and the board of directors were having a tearful session. The sales on their **other** releases were very low, and Flivver's name was **all** they had to play on; true, even the pictures **he** appeared in were not so good, but Horatio's handsome face pushed them over. And now Horatio takes exception to the ingenue's remark about the length of his eye-brows and resigns—just like that!

So there's no use releasing only those **other** films on which the company is losing money, and that's what put the match to the Bingo! Also, it illustrates a big point I want to get over to you:

A **chain** is only as strong as its **weakest link!** Grasp that? A **film** must be powerful in **every link** and these links are story, action, cast and photography. A **brand** must be strong in **every link,** and that means **every release,** not a portion of them. Then it's **bound** to follow that the performers appearing in such a **brand** become great favorites, **because all the other links** that make good films are just as strong!

NOW! DO YOU SEE MY POINT? Just compare **my** idea of a film-making organization with the fate of the Bingo Company—then write me if I'm wrong.

If I'm right, you **belong** on my mailing list. You can't dodge **that!**

Edwin Thanhouser

OUR NEXT RELEASES

Tuesday, April 13th. **"Moment of Sacrifice"** (Two Reel Drama).
Sunday, April 18th. **"Big Brother Bill"** (One Reel Kid Story).
FALSTAFF—That New Comedy Brand—First Release, Friday, April 16th. **"The Actor and the Rube"** (One Reel).

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"Are the pictureplays named 'Diamond S!'"

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THE CONVERSION OF SMILING TOM.—Selig western drama in one reel with Tom Mix. Released Tuesday, April 20th.

THE FACE AT THE WINDOW.—Selig detective story in one reel. Released Wednesday, April 21st.

THE IDOL OF FATE.—Selig one-reel comedy. The threads of Fate finally become unravelled. Released Friday, April 23rd.

SELIG JUNGLE-ZOO PICTURE PLAY.—A one-reel story in which wild animals enact important parts. Released Saturday, April 24th.

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L U B I N

PRESENTS

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EMMETT CAMPBELL HALL

Road O' Strife

in 15 Parts

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"The Face of Fear"

The second episode of the Road O' Strife is very dramatic, a terrible mystery is made clear, and the story becomes exciting.

Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, April 13th

"Black Art"
and
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Split Reel comedies, very laughable, played by the famous Lubin comedy company, including all the favorites.

Wednesday, April 14th

"A Prince of Peace"

(Two-Reel Drama)

A melodramatic episode of the Kentucky mountains, depicting a fued at its height. Peace is finally declared and a hero rewarded.

Featuring **Edgar Jones and Justina Huff**

Thursday, April 15th

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(Three-Reel)

A powerful melodrama with many wonderful adventures. A swell crook plays a clever game, but overreaches himself.

Featuring **Lilie Leslie and Jack Standing**

Friday, April 16th

"The Accusing Pen"

(Drama)

A Western tale in which a worthy young rancher by mistake comes very near the end of a rope. His life is saved by the discovery of a scrap of paper.

Featuring **Dolly Larkin and Webster Campbell**

Saturday, April 17th

"Just Look At Jake"

A roaring comedy in which a friendly plumber breaks up an undesirable wedding and unites a worthy couple.

Featuring **Ethel Clayton** and **Joseph Kaufman**

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An absorbing drama in which a "bad man" is taken in hand by a pretty girl.

"The Cost"
(SANTA BARBARA)
Fritzi Brunette and Edward Alexander in an emotional photo-play of intense interest.

"A Railroad Holdup"
(C-K)
A gripping one-reeler showing a woman's courage and bravery.

"Shanghaied"
(MONTY)
A heart-touching story wherein love and intrigue prevail.

"The Accusing Finger"
(TRUMP)
A gripping drama depicting the inmost thoughts of a jealous man.

"Cattle Queen Rancher"
(KRITERION)
A Western drama full of adventure and daring situations.

COMEDIES—1 Part

"Billy Makes a Bluff"
(SANTA BARBARA)
Although his weekly salary is but nine per, Billy manages to get away with it.

"A Family Mixup"
(THISTLE)
Hilarity reigns in this comedy of domestic troubles.

"A Rube Conductor"
(PUNCHINELLO)
Speedy comedy with a continuous laugh.

Kriterion Komic Kartoons
(PYRAMID)
Amusing and interesting, as usual.

"Ruins"
(NOLEGE)
An educational subject showing the ruins made by nature and those caused by war.

"Syd the Masher"
(ALHAMBRA)
A laugh provoker in which Syd De Grey shines.
On same reel with
"Syd's Finish"
(ALHAMBRA)
Syd loses his happy home in this one-reeler of laughter.

KRITERION

1600 BROADWAY NEW YORK CITY

"Decidedly KRITERION PROGRAM Distinctive"

"Decidedly KRITERION PROGRAM Distinctive"

A TEST TALK

The real test of whether a service is good or not is the decision of one who views a great number of motion pictures.

There perhaps is not a class who sees more pictures than the reviewers on the various papers. These newspaper men speak in the highest terms of Kriterion motion pictures.

After viewing pictures day after day, as they do, it is really a great recommendation to have them tell you that they believe your two-reel subjects would make wonderful five-reel productions.

This means that there is no padding in Kriterion motion pictures. Every foot is pictures, no stalling, or filling, but PICTURES.

These reviewers for the newspapers consider the day they review Kriterion pictures, a relief from the monotony of looking at the everyday humdrum photoplays.

Kriterion is deserving of its slogan "Decidedly Distinctive." Not only do the newspapers acknowledge this, but also the exhibitors who are using Kriterion Service.

The tremendous strides Kriterion has taken and its great success is proof of this.

Get in touch with any of these exchanges and let them tell you about Kriterion Service.

MANHATTAN KRITERION FILM EXCHANGE, 730 7th Ave., 48th St. & 7th Ave., 6th floor, New York City. Phone: Bryant 1026-7.

CHICAGO KRITERION FILM SERVICE, Mallers Building, 5 South Wabash Ave., Chicago, Ill. Phone: Randolph 2581-2582.

ST LOUIS KRITERION FILM SERVICE, 3217 Locust St., St. Louis, Mo. Phone: Bomont 254.

WESTERN KRITERION FILM SERVICE, Produce Exchange Building, 6th & 1st Sts., N., Minneapolis, Minn. Phones: N. W. Nicollet 3017. Tri-State Center 3453.

CRITERION FILM CO., 1309 Vine St., Philadelphia, Pa. Phone: Walnut 324.

CRITERION FILM CO., 710 E. Baltimore St., Baltimore, Md. Phone: St. Paul 3864.

CRITERION FILM CO., INC., 66 Market St., Wilkes-Barre, Pa.

KRITERION CO-OPERATIVE SERVICE CO., 1104 Superior Ave., E., Cleveland, Ohio. Phone: Prospect 1235.

INDIANAPOLIS KRITERION FILM SERVICE. 129 W. Washington St., Indianapolis, Ind. Phone: Main 1737.

EMPIRE KRITERION FILM EXCHANGE, 39 Erie St., Buffalo, N. Y. Phone: Seneca 3666.

NEW ENGLAND KRITERION FILM SERVICE, 611 Washington St., Boston, Mass.

CALIFORNIA KRITERION FILM EXCHANGE, 734 So. Olive St., Los Angeles, Cal.

CALIFORNIA KRITERION FILM EXCHANGE, 111 Golden Gate Ave., San Francisco, Cal.

PHOENIX KRITERION SERVICE, Correspond with Los Angeles.

DETROIT KRITERION FILM SERVICE, 183 Jefferson Ave., Detroit, Mich.

TOLEDO KRITERION FILM SERVICE, 428 Huron St., Toledo, Ohio.

GRAND RAPIDS KRITERION FILM SERVICE, Correspond with Detroit.

PITTSBURGH KRITERION FILM SERVICE, Pittsburgh, Pa.

COLORADO KRITERION FILM SERVICE, Denver, Colo.

WASHINGTON KRITERION FILM SERVICE, Seattle, Wash.

KANSAS CITY KRITERION FILM SERVICE, Kansas City, Mo.

KRITERION CO-OPERATIVE SERVICE, Columbus, Ohio. Correspond with Cleveland.

KRITERION CO-OPERATIVE SERVICE CO., Cincinnati, O.

ATLANTA KRITERION FILM SERVICE, Atlanta, Ga.

DALLAS KRITERION FILM SERVICE, Dallas, Texas.

KRITERION

1600 BROADWAY NEW YORK CITY

"Decidedly KRITERION PROGRAM Distinctive"

The Productions of

FICTION PICTURES, Inc.

LOUIS JOSEPH VANCE, President

will be released through

Paramount Program

The first release is

"The Spanish Jade"

To be shown for the first time on April 11th at the

Broadway Theatre

NEW YORK

Mr. Vance, besides his own books, has secured exclusive right to produce in film the writings of Booth Tarkington, Stewart Edward White and Joseph Conrad. Besides, Mr. Vance has finished

"The Taming of Red Butte Western"

By FRANCIS LYNDE

In process of making

"The Spenders" . . . . . By Harry Leon Wilson
"The Conquest of Canaan" . . By Booth Tarkington

The next pictures to be produced will be

"Beaucaire".....By Booth Tarkington
"To Have and to Hold," By Mary Johnston
"Romance".....By Joseph Conrad
"The Lone Wolf," By Louis Joseph Vance
"The Blazed Trail"
By Stewart Edward White
"Penrod".....By Booth Tarkington
"D'Arcy of the Guards"
By Louis Evan Shipman
"Gideon's Band"....By George W. Cable
"The Voice in the Rice"
By Gouverneur Morris
"The Pilotfish"...By Henry C. Rowland
"The Destroying Angel"
By Louis Joseph Vance
"Partners of Providence"
By Charles D. Stewart

Paramount Program always has been the best.

The addition of these productions from the books of world popular writers of the day but tends to perfect the Paramount idea of superiority.

Paramount Pictures Corporation
ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program

Paramount Program

Paramount Program

Paramount Program

MISSTATEMENT

Ray Bagley of the Missoula Amusement Company is the manager of the Empress Theatre in Missoula.

Missoula sounds like one of the small 2 x 4 towns where nothing happens, but the fact that live exhibitors are not always found in New York City is proven by some of Mr. Bagley's stunts with World Film.

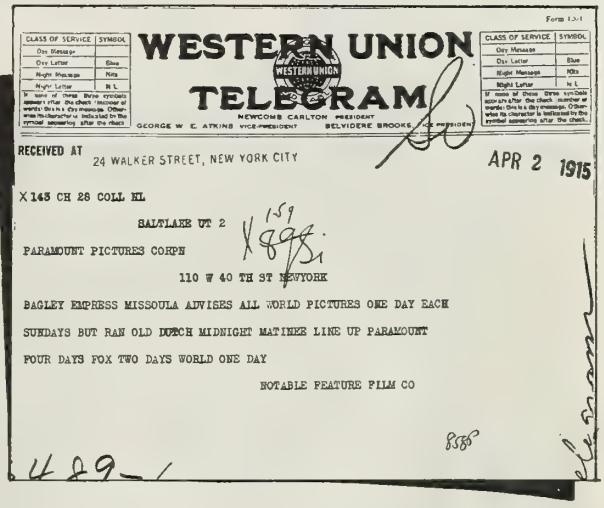
The Empress Theatre runs programs of two other feature companies, giving a day to each one. He runs World Film two days.

The trade papers of April 10th carried the excerpt to the left in the advertisement of a film company

The truth about the matter is told in the accompanying telegram

and

in this letter from Mr. Bagley himself



WESTERN UNION TELEGRAM

NEWCOMB CARLTON PRESIDENT
GEORGE W. E. ATKINS VICE-PRESIDENT BELVIDERE BROOKS VICE-PRESIDENT

RECEIVED AT 24 WALKER STREET, NEW YORK CITY APR 2 1915

X143 CH 28 COLL NL

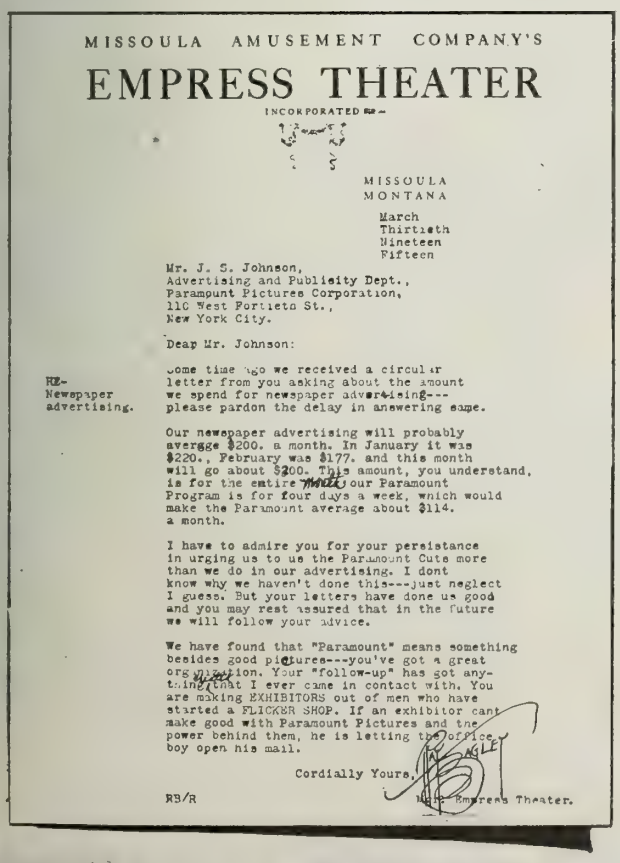
SALTLAKE UT 2

PARAMOUNT PICTURES CORPN

110 W 40 TH ST NEWYORK

BAGLEY EMPRESS MISSOULA ADVISES ALL WORLD PICTURES ONE DAY EACH SUNDAYS BUT RAN OLD DUTCH MIDNIGHT MATINEE LINE UP PARAMOUNT FOUR DAYS FOX TWO DAYS WORLD ONE DAY

NOTABLE FEATURE FILM CO



MISSOULA AMUSEMENT COMPANY'S

EMPRESS THEATER

INCORPORATED

MISSOULA
MONTANA

March
Thirtieth
Nineteen
Fifteen

Mr. J. S. Johnson,
Advertising and Publicity Dept.,
Paramount Pictures Corporation,
110 West Portieth St.,
New York City.

Deap Mr. Johnson:

RE- Newspaper advertising.

Some time ago we received a circular letter from you asking about the amount we spend for newspaper advertising--- please pardon the delay in answering same.

Our newspaper advertising will probably averggg $200. a month. In January it was $220., February was $177. and this month will go about $200. This amount, you understand, is for the emtire month our Paramount Program is for four days a week, which would make the Paramount average about $114. a month.

I have to admire you for your persistance in urging us to us the Paramount Cuts more than we do in our advertising. I dont know why we haven't done this---just neglect I guess. But your letters have done us good and you may rest assured that in the future we will follow your advice.

We have found that "Paramount" means something besides good pictures---you've got a great org nization. Your "follow-up" has got anything that I ever came in contact with. You are making EXHIBITORS out of men who have started a FLICKER SHOP. If an exhibitor cant make good with Paramount Pictures and the power behind them, he is letting the office boy open his mail.

Cordially Yours,

RB/R

Mgr. Empress Theater.

Mr. Bagley uses Paramount *four* days.

We regret the necessity for this correction, but—

The Paramount standard is to stick to the truth in small matters as well as big ones.

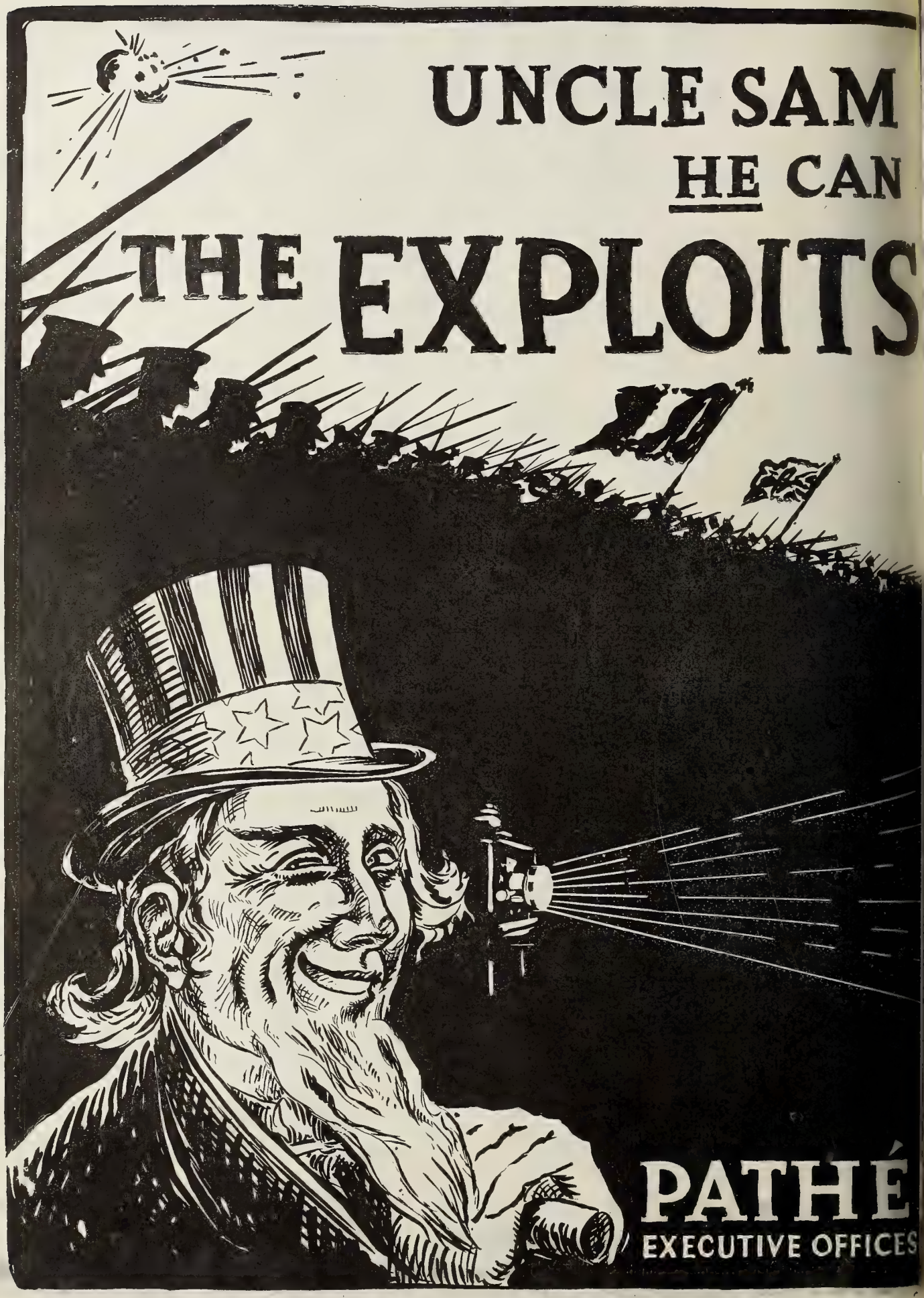
Exhibitors everywhere like this standard and are profiting by it.

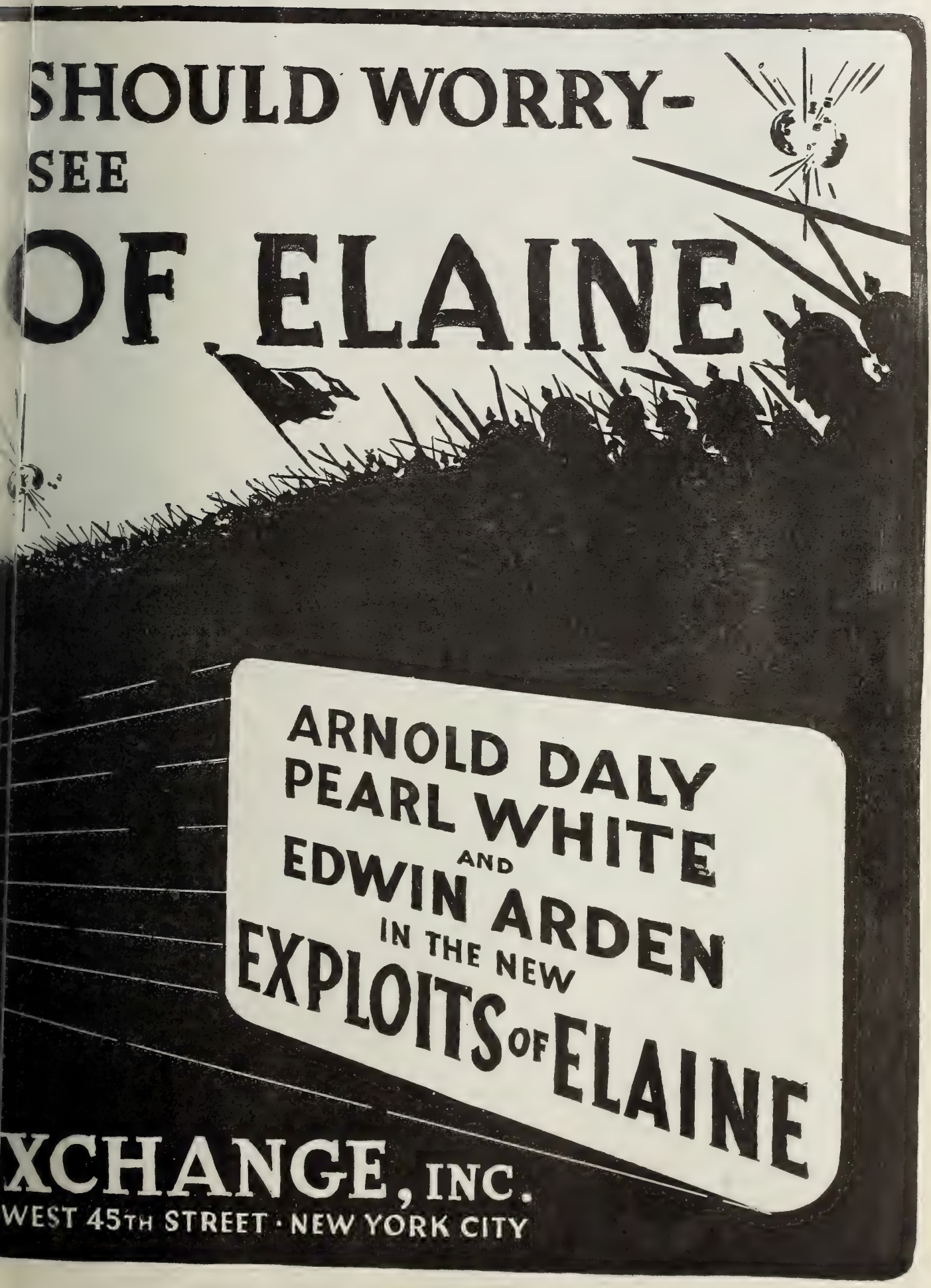
If you wish to know about it, write our nearest exchange.

Paramount Program

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

Paramount Program


UNCLE SAM
HE CAN
THE EXPLOITS
PATHÉ
EXECUTIVE OFFICES



How can an advertiser continue advertising? By giving YOU value.

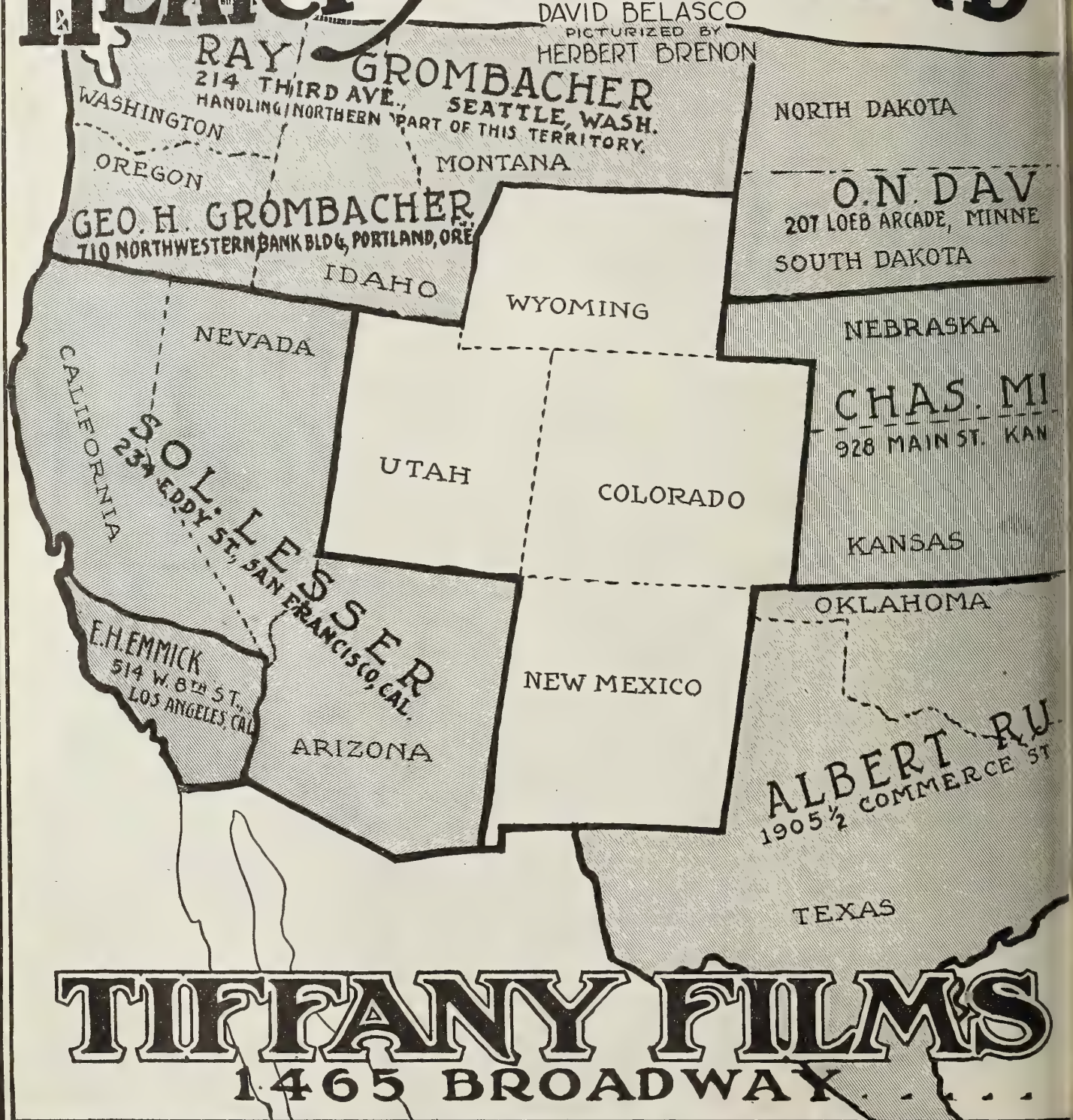
TIFFANY FILMS

ANNOUNCES THE FOL

THE PHOTO PLAY SENSATION THAT ESTABLISHED THE NEW YORK HIPPODROME AS

The HEART of MARYLAND

BY DAVID BELASCO
PICTURIZED BY HERBERT BRENON



TIFFANY FILMS

1465 BROADWAY


CORPORATION
LOWING DISTRIBUTORS FOR
MOTION PICTURE THEATRE AND ATTRACTED 138,200 PAID ADMISSIONS IN 9 DAYS
MRS
LESLIE CARTER
WITH
AMERICA'S DIVINE
EMOTIONAL ACTRESS
MINN.
POLIS, MINN.
WISCONSIN
J.A. FITZGERALD
260 EQUITY BLDG.
DETROIT, MICH.
MICHIGAN
N.Y.
EDWARD M. SAUNDERS
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MAINE
VER.
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PENN
JOHN D. CLARKE
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DALLAS, TEX.
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MAJESTIC THEATRE BLDG., CHATTANOOGA, TENN.
S. CAROLINA
MISS.
ALABAMA
GEORGIA
LOUISIANA
FLORIDA
CORPORATION
NEW YORK CITY

Full pages in
THE SATURDAY EVENING POST

On the
Night Stage

A Man *and*
His Mate

Book AT ONCE

The Sky Pilot—The Road Agent—The Dancing Girl—and a "Skunk"

Miracles DO happen.

I have just experienced one—I have *lived* a miracle.

For one hour, while sitting in a comfortable chair in our little private theatre, my sight, my feelings, my emotions, my whole being has really lived through tense dramatic moments in the lives of men and women two thousand miles away from where I sat.

And the miracle was that I, the spectator, was also an actor in that wonderful Master-Picture—that I had loved, hated, schemed, triumphed with the characters as they played their parts before my eyes.

And, as the last scene of *"On the Night Stage"* faded, I realized that I and the millions of good folks who see our Master-Pictures *do live in an age of miracles.*

For one hour I had lived in Arizona.

The hot blue sky, nature's tumbled mountains, the color, the glare, the throb of the pitiless sun in the wild blood of man, the human scenes riotous with action—the best and the worst in us at war—with the love of a woman to sway the balance—but, I'm telling too much . . . . . .

You shall see and live this miracle as I saw and lived it—you will forget my enthusiasm in your own.

How you'll love it—if you've any of the boy left in you. And most of us *have,* praise be!

This is

ON THE NIGHT STAGE. *It is the seventh of the Mutual Master-Pictures I promised you.*

It was made by the New York Motion Picture Company under Mr. Thomas Ince's personal direction, and will be shown soon in a theatre near your home.

Were You Ever on the Spot when They Started to Lynch the Wrong Man?

When the picture flashes the ruggedness and blunt strength of the Golden West on the screen I seem to feel I'm booked for action — big, thrilling, red-blooded action—and a climax to satisfy the hungriest moving picture fan in the country.

That's what you get all the way through the four-reel Reliance production of

A MAN AND HIS MATE.

If you know the story—or if you have seen the play—you know what a vital, gripping subject it is

But you haven't seen it *lived.*

That's it—it's *alive,* terribly, wonderfully alive!

There is nothing more sinister than a mob bent upon the destruction of some human life, but when *you* know that the blood-thirsty crowd is going to lynch the *wrong* man, you just want to shout, to force your way through the throng, to fight to save him . . . . . .

Here I am, getting too enthusiastic — but the humanity of this picture gets me again, even as I write—and it will get you.

There's a climax to this story, a climax to *"A Man and His Mate"* that makes you glad you're a man—for what greater thing is there in all the world than to lay down your life for the woman you love?

Yes—these are two great moving pictures. You can see them sooner if you will

Say to the theatre nearest you: "I want to see

Mutual Master-Pictures"

Write me your views on moving pictures. First of all—what do you think of these, the Mutual Master-Pictures? They are made to please YOU, you know. Then—tell me the one thing you have ever seen in any moving picture anywhere you would most like to see again.

American Film Manufacturing Company
Majestic Motion Picture Corporation
New York Motion Picture Corporation
Reliance Motion Picture Corporation
Thanhouser Film Corporation

MUTUAL MASTER-PICTURES

Sincerely,

H. E. Aitken

President
MUTUAL FILM CORPORATION, *New York*

A Man and His Mate

with

Henry Woodruff

and a cast of popular players, including F. A. Turner, Walter Long, Miss Rockwell and others, will bring big business to your theatre.

This spectacular four-reel Reliance production is a Western drama full of the spirit of the untamed West.

THE RELIANCE MOTION

29 Union Squar

Advertised in the

T is just chuck full of action—vivid, exciting, intensely dramatic action—the kind that makes your audiences el you "It's a good picture."





Then Henry Woodruff has made a great success lng before he went into the movies.

Your patrons know him and they will know about this four-reel Reliance wonder-picture advertised to o'er ten million people in the Saturday Evening Post aid other magazines.

Cash in on this publicity—Book this Master-Ficture now.

Booked Through the Mutual Film Corporation

PICTURE CORPORATION

New York City

The Saturday Evening Post



NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

NEW YORK MOTION PICTURE CORPORATION

A MUTUAL MASTER PICTURE

PRESENTS: Thos. H. Ince Feature IN 5 PARTS

ON THE NIGHT STAGE

Featuring Wm. S. Hart, Robt. Edeson AND Rhea Mitchell









ROBERT EDESON,
a Hero of a Thousand Dramas;
RHEA MITCHELL,
beautiful leading Lady of the
New York Motion Picture Corporation;
WILLIAM S. HART,
The most talked of Motion Picture Actor to-day,
(His wonderful work in THE BARGAIN will go down in the history
of Motion Pictures), Constitute the greatest Money drawing Aggregation in the business.

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING 42ND ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

The advertising in the "News" is the gateway to a wise purchase.

TO EXCHANGE MEN:
Canada and West of the Mississippi!

We offer the greatest opportunity in the film business. We are now operating successfully five of our own exchanges (see addresses below) in New York, Pittsburgh, Columbus, Chicago and Boston.

On account of the difficulty, well known to film men, of keeping proper supervision over exchanges located too far from the home office, we have decided not to open offices west of the Mississippi, or in Canada, but to allot that territory to film men of merit.

Renfax Musical Comedies, popular song - hits and playlets are well known in the East. They have not been exhibited, however, west of the Mississippi or in Canada.

A RARE CHANCE IS NOW OFFERED

We have now on hand 186 negatives all manufactured by us in the past six months, and we are releasing and manufacturing four new pictures every week.

PLEASE UNDERSTAND THAT THESE PICTURES ARE NOT USED WITH A SINGER, but are used in connection with a phonograph, which, by a simple patented attachment, synchronizes and keeps in perfect time with the film. This is not an experiment.

We are ready to show you by our own figures just what we are doing.
If you should be near any of our exchanges, call. You will see the number of exhibitors using our regular weekly program. These pictures are a proven success.

REMEMBER that this is an entirely new and novel form of entertainment. These pictures furnish the long needed break in the monotony of regular film service.

These films can be supplied to exhibitors at a surprisingly low price. They are without doubt the greatest drawing card yet offered.

For financial standing, see Dun or Bradstreet.
For full particulars, wire, write or call at our Home Office.

RENFAX FILM COMPANY, Inc.
MAKERS OF MUSICAL MOVIES

Home Office: 110-112 West 40th Street, N. Y. C.

EXCHANGES:

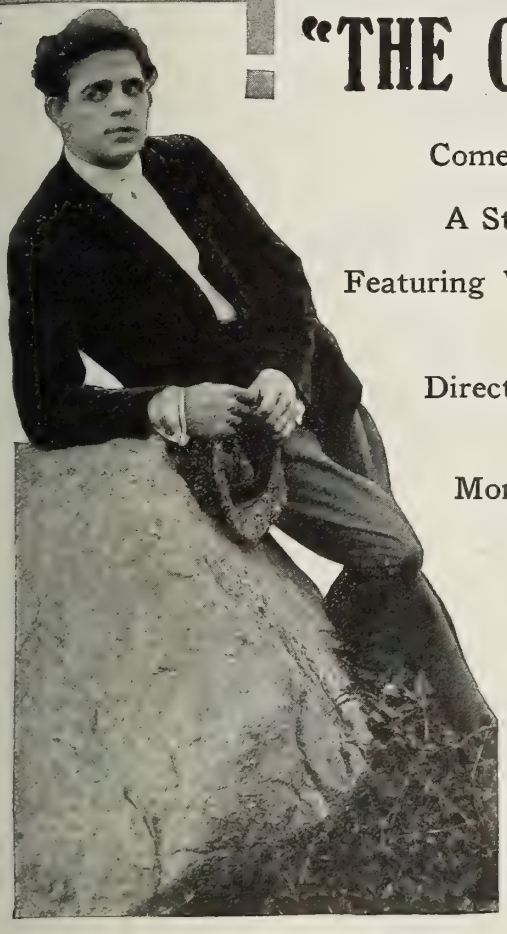
Chicago, Ill., 154 West Lake Street
Columbus, Ohio, 312½ North High Street.
Boston, Mass., 131 Columbus Ave.
Pittsburgh, Pa., 417 Fourth Ave

SEE AMERICANS FIRST

Flying "A" and American "Beauty Feature Films

MADE IN U.S.A.

"THE CASTLE RANCH"



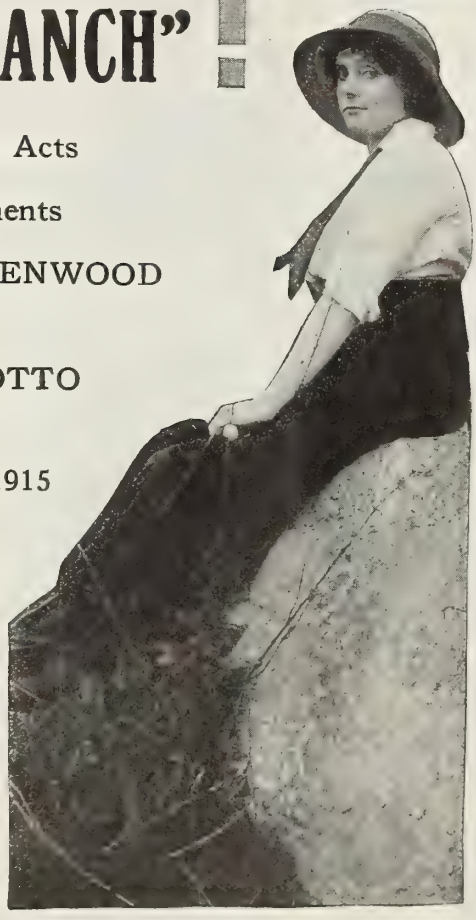
Comedy-Drama in Two Acts

A Story of two Continents

Featuring WINIFRED GREENWOOD and ED COXEN

Direction of HENRY OTTO

Release
Monday, April 19th, 1915



Watch for

"THE DAY OF RECKONING"

AMERICAN BEAUTY FILMS
A De Luxe Comedy
"OH, DADDY"
Classy and Refined. Direction of FRANK COOLEY
Release Tuesday, April 20th, 1915
COMING NEXT WEEK
"NO QUARTER." It's a scream!

To Be Released
Wednesday, April 21st, 1915
Flying "A" subject:
"SHE WALKETH ALONE"
VIVIAN RICH in titular role in psychological drama of marked impressiveness. Supported by DAVID LYTHGOE and other stars.
Under direction of REAVES EASON

AMERICAN FILM MFG. CO.

CHICAGO

The Majestic Motion Picture Co.

Presents for Release

Sunday, April 18



SIGNE AUEN

The Thrilling Two-Part Feature

The Highbinders

With Signe Auen and Eugene Pallette in the leading parts. A picture that will hold you every second.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE LITTLE MOTHER. (1 Reel Majestic.) Release date Tuesday, April 6. A very interesting child story, telling how a little orphan girl at last finds a home with her baby sister.

THE FENCING MASTER. (2 Reel Majestic.) Release date Sunday, April 11. A well produced story of an old fencing master who regains the vigor of his youth, featuring delightful "Teddy" Sampson and lovable Thomas Jefferson.

BY FAIR MEANS OR FOWL. (1 Reel Komic.) Release date Sunday, April 11. A rural farce with Fay Tincher and Elmer Booth. Not quite up to Komic standard in story or production.

THE LITTLE MATCHMAKERS. (1 Reel Majestic.) Release date Tuesday, April 13. A delightful child love story featuring pretty Mildred Harris and Paul Willis.

THE HIGHBINDERS. (2 Reel Majestic.) Release date Sunday, April 18. A story of Chinatown with the real Chinatown atmosphere, showing how a beautiful half-caste Chinese girl was saved from slavery by a white man.

ETHEL'S NEW DRESS. (1 Reel Komic.) Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories and is one of the best of the series.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd. Los Angeles, Calif.

Business Office: 29 Union Sq. W. New York City

Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XI APRIL 17, 1915 No. 15

The Unconstitutional Surplus

A REAL flaw, which threatens to upset the entire constitutionality of the censorship laws of Pennsylvania and Ohio—even though the latter has been partially guaranteed by the United States Supreme Court—has finally been discovered.

And the discovery, strange to say, has been made first, not by the film men, nor their attorneys, *but by the judges of the courts to which the motion picture producers have applied for relief.*

Significantly enough, *the feature that has aroused the interest of the judges is the size of the fee the censors are empowered to charge for the examination of pictures.*

It has always been declared they were exorbitant; rarely, if ever, denied, and never disproved.

* * *

WE commented only a few weeks ago, in these columns, upon the decision of the Ohio Supreme Court, pronouncing the oil inspection law of that state unconstitutional on the ground that it levied arbitrarily a tax upon a special industry, because its fees were proven to be far in excess of what was necessary to pay for the execution of the law.

* * *

AT the Pennsylvania hearing last week Judge Von Moschzisker took up a line of questioning with the State Attorney-General's deputy, which indicated that he suspected there might be reason to criticize the censorship fees upon the same ground.

With two or three questions the court elicited from the attorney enough data to reveal that *the total fees collected by the censor were likely, in a year, to be inexcusably in excess of the necessary expense for maintaining his office.*

* * *

THE lawyer, realizing the dangerous ground beneath his feet, tried to extricate himself by suggesting that the surplus could be formally transferred to the state tax collections.

He was doomed to disappointment, however.

Judge Moschzisker hastened to assure him that license fees were one thing, provided by one kind of statute, and taxes something totally different. *The two were under no circumstances interchangeable.*

There the argument ended. *But though it was only an informal discussion, the censors have suffered a decided check thereby.*

It was probably intended as a hint. If, however, a word is not sufficient, the courts will probably lose little time in making their attitude plainer and more explicit.

THE censor's fee *is obviously excessive.*

We do not make this assertion because we believe the motion picture men can not afford to pay it.

We have much sounder and weightier reasons for declaring it unnecessarily high.

The censorship law is not a law to provide revenue for the state.

It is a law created for the avowed purpose of protecting public morals.

* * *

THE only excuse for exacting a fee is to provide money enough to support the officers or bureau charged with carrying out that law, without drawing upon the state treasury for funds.

The moment the total fees exceed the necessary expenses of such a force, the law is, from that moment and to that extent, unconstitutional. It becomes, in the words of the Ohio decision, an arbitrary levy of a tax upon a special industry.

* * *

EXAMINE the Pennsylvania law in this light. The attorneys for the film corporations appealing to the Supreme Court of that state placed the number of reels entering Pennsylvania weekly at 700. *Those figures were given as a minimum.*

The fee charged is $2.50 per reel, duplicates at the same price.

* * *

TAKING 700 reels per week as a basis, 36,400 reels would be examined every year by the Pennsylvania censors. For this they would collect $91,000 in fees.

The number of reels of pictures marketed every month is increasing rather than decreasing. *It is therefore safe to place the censors' income, in round numbers, at* $100,000 *a year.*

It scarcely needs to be said that $100,000 a year is not required to maintain the censor bureau of any state in the Union.

* * *

CONSIDER these facts, together with the significant colloquy between the Pennsylvania judge and the state's attorney, and there is every reason for predicting the success of a suit, brought against either the Pennsylvania or the Ohio law, upon that ground.

There is also every reason for urging the manufacturers to shift their attack to that quarter, obviously the weakest point in the censorship "line."

(Continued on page 36.)

(For Table of Contents See Page 80)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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HENRY F. SEWALL.....*Vice-President*
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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI April 17, 1915 No. 15

The Unconstitutional Surplus

(*Continued from page 35.*)

NO stronger admission could be found—short of a positive confession—that the Pennsylvania law is wrong in that particular than the so-called "compromise" bill, introduced at Harrisburg at the instigation of Chief Censor J. Louis Breitinger.

The whole bill is an admission that the size of the fee is open to criticism.

But the remedy Mr. Breitinger proposes is as startling as it is characteristic, of Mr. Breitinger.

* * *

THERE is a reduction of the fee, first, on duplicates of single-reel subjects (that is, subjects not over 1,200 feet in length) to $1; second, on all subjects over 1,200 feet in length, from $2.50 per reel to $5, irrespective of length; third, on duplicates of all these longer pictures to $2.

* * *

THE second half of the bill, however, contains the real "joker."

It establishes three censors, instead of two, for three-year terms, at aggregate salaries of $7,900.

Further, it provides for a force of twenty subordinates, with salaries ranging from $1,500 down to $480, *with power to appoint others as the Governor may approve.*

* * *

IN other words, the surplus in the censors' treasury has made Mr. Breitinger extremely uneasy. It is an unanswerable fault of his present position.

He has an opportunity to remould the whole law nearer to his heart's desire. And he has accordingly determined that, once this "surplus" ghost is laid, it shall never rise to haunt him again.

If Mr. Breitinger has his way there will be a staff attached to the State Censor's office, large enough to dispose of any surplus that might materialize.

INSTEAD of cutting his income to meet his expenses, *he will increase his expenses to conform to his income —a much pleasanter solution, it must be admitted, for Mr. Breitinger.*

Meanwhile the question remains: Are the motion picture men, attracted by the "reduction" bait, going to swallow the hook?

A Convention That Will Be More Than the Ordinary Convention

OF all the exhibitors' state organizations, the Northwestern Exhibitors' Association is the one most capable of offering to the business at large an example of what a trade convention ought to be, and they have chosen an excellent time in the history of their own body for their next gathering.

The convention of May 3 to May 7, inclusive, will be something more than the usual assembling of exhibitors for an exchange of ideas, a further standardization of business principles, and a renewal of the spirit of co-operation.

This year it will be something in the nature of a jubilee, a proud retrospect of past performances for which the Northwestern exhibitors truly have every reason to be proud.

* * *

FIRST of all, the exhibitors who consider Minneapolis as their center have created an organization powerful, compact, and harmonious.

Beginning with the Minnesota group as a nucleus, they have successfully expanded until their membership now comprises six states—North and South Dakota, Iowa, Montana, and Wisconsin, in addition to the parent state of the organization.

* * *

SECONDLY, the exhibitors of the Northwest have demonstrated, during the session of the legislature, their ability to grapple, single-handed, with the problems that arose out of the numerous bills presented to the legislators, and to deal with them to their own advantage. It has been a gratifying and encouraging sight for the other harassed sections of the country, this brave defense and ultimate victory of the exhibitors of Minnesota.

With a league prosperous and growing as this is, its strength tested and approved, its usefulness to its members measured unmistakably by its record, there is every incentive to an overflowing attendance at Minneapolis next month, and the promise of great good and an inspiring outlook for every exhibitor upon its roster.

A New Variety of Legislative Persecution

THE recent action of a California State Senator in preparing a "Cruelty-to-Animals" bill for the Legislature, aimed chiefly at, and most seriously affecting, the motion picture concerns of the Coast which own and maintain extensive zoos, is as short-sighted as the motive is mistaken.

The measure, in the first place, is ill-founded. It originated in misrepresentation and has been pushed because of misunderstanding.

It is highly indiscreet, in the second place, for the State of California to tamper recklessly and in a meddlesome spirit with an industry of which she has *at present an undisputed but by no means an indisputable monopoly.*

Such an attitude as this on the part of the Sunset State legislators might make even so delightful a spot as California an unprofitable place of business for the motion picture people, and make other neighboring states correspondingly alluring. No one cares to outstay his welcome.

CENSOR REPEAL BILL KILLED IN PENNSYLVANIA

Action is Indefinitely Postponed by House of Representatives at Harrisburg on Stein Measure—Film Men Prepare Now to Fight Daix Bill, Providing More Drastic and Costly Censorship Regime Than the One Now in Existence—Breitinger and Governor Backing "Compromise" Law

Special to Motion Picture News

Harrisburg, Pa., April 7.

A QUICK and effective quietus was put on the efforts of the motion picture interests of Pennsylvania to wipe out censorship entirely, when the Judiciary General Committee of the House of Representatives last Wednesday, the day following the public hearing on the Stein bill, providing for the repeal of the censorship law, votel to postpone action on the measure indefinitely. Individual members of the law-makers' committee are frank to state that this means the bill for absolute elimination of censors will repose in a pigeon hole for the rest of the session.

On the same day there was introduced in the Senate, by Senator Augustus F. Daix, of Philadelphia, the bill, mentioned briefly in the last issue of The Motion Picture News, which creates a new board of censorship with higher salaries and with a greatly increased number of subordinate employes This board, it is proposed, shall have three members instead of two.

Governor Backs Censor's New Law

Law-makers make no bones about the fact that the Daix bill was framed in accordance with the views of the present chief censor, who himself has declared openly that it meets with his approval and that it is endorsed both by Governor Brumbaugh and Attorney Brown, notwithstanding the fact that the attorney-general's department, at the direction of the governor, is now investigating the grievances which prompted the motion-picture men to call for the suspension of Mr. Breitinger from office on the contention that he has been remiss in the performance of his duties.

In fact it is freely admitted by the law-makers who are "in the know," that the Daix bill will be put right through the Senate without amendment, thus throwing the battle over its final adoption onto the floor of the lower branch of the general assembly. The bill is now in the hands of the Senate Judiciary General Committee, of which Senator Henry A. Clark, of Erie, is chairman, and early next week will be reported favorably and then railroaded through the upper branch.

Film Men Will Fight New Bill

Notwithstanding the unexpected sudden death that was meted out to the Stein repealer, the Joint Legislative Committee of exchange men and exhibitors have rallied again and intrenched themselves to give battle just as bravely from a new angle. It is understood that the committee has agreed to take a fresh stand when the Daix bill, which concedes very little more to the motion picture interests than does the present censorship law, reaches the floor of the house. The plan is either to present a new bill, providing for censorship—which apparently now cannot be escaped—but in a much less radical form than that proposed in the Daix bill, or to seek so to amend the Daix bill as to make it somewhat closer to meeting the wishes of the men in the motion picture business.

The committee of the film men and exhibitors will fight from now on for lower fees for examination of films; for a provision requiring the State and not the picture men to pay the costs of maintaining projection rooms and projection room attaches, and for the right to appeal to a court of justice from a decision of the censors—a right which is not conceded either by the present law or by the terms of the Daix bill.

The Daix bill, while it repeals the present censorship law, re-establishes most of the objectionable provisions of that law. By many it is believed to have been presented with a view to eliminating some of the constitutional flaws in the present statute which many lawyers believe make the latter quite vulnerable. In this connection it is pointed out that the Daix bill contains one especially significant section as follows:

"The several sections and provisions of this act are hereby declared to be independent of each other and it is the legislative intent that if any of said sections or provisions be declared to be unconstitutional, such section or provision shall not affect any other portion of this act."

Lawyers who have studied the bill say that the very evident intention of this section is to save the rest of the measure should a court declare any part of the proposed act in conflict with the constitution.

A Few Concessions Noticeable

While the Daix bill in principle maintains most of the features of the present objectionable law, there is evidence between the lines that the vigorous fight that the picturemen have been making has already borne some fruit, even if the picture men do not succeed in getting further concessions that they hope for in continuing the campaign While the fee of $2.50 charged for examining films is retained, the fee for examining duplicates of films which already have been approved is reduced from $2.50 to $1.00. Moreover instead of $2.50 being charged for examining each stereopticon view, the new bill makes that charge for each set of stereopticon views examined. Another apparent gain for the picture interests lies in the fact that, through provision for the employment by the State of so many more subordinates, some twenty as compared with two at present—it is concluded that it is the intent of the bill that the State and not the picture men hereafter shall stand the expense of paying the employees needed for the examination of films. It also appears to be the intent of the bill that traveling expenses and cost of maintaining projection rooms shall be paid by the State hereafter instead of by the picture men. This is indicated by a section which says:

"Each member and employe of the board shall be allowed all expenses of whatsoever nature actually and necessarily incurred by him or her in carrying out the provisions of this act," while another section says the State shall "Provide adequate offices for the Board in Harrisburg, and in such other cities of the Commonwealth as the Board may require" in carrying out the intent of the measure, and that the State shall "furnish to the Board all furniture, books, stationery supplies, machines and paraphernalia necessary."

Why the New Bill Is Objectionable

Yet despite these more or less important concessions there remain many of the features that make the present law almost intolerable, in the opinion of motion picture men. For instance the Board "may adopt such rules as it may deem necessary," which is construed as giving the Board power to do practically anything it chooses that does not run afoul of the Constitution or that is not specifically prohibited by the terms of the act.

Another feature of interest in the bill is the fact that it gives the Board power to censor "slides" as well as films and stereopticon views. The present law makes no reference to "slides," and because it does not the exhibitors today are displaying slides calling on the people of the State to fight State censorship. Chief Censor Breitinger ordered these slides not to be shown, but exhibitors are going right ahead exhibiting them on the ground that Breitinger has no legal right to put the ban on them, inasmuch as the law makes no reference to them.

The Daix bill, however, makes it certain that if that measure is enacted into law there will be no possibility of the picture men using slides in future political battles unless those slides are first approved by the censors, which is not likely to be the case when the slides are aimed at censorship.

The $3,000 salary provided for the chairman of the proposed new Board of three instead of two censors, represents an increase of $1,500 a year over the salary of the present chief censor, Breitinger. The other two members are to get $2,500 and $2,400, as compared with the $1,200 the second censor now receives.

May Regulate Advertising Matter

The Board is given full power to "supervise and regulate the display of and exhibition of all banners, posters, and other advertising matter." The fees collected for the examination of films are to be turned directly into the State Treasury and are not to be used to help defray the expenses of examination of films as under the existing statute.

At the same time that the House Judiciary General Committee, of which Representative William H. Wilson, of Philadelphia, is chairman, applied the chloroform for the extermination of the Stein repealer bill, it administered the same dose to the bill of Representative Isador Stern, of Philadelphia, which proposes greatly to cur-

tail the power of the censorship board and to reduce the fee for examination of films from $2.50 to 50 cents. This bill, which is said to have been introduced at the request of some prominent film manufacturers with the hope it would pass if the bill for absolute elimination of censorship should fail of passage, also was consigned to the land of Nod by the committee's decision indefinitely to postpone action on it.

V. H. Berghaus, Jr.

Monster Petition Against State Censorship Launched

Special to Motion Picture News

Pittsburgh, April 7.

IT is estimated that more than 150,000 persons signed the petitions that were carried to the Pennsylvania capital by the delegation which went from this city to assist in the fight against censorship by the State. The committee left last Tuesday for Harrisburg, and it is said that the battle lines have been arranged in such a way as to make it possible to get the right kind of action by the legislators at this session so that the law will be repealed and the obnoxious censorship of pictures driven from this state.

That the law was put through in order that some few political debts could be paid by the past executives of the state seems evident from the fact that the chief executive seems to be lending his efforts to remove the law and make it possible for the movies to operate without all the strings attached as at present.

There are a number of other laws which affect the motion picture business in this commonwealth, and it is said that the committee while in Harrisburg will do its best to have them repealed.



CHARLOTTE BURTON IN "THE PROBLEM," AN AMERICAN PHOTOPLAY RELEASED APRIL 9

Pathé Camera Man Decorated for Work at Przemysl

Ercole Is Struck by Piece of Shrapnel at Siege of the City with the Unpronounceable Name—Films Rushed to United States in Record Time

IT'S a long, long way from New York to the place with the unforgettable, unpronounceable name, Przemysl, but it seems less when one sees certain fine pictures of the siege in the Pathé "News" and learns that the Pathé special correspondent, Ercole, who took them, has been wounded and decorated for bravery under trying conditions.

When it was learned that Przemysl was destined to become famous in spite of its name, the Pathé "News" sent its special war correspondent in Russia, Mr. Ercole, straight to the Galician front to the Russian army besieging the city. He was sent there to get pictures, and he did so. While he was turning his camera he was hit by a piece of shrapnel and painfully wounded, but he did not cease to turn and in consequence has been decorated by the Imperial Government of Russia with the Cross of the Order of St. George.

His films were rushed by way of the Pathé agencies in Moscow, Stockholm and London to the United States, so on the very day the newsboys were using their fifty-seven different ways of pronouncing Przemysl to tell the public that the Austrian fortress had fallen, in the Pathé "News" projecting rooms at Jersey City the editorial staff of the "News" was looking at some very fine pictures of the siege.

Majority of Lubin Comedies to Be One Reelers

Company in the South Includes Patsy DeForrest, Billy Potter, Johnnie Doyle, Charles Griffiths, Mary Hartwell, Amy Forrest, and Jack Tucker

THE Lubin Southern studio at Jacksonville, Fla., which has been undergoing extensive repairs and improvements during the past few weeks, is the scene of much activity these days, for Lubin has centered there a number of the best-known comedians in the country, and their ranks will be greatly added to within the next month. Arthur D. Hotaling, Lubin's chief comedy director, is in charge of the studio.

The Lubin Company has adopted a new policy in regard to its comedies. The majority of the new releases will be one-reelers. Even the burlesques and farces will have a purpose, rather than aimless slapstick contortions.

Heading the list of comedians is Billy Reeves, the English comedian, acrobat and pantomimist, who will long be remembered as "the drunk" in "A Night in an English Music Hall." Reeves has made his debut "under the Lubin bell," and his work so far gives promise of big things in the future. With him is a specially selected company, which includes Patsy DeForrest, Billy Potter, Johnnie Doyle, Charles Griffiths, Mary Hartwell, Amy Forrest, Amy Webb, Jack O'Neil, Bobbie Williamson and Harry Nelson.

Another strong addition to the Lubin comedians is Jack Tucker, of the famous vaudeville team of Williams and Tucker.

SINGLE REELERS ON MONDAYS DROPPED FROM EDISON

Beginning Monday, April 16, the single reel which Edison has for some time been releasing on alternate Mondays will be dropped from the program. This has been brought about through the adding to the studio's production a weekly three-reel feature upon which Edison is spending considerable effort to prove their contention that no play, no matter in how many reels told, can surpass the strength of compactness in the three-reeler which is well produced.

Every one of the Edison features is subjected to the most searching analysis and criticism of two boards of critics who have spent their life with the drama.

The three-reel features which Edison has been releasing on alternate Mondays will not be affected by this new Monday program. Manager Plimpton declares that one of the chief reasons for there not being a better class of plays at large was due to too many plays being turned out weekly by a studio. This change appears to be a practical application of that belief.

BALTIMORE PLANNING TO ATTEND FRISCO CONVENTION

Special to Motion Picture News

Baltimore, April 7.

A Baltimore club is being formed to go to San Francisco this summer to attend the annual convention of the League of Motion Picture Exhibitors of America, the convention city having just been announced by President Marion S. Pearce.

Mr. Pearce and J. Howard Bennett, national vice-president for Maryland, are active workers in organizing the Baltimore contingent. From present indications 20 or 25 members of the league, with their families, will go to the Pacific Coast in addition to the regular elected delegates from Maryland.

ZENA KEEFE AND GOLLOMB BACK WITH VITAGRAPH

Zena Keefe, one of the Vitagraph favorites, who got a leave of absence for a year to go into vaudeville, has returned to the Vitagraph Company to resume her place in stock.

Joseph Gollomb, formerly of the Universal eastern scenario department, has joined the scenario department of the Vitagraph Company. Mr. Gollomb had been on the reportorial staffs of the "Evening World" and the "Evening Mail," and is a graduate of C. C. N. Y. and Columbia University.

CHAPLIN CROWDS DETROIT HOUSES

Detroit is "Charlie Chaplin" mad. Wherever there is a sign announcing "Charlie Chaplin today" the result is big crowds and packed houses. Even a slide thrown on the screen announcing "Charlie Chaplin Here Tomorrow" brings laughter and applause.

What has done more than anything else to popularize Mr. Chaplin was his work in "Tillie's Punctured Romance."

WEAK SPOTS IN A STRONG BUSINESS---XI

Blackton, of Vitagraph, Says that Producers Must Expect to Pay Large Sums for Pictures for Satisfactory Results—Overhead Charges of His Company Amounts to $70,000 a Week—Advises Against Hysteria when $25,000 Is Spent on a Film—How the Starring Policy Has Worked

VITAL and interesting statistics concerning the cost of conducting a large motion picture producing concern, lack of familiarity with which has been at least a contributory cause to the premature death of several companies, have been compiled by J. Stuart Blackton and Albert E. Smith, of the Vitagraph Company of America. The Vitagraph Company, which releases from twelve to fourteen reels of finished pictures a week, is probably the largest producer of meritorious, artistic motion pictures in the world.

J. Stuart Blackton, as one of the triumvirate who constitute the Vitagraph Company, has had fifteen years' practical experience as a producer, during which time he and his associates have risen to their present position from the smallest start back in the days when the phrase "motion pictures are only in their infancy" was true.

"Of the weak spots in the motion picture business," said Mr. Blackton, "one which has done much harm is ignorance. That is, ignorance of what it means to enter the motion picture business. The past two years have seen many new firms spring up like mushrooms. Like mushrooms, many of them have had at best a short existence.

"Had the men who engineered these companies understood what they were doing, had they known where they were treading, they might not have been so eager to rush in.

"The Vitagraph Company of America, I suppose, is one of the concerns which has been pointed out as a glittering example when the occasion arose to dilate on the success of the older companies.

"But if the persons contemplating entering the motion picture industry knew the amount of money tied up in our various plants they would understand that they cannot duplicate in a month or a year what took us fifteen years to achieve, nor can they do it by spending at a stroke about one-tenth what the various Vitagraph plants represent today.

Everything Complete in Flatbush Plant

"The Vitagraph Company of America has its largest plant right here in Flatbush. Here we have a studio, which affords working room for a stock company of about 200 persons and 500 'extra people' hired as the occasion demands, property department, scenario department, a factory where the developing and printing of the pictures is done, publicity and advertising department, in short everything necessary for a self-contained motion picture company. We even manufacture our own cameras and printing machines. Here we have a capacity of about 1,500,000 feet of film a week.

"On the Pacific Coast we have another producing plant and a third in Paris. These are in addition to our foreign distributing offices and our American branch offices in New York City and Chicago.

"The sum total of capital invested is about $5,000,000. This is over and above real estate holdings worth about $1,000,000. There you have $6,000,000 sunk in a lump sum before a crank is turned.

"Operating expenses average about $70,000 a week. This is the grand total of the overhead. Of this about $38,000 is consumed in the regular payroll. The other $32,000 goes for properties, supplies, 'extra people' and so on. About 1,200 employees are on the regular payroll.

"The money spent on the average picture before the work of producing is started runs from $1,000 to $3,000. In a special feature, such as 'The Juggernaut,' for which a whole train was sent over a trestle into the water beneath, this expense may run up to $40,000 or more.

"All this money is spent without any undue fuss. We expect such expense, and when it comes we don't get excited. Yet I can not fail to observe that new producing companies often become wildly excited over pictures which cost $25,000, and act as if no one ever produced so expensive a picture before.

Money Must Be Spent

"The man who is going into the motion picture business should consider this expense as necessary before he takes the plunge. Then he will not be so shocked when the bills come in. If he is going to make good pictures he must have the plant, the players, the equipment and spend the money. I don't think we have made reckless expenditures, and the figures just quoted give a very fair idea of what it costs us to make pictures.

"In return for the expenditure and money invested, we are turning out weekly four single reel pictures, one two reeler, one three reeler and one special feature which may run from three to five reels, a total of from twelve to fourteen reels.

"The man who is looking things over should not forget that we did not reach our present position in a day, nor in a year. The Vitagraph Company of America was started some fifteen years ago. At that time we made one reel of film a week, and sold the prints as best we could. The cost of producing the single reel at that time may be estimated at $300. I'm sure it wasn't very much, for the possible returns were so small that we had to keep expenses down in every possible way.

Not Reckoning the Cost

"As time went on our output increased both in quantity and quality till today nothing is too big nor too expensive for us to undertake, and quality is the first requisite. 'If it's needed for the picture, get it' is what we tell our directors. Fifteen years is quite a period in so rapidly growing an industry as the motion picture business. The man who thinks he can compress fifteen years into a few months is going to find that he was sadly mistaken.

"But it is plain that not everybody feels this way when one sees the recent developments in the business. New concerns, in their effort to overhaul and surpass the older companies are sapping every possibility. They find that their efforts eat up money so quickly as to paralyze the investors.

"Then the investors become disgusted with the results and the constant demands for money and withdraw their support. The result is the finish of the company. This has happened, and I fear may again.

"The trouble is that many newcomers don't reckon with what it means to cope with present conditions in the motion picture industry. They don't reckon what it will cost them to establish themselves when they must start with no established patronage and no exchange circulation.

No Vitagraph Star a Failure

"The sooner that the men who are going into the motion picture business and those who are putting up the money come to a clear realization of what they are up against the better it will be for the whole industry and the fewer will be the failures. In closing I think that a word about the Vitagraph policy may not be amiss. The initiative and progressive policy of the Vitagraph company has been and is one secret of its success. But don't forget that the Vitagraph has the organization necessary to promote and sustain its policy.

"The Vitagraph company has always starred the Vitagraph players in all its feature productions with the result that not one has been a failure. The dramatic excellence displayed in Vitagraph pictures has been universally recognized.

"Many other companies have featured in their productions stars of the speaking stage who are naturally an attraction by reason of their stage success. This has been of value in arousing expectations. But contrary to expectation, many of these productions have been only mediocre as pictures and have fallen far below anticipation. True they have made some money, but they were not, artistically and financially speaking, great successes. In most instances these stars have appeared in reproductions of their stage successes.

"The Vitagraph company has now made arrangements with several of the best known and most prominent stars of the stage to appear in features, written and produced under the personal supervision of A. E. Smith and myself, together with the Vitagraph players. Thus we will give the exhibitor and public exactly what they want—the best and most celebrated players and the best pictures possible."

FAVERSHAM JOINS ROLFE NEXT MONTH

William Faversham will close his regular theatrical season about May 24 and will begin immediately upon his first screen production, which will be staged at B. A. Rolfe's eastern studios. The title of Faversham's first piece has not been selected as yet.

Northwestern Exhibitors Prepare for Convention

Delegation from Illinois Association Expected to Be in Attendance—Dyckman Hotel Made Headquarters for Visitors—Expect 1,500 Delegates

WITH two particularly obnoxious pieces of proposed motion picture legislation laid on the shelf for two years, the Motion Picture Exhibitors Association of Minnesota is getting set for the largest convention of exhibitors ever held in the West. It is likewise preparing to lose its identity and give up its name for the good of the cause.

The annual convention and exhibition will be held from May 3 to 7, inclusive, in the Arcadia rink, Fourth avenue S and Fifth street, Minneapolis. With the association will meet the motion picture men of North and South Dakota, Montana, Wisconsin and Iowa. A big delegation from the Illinois association will also come as guests and help along in the enthusiasm.

The Dyckman Hotel is to be the headquarters outside of business hours and the association is planning for at least 1,500 delegates.

When the hotel was first engaged the officers of the association believed they could have the exhibition in the lobby and in the balconies, but there has been a flood of applications for exhibit space and so the meeting place was transferred to the Arcadia rink, the largest single floor in the city.

The rink was built as a dance hall and the hall is in the center. Outside the hall is a promenade that makes an ideal exhibition avenue. The hall has dressing and retiring rooms, and everything needed to make the meeting a success.

The co-operation of the associations of the Northwest has resulted in much good for the film business in general. When obnoxious legislation was proposed in any one state, all of the exhibitors in all of the states fought it.

As a result the states which will compose the new Northwestern Motion Picture Exhibitors Association will be comparatively free from hampering laws. The association will wind up its business under the old name, enroll the memberships of the other associations and start a broader work.

It is the plan of the members to widen the franchise method of handling business,. This question referred to a committee at the mid-winter is to be the popular thing of the convention.

Under this method the association will help any exhibitor who is a member, to get a franchise if he is entitled to it on a fair basis. If after that there is not enough business for another theatre the association will help in the fight to prevent the issuance of another franchise.

The six states plan to form an efficient working body that will rank with any business men's association of similar size.

"Watch us grow and watch us go," is to be the motto.

Two of the bills which show some of the underlying unfairness toward exhibitors as a class were the North bill in the Minnesota legislature and the Sunday closing bill. Both these bills have been shelved.

The North law provided for a commission that would censor films for a fee, inspect and license theatres, enforce and make fire prevention rules, prohibit some kinds of apparatus and allow others to be used.

The Sunday closing law classed motion picture theatres with pool halls and required them to remain closed all day Sunday.

When the legislative committee was organized in the winter, these bills were expected. The exhibitors relied on the committee to stop them. Their confidence was not misplaced and their work has caused a great increase in the membership.

SELLING TICKETS FAST FOR DETROIT BALL

Tickets are selling fast for the first annual ball to be given at the Arcadia Dancing Academy, Thursday evening, April 15, under the auspices of the Detroit Motion Picture Exhibitors' League.

Howard O. Pierce, chairman of the entertainment committee, says there will be at least a half dozen film stars in attendance.

WORLD FAIR PICTURES FOR RELEASE

The Pan-American Film Company, with offices in the Pacific building, San Francisco, is preparing to release one and two reel subjects of interest of the World's Fair. George F. Cosby, manager of the concern, promises some very interesting features.

The Pan-American Film Company has the exclusive state rights in California for the two six-reel features, "The Panama Canal from Aeroplane" and "The Life of Richard III."

CENTAUR ACTORS IN LEADS HAVE SMOKING ROOM

A modern dressing room is being built at the Centaur Film Company. This dressing room is for the exclusive use of the leading actors and contains all the modern conveniences which will add to their comfort.

Closely adjoining this apartment a small smoking room has been installed where the actors can go between "shifts" and take a quiet smoke without having to call on the fire reserves to stand guard.

Make Canvass in Berkeley, Cal., for Censorship

City Club of That City Agitating for Regulation of Films—Exhibitors Active in Preventing Interference—Proposed Measure Likely to Be Defeated

Special to Motion Picture News

San Francisco, April 5.

THE proposition of establishing a board of censorship at Berkeley, Cal., is being discussed by city officials and by members of leading clubs and other organizations in the College City. The City Club, composed of leaders in civic affairs, has been taking a prominent part in this agitation and has been conducting a campaign of investigation which culminated in a public gathering one evening last week when those opposed to the idea were given an opportunity to present their side of the matter.

For several weeks a committee from this club has been visiting the moving picture shows presented in the theatres of Berkeley, and in addition to this survey has been sounding the children of the public schools on what they find of interest at these entertainments. Permission was secured from the school board to have the children write short papers on "What I Like Best in Moving Pictures."

At the public gathering held last week Thomas H. Reed presented the report of this committee, which indicated that each of the eight moving picture houses of the city had been visited. Several of the productions seen were enthusiastically endorsed, while a number were reported to be artistically bad, with the character of others very low.

A significant feature of the report is the fact that of all the comedies seen not one received the endorsement of all the members of the committee.

H. L. Beach, a prominent exhibitor of Berkeley, and president of the Motion Picture Exhibitors League of California, followed Mr. Reed and explained in detail the manner in which films are booked from the exchanges. Many of those present were of the opinion that the exhibitor inspected all of the films shown in his house before contracting for them and expressed surprise when told that such was not the case, except with the larger houses where features were shown.

G. E. Thornton, manager of the Oakland Photo Theatre, conducted by the Turned and Dahnken Circuit, vice-president of the Motion Picture Exhibitors League of Alameda County, and formerly manager of the Berkeley Theatre, spoke along similar lines, explaining many exhibitors had practically no choice in arranging their bills and were obliged to take what the exchanges gave them. He spoke of his three years' experience in Berkeley, and declared that in all of that time he had never been requested to stop a single picture.

It is believed that all agitation along a censorship line has been stopped. Any further attempts to secure censorship in any form for Berkeley will meet with bitter opposition, as the Alameda County Exhibitors League is a powerful body and two officials of the California State League operate houses in the College City.

DINNER IN HONOR OF MIRIAM NESBITT

Mary Rider, the writer, gave a dinner Monday evening, March 29, at the New York City Pen and Brush Club in honor of Miriam Nesbitt, Edison. A number of persons of note were invited to meet the Edison star, some of whom were Ida Tarbell, Miss Katherine B. Davis, Commissioner of Charities and Correction, New York City.

Miss Rider gave the dinner as a testimonial to Miss Nesbitt's work in two virile criminal scripts which Miss Rider wrote especially for her.

LASKY MOVES TO MORE SPACIOUS QUARTERS

New and Elegant Building on Forty-first Street, New York City, Will Be Future Home of the Concern—Rapid Growth of Business Necessitates Change—Significant Proof of Firm's Strength in Announcement of London Office to Follow Close of European War

DURING the coming week the Jesse L. Lasky Feature Play Company will become established in its new and elaborate offices, 120 West Forty-first street, where this organization will occupy the entire fifth floor of one of the most beautiful new office buildings constructed in New York City.

The building is the first of its type erected in this city and is an example of what is known as the concrete cantilever construction. It contains special film vaults conforming with all the new rules of the fire department and also an automatic fire sprinkler system which is a marvel of its kind. The entire structure is of steel and concrete, with scarcely a stick of wood.

The suite occupied by the Lasky company, constructed especially to meet its needs, will take up the entire fifth floor and is divided into ten offices. There are no transoms and no glass doors, and this, combined with the entire absence of vibration, makes the offices absolutely sound proof. One of the special conveniences is an intercommunicating dictaphone system. The entire south side of the building is of steel and glass, and over the centre is a large skylight which provides light and air for all of the ten offices.

One of the unique features of the structure on the ground floor is a private theatre with one hundred and fifty seats. This theatre, which is beautifully decorated and equipped with every facility for projecting a perfect picture, is provided with a Wurlitzer Hope Jones organ and will be at the disposal of the Lasky company for the private showings of its new productions to the press and invited guests.

The Company's Growth

The establishment of the Lasky company in its new offices is typical of the manner in which the concern has steadily been growing ever since it began business about sixteen months ago. Samuel Goldfish has throughout this entire period devoted himself exclusively to the executive end of the business.

Mr. Lasky himself may be said to supervise the solution of those artistic and business problems which continually arise. Mr. Goldfish, as already explained, takes the executive departments under his immediate care. In the California studios of the concern, Cecil De Mille is supreme in his capacity as director general and has gathered about himself a staff of noted producers.

He has associated with him his brother, William C. De Mille, who is the chief of the scenario department, and who is assisted by Margaret Turnbull, an author of note. He also has the co-operation of Wilfred Buckland, for many years David Belasco's art director, who is now the supreme authority for settings of all the Lasky productions. Arthur S. Friend is the secretary of the company and takes charge of all legal matters. In New York City, at the executive end of the line, Mr. Goldfish has as his chief aide Carl Anderson, who is the office manager, and to whose efforts the perfection of the new quarters which the company is to occupy is undoubtedly due. The publicity department is in charge of H. Whitman Bennett.

No article concerning the advancement of the Lasky company would be even approximately complete without a special tribute to David Belasco, with whom this concern has the honor to be associated in the productions of the famous Belasco dramatic hits.

London Branch After War

Not only has Mr, Belasco given invaluable advice and assistance in picturizing those plays in which he holds a direct interest, but he has also on innumerable occasions gone out of his way and taken valuable time to give the Lasky company the benefit of his advice for other productions in which he had no interest whatever other than that of friendship for the members.

The expansion of the Lasky offices in New York City will be reflected in Europe, where, as soon as the war is over, this company will establish a special branch, not for sales purposes but for producing the foreign episodes of Lasky feature plays. The London director will have at his disposal artists and cameramen, and will simply use the London office as the centre from which he will travel with his company to the various "locations" required for the dramas in question.

Mr. Goldfish made definite preparations for this step when he was abroad last Summer, but the beginning of the war made it wise to modify the plans and to continue making foreign releases only as demand might warrant. However, the plans for the London Lasky producing branch have now been thoroughly mapped out and will be put into effect the moment the war is over and readjustment begins.

Scores of Screen Stars Going to Baltimore Ball

Francis X. Bushman of Essanay, Formerly of Maryland City, Lillian Walker of Vitagraph, Clara Kimball Young, and Miriam Nesbit Among Them

Special to MOTION PICTURE NEWS

Baltimore, April 7.

RUTH BRYAN, a grandniece of secretary of State, William Jennings Bryan, will come to Baltimore to attend the screen dance to be held at the Lyric on Saturday evening, April 10. Miss Bryan is a member of the Lubin Company, and is becoming more and more popular among the enthusiasts of the screen drama.

Francis X. Bushman, who is a former Baltimorean, and the leading man of the Essanay Company of Chicago, will also come to Baltimore to attend the dance.

Lillian Walker, known as "The girl with the smile," a member of the Vitagraph Company, will also be among the prominent players to attend, as will also Dorothy Kelly of the same Company.

"Pop" Lubin, the dean of the motion picture fraternity, and president of the Lubin Manufacturing Company of Philadelphia, has accepted an invitation to be present, and is expected to be among the liveliest of the dancers.

Others who have accepted are as follows: Miriam Nesbit, Marc McDermott, Augustus Phillips, Mabel Trunnelle, Viola Dana, Edward Earle, Herbert Prior, of the Edison company; King Baggot, Rosemary Theby, Harry Myers, Ben Wilson, of the Universal; Clara Kimball Young and James Young of the World Film Corporation; Wally Van, Kate Price, Flora Finch, Mary Maurice, Norma Talmadge, Edith Storey, Maurice Costello, James Morrison, Hughie Mack, "Bobby" Connelly, Tefft Johnson, Mr. and Mrs. Vic. Smith, of the Vitagraph Company; Mary Charleson, Lilie Leslie, Florence Hackett, Howard Mitchell, Jos. Smiley, John Ince, Alan Quinn, Ormi Hawley, Earl Metcalfe of the Lubin Company.

The dance at the Lyric will begin at 8 o'clock and will continue until 12 o'clock. During the dances all the players will appear on the stage and will dance in full view of everyone.

During the intermission the photoplayers will mingle with those attending the dance on the dance floor. There will also be a number of exhibition dances given during the intermission. In one of the smaller auditoriums a cabaret show will be in progress from 8 o'clock until 12 o'clock. At midnight a banquet will be held in the concert hall of the Lyric, at which an elaborate dinner will be served to the players, members of the committee and guests from Washington and Philadelphia.

A. S. Goldsborough will act as toastmaster and practically all the visiting players will make short addresses. Members of the committee are: J. Howard Bennett, chairman; Marion S. Pearce, Frank A. Hornig, E. B. McCurdy, M. Fait, Jr., Charles A. Hicks, Frederick Clement Weber, G. L. Wonders and Nat B. Keen.

FASHIONS IN SELIG "NEWS" POPULAR

There has not been a film innovation made in many years that promises to equal in popularity the Lady Duff-Gordon fashions that will hereafter appear every Monday in the Hearst-Selig "News Pictorial."

Feminine lovers of motion pictures are writing to the Selig company telling of how they enjoy the fashion poses, and urging that the fashion features be continued indefinitely.

REELS TO BE KEPT SEPARATE, SAYS BOSTON OFFICIAL

Motion picture houses in the Boston metropolitan district are now handling their films under new safety regulations issued by Fire Prevention Commissioner O'Keefe. These rules are the result of long study and investigation; they are drastic to a certain extent, but they are not regarded as unreasonable by the motion picture men.

Each reel or part must be kept in separate metal box, with tight cover, and after next January 1 in galvanized iron boxes approved by the commissioner.

These boxes must be kept in fireproof vaults ventilated at floor and roof.

Films to be exposed at one time limited to ten in one room; those in transit must be in non-combustible containers, not more than eight reels in each.

McDONALD WITH AMERICAN

William McDonald, who formerly played burlesque lover parts with the Keystone players during the last eight months, has been engaged by the American Film Manufacturing Company and assigned a part in the production of the coming four real American Distinctive Creation "The Secretary of Frivolous Affairs," as adapted from the novel published by the Bobbs-Merrill Company. Mr. McDonald is also well known on the speaking stage.

Edwin Thanhouser Engages Versatile Trio

New Rochelle Manufacturer Signs Frederic Sullivan, Who Directed Blanche Bates and Rose Coghlan, with Lorraine Huling and George F. Platt

NOW the big announcements are beginning to issue from New Rochele. The long arm of Thanhouser is reaching out for material and the first additions are there, at work. They are Lorraine Huling, George Foster Platt and Frederic Sullivan, the former an ingenue, the two latter on the staff of directors.

THE NEW TRIO JUST ANNEXED BY THE THANHOUSER FILM CORPORATION



GEORGE F. PEABODY LORRAINE HULING FREDERIC SULLIVAN

Lorraine Huling is best known to the pictures through her work with the Famous Players in "The Straight Road," "The Unwelcome Mrs. Hatch" and "Bachelor's Romance," with John Emerson and Henrietta Crossman. She is a graduate of the legitimate, however, having appeared in "Prunella," "Help Wanted" and other successes.

Miss Huling has been widely known in art circles for her accomplishments in conjunction with Charles Dana Gibson, Irving Wiles and Charles Penfield.

George Foster Platt comes to Thanhouser's straight from the position of stage director of modern plays at the New theatre, New York. At this institution he produced "The Bluebird," "Strife," "The Witch" and other plays.

Among the great artists with whom he has staged productions are Henry Dixey, Carlotta Nielson, Charlotte Walker and Margaret Anglin. It is a peculiar coincidence that he should join Mr. Thanhouser, for it was just about ten years ago that Mr. Platt was stage manager for the Thanhouser Stock in Milwaukee.

Frederic Sullivan's appearance at New Rochelle is really a re-engagement, for until about half a year ago he was a producer of Thanhouser films. Previous to that he was with the Reliance forces, and his stage experience is very much in support of the Thanhouser policy.

In the legitimate he has directed such stars as Blanche Bates, Rose Coghlan, Blanche Walsh, John Mason, Herbert Kelcey and Effie Shannon. A great many of his plays were under Liebler and Klaw and Erlanger management, ranging from musical comedy to the drama: "The Candy Man," "In the Bishop's Carriage," "The Truth Tellers," "The Two Wetherbys," and others, reaching a total of four hundred plays that cover only his experience with stock companies.

Mr. Sullivan is now one of the sure-fire film producers, and Edwin Thanhouser considers his re-acquisition another strong plank out of the speaking stage.

Pathé Producers Get Studio Site at Ithaca, N. Y.

Wharton, Inc., Lease Forty-Five Acres, Renwick Park, a Well-Known Lakeside Resort in Northern Part of State—Sylvan Spots Adapted to Their Pictures

THE Pathé producers, Wharton, Inc., announce that they have leased with option of purchase Renwick Park, a well known lakeside resort at Ithaca, N. Y. The property has been used as an amusement resort for some years, and comprises forty-five acres of land situated at the head of beautiful Cayuga Lake and lying between the lake and the city. A city trolley line runs into the park and furnishes excellent service.

A number of large buildings, such as auditoriums, pavilions, etc., on the place need only a little remodelling to make them very well adapted to picture work. There are frontier settlement streets, log cabins—all the locations necessary to Western work, as well as a four hundred-foot pier extending into the lake.

Equally beautiful locations would be difficult to find anywhere in the East. Winding streams, waterfalls, tiny lakes and a virgin forest of the most magnificent trees are a few of the attractions. The park is widely known for the extraordinary number and variety of the birds to be found there. Louis Agassiz Fuertes, the well known ornithologist, uses the place as his study ground so remarkably rich is it in bird life. It is said that at some time or other during the year every species of bird known in North Eastern America visits the park.

Theodore Wharton is adding to the already long list of valuable contributions to science shown in the different episodes of Pathé's "The Exploits of Elaine." In the fourth installment of the new "Exploits" he shows a microscopic view of the African tick which causes the dreaded "Sleeping Sickness," so fatal to the natives in certain portions of Africa. This view is followed by others showing the microbes of the disease greatly enlarged.

Mr. Wharton secured these remarkable pictures with great difficulty. He learned that there was a certain scientist in this country who had made a study of the disease, and persuaded him to lend his great skill and unique data to the making of the motion pictures.

FOX PICTURE HAS BIG RUN

Cold figures and hard facts show conclusively that no attraction ever previously shown at the New York Hippodrome which has a seating capacity in excess of 5,000 beat the record set during the recent run of the much-discussed William Fox photoplay "The New Governor," adapted from Edward Sheldon's "The Nigger."

During its six-day run "The New Governor" attracted, in round numbers, 150,000 paid admissions, and the Box Office tally sheets show the receipts to have been $37,552.50. This is certainly "striking thirteen." The tremendous demand for "The New Governor" by exhibitors throughout the country has necessitated the engaging of an extra force in the offices of Manager Louis T. Rogers, in the Leavitt Building.

FAMOUS PLAYERS PASS THIRD MILESTONE

Anniversary Reached on April 12 with the Company Still Increasing Its Importance in the Industry—Beginning with "Thirty Features a Year" as a Policy, the Number Has Increased to Thirty-Six, This Year's Additional Releases Bringing It Up to Forty-eight

APRIL 12 marks the third anniversary of the Famous Players Film Company.

Founded by Adolph Zukor, Daniel Frohman, and Edwin S. Porter in April, 1912, this concern has steadily grown to a position of importance in the industry.

The success of Sarah Bernhardt in "Queen Elizabeth," the initial release of the Famous Players, was further extended by James K. Hackett in "The Prisoner of Zenda." After these two productions, the popularity of the Famous Players was established and exhibitors asked for more frequent releases. At the expiration of this year, the Paramount Pictures Corporation was organized and the number of Famous Players releases was increased to thirty-six a year. And since the inception of the program, additional releases will bring the total number of subjects by the end of the fiscal year to 48.

What the Famous Players Have Done

Shortly before the advent of the Paramount Program the Famous Players effected affiliations with Charles Frohman and Henry W. Savage, whereby it obtained the motion picture rights of dramatic successes, several hundred in number, of these two prominent producers.

Among the more important subjects produced by the Famous Players Film Co. since its inauguration are:

Sarah Bernhardt in "Queen Elizabeth"; James K. Hackett in "The Prisoner of Zenda"; Mrs. Fiske in "Tess of the D'Urbervilles"; Mary Pickford in "The Bishop's Carriage"; Henry E. Dixey in "Chelsea 7750"; Lillie Langtry in "His Neighbor's Wife"; James O'Neill in "The Count of Monte Cristo"; Mary Pickford in "Caprice"; Carlotta Neilson in "Leah Kleschna"; "A Daughter of the Hikks."

Cecilia Loftus in "A Lady of Quality"; John Barrymore in "An American Citizen"; Cyril Scott in "The Day of Days"; Mary Pickford in "Hearts Adrift"; "The Pride of Jennico"; Mary Pickford in "A Good Little Devil"; "Clothes"; Mary Pickford in "Tess of the Storm Country"; William Farnum in "The Redemption of David Corson."

Screen and Stage Stars Mingled

Malcolm Williams in "The Brute"; Arnold Daly in "The Port of Missing Men"; "A Woman's Triumph"; Bruce McRae in "The Ring and the Man"; Hazel Dawn in "One of Our Girls"; Carlyle Blackwell in "The Spitfire"; Mary Pickford in "The Eagle's Mate"; Jane Grey in "The Little Gray Lady"; Paul McAllister in "The Scales of Justice"; William Courtleigh in "The Better Man"; "Aftermath"; H. B. Warner in "The Lost Paradise"; Henrietta Crosman in "The Unwelcome Mrs. Hatch"; Mary Pickford in "Such a Little Queen."

Bertha Kalich in "Marta of the Lowlands"; Marguerite Clark in "Wildflower"; Maclyn Arbuckle in "The County Chairman"; Mary Pickford in "Behind the Scenes"; David Higgins in "His Last Dollar"; John Barrymore in "The Man from Mexico"; Gladys Hanson in "The Straight Road"; Tyrone Power in "Aristocracy"; May Irwin in "Mrs. Black is Back"; John Emerson in "The Conspiracy"; Marguerite Clark in "The Crucible"; William Farnum in "The Sign of the Cross."

Mary Pickford in "Cinderella"; Edward Abeles in "The Million"; Florence Reed in "The Dancing Girl"; Marie Doro in "The Morals of Marcus"; Mary Pickford in "Mistress Nell"; Gaby Deslys in "Her Triumph"; John Emerson in "The Bachelor's Romance"; William H. Crane in "David Harum"; "The Love Route."

Alice Dovey in "The Commanding Officer"; Marguerite Clark in "Gretna Green;" John Barrymore in "Are You a Mason?"; William Elliott in "When We Were Twenty-One"; "May Blossom"; Hazel Dawn in "Niobe."

It will be seen from this list that the Famous Players have introduced to the motion picture public not less than thirty-five prominent stars, many of whom, such as Marguerite Clark, Marie Doro, Hazel Dawn and John Barrymore, have through this medium also become international film favorites.

Under the management of the Famous Players, under which she has appeared exclusively since her return to the screen following her appearanc in David Belasco's production of "A Good Little Devil," Mary Pickford has attained the greatest distinction of her career.

Their Distributing Methods

In the distributing branches of the feature industry also Famous Players have been a potent factor. The presentation of the "30 Famous Features a Year" marked a departure from the feature booking methods then in vogue.

Recently, another important advance step in the distribution of important feature productions was taken in the creation of the Select Film Booking Agency, a national booking system, the purpose of which is to adopt accepted theatrical methods in the booking of special photoplay attractions, for indefinite engagements over a circuit of important theatres, and graduating into the regular program after individual theatres throughout the country have been played according to their relative importance in their territories.

By an odd coincidence, "The Eternal City," the Famous Players Film Company's greatest production, opens at the Astor Theatre for an unlimited engagement April 12, the third anniversary of the day upon which the concern was organized.

THE THREE LEADING SPIRITS OF THE FAMOUS PLAYERS FILM COMPANY



DANIEL FROHMAN ADOLPH ZUKOR E. S. PALMER

"BROKEN CHAIN" WILL FOLLOW "BLACK BOX"

Production of the second Universal serial to be made by Francis Ford and Grace Cunard will be taken up at an early date in Los Angeles. The title of this will be "The Broken Chain," and the scenarios have all been prepared by Miss Cunard, who will be featured with Mr. Ford as in the "Lucille Love" serial.

This will consist of fifteen episodes each of two reels and the first will in all probability be released on the Monday following the close of the "Black Box" series, now being made by the special feature company.

TWO POPULAR PLAYS FOR VITAGRAPH

The Vitagraph Company announces it has secured for picturization two of the most popular plays of the past decade: "The Writing on the Wall," which was originally produced by Olga Nethersole, and "Glorious Betsy," in which Mary Mannering starred with success.

Both plays lend themselves admirably to photo-drama production, and a strong Vitagraph cast is being selected for their presentation on the screen.

EDISON DIRECTOR STRICKEN WITH PARALYSIS

Austin Conroy, at one time assistant director to Director Richard Ridgeley, who has appeared from time to time in Edison films, was stricken while chatting with Edison players, standing outside the studio at Bedford Park, the Bronx, New York.

A physician was called, who pronounced paralysis from the waist down. Mr. Conroy was taken to his home. The physician could not then determine whether the paralysis would be permanent or not, but was hopeful because of Mr. Conroy's otherwise good condition.

Ten Companies Producing for United Program

Studios, Located in California, New York and Colorado, Noted for Stock Companies Capable of Turning Out Strong Subjects

WITH the addition of the Colonial Motion Picture Corporation, the United Motion Picture Producers, Inc., now form a group of ten large motion-picture manufacturing companies, contributing weekly releases of one and two-reel subjects to the United program.

Of these ten studios, three are located in Southern California and produce the Premier, Luna and Ideal pictures. One is in Fort Lee, New Jersey, producing the Suburban pictures. One is in Yonkers, N. Y., producing the Starlight pictures; two are in Flushing, Long Island, producing the Empress and Regent pictures; one is in Colorado Springs, Colo., producing Lariat pictures; while Grandin pictures are produced in New York City, where the Colonial's big studio, producing the new Cameo pictures, is also located.

These studios, which have all perfected their organizations and built up the strong stock companies that are appearing on the United Film Service program each week, are in a position to increase their number of productions at any time, so that the United program will consist of from twenty-one to twenty-eight releases a week.

Among the players being starred or featured by the different studios are Ethel Grandin, Josephine West, Fred Church, Lillian Hamilton, Edythe Sterling, Marian Swayne, Joseph Levering, James Aubrey, Walter Kendig, "Alkali Ike" Carney, Harry Mack, Viola Brown, Dot Farley, Charles DeForrest, Dolly Larkin, George Larkin, Otto Kruger, Raymond Zell, William V. Mong and Harry Kelly.

The exchanges and branch offices, through which the United Film Service finds its way to the theatre, now number thirty-eight, with the recent addition of an office at Harrisburg, Pa., in charge of A. L. Branch and J. J. Amsterdam, and one in Davenport, Ia., under H. A. Kyler.

A large majority of the United exchanges were well established and had been doing business for a long time before changing.

Under the guiding hand of General Manager J. C. Graham, the United exchanges now form a splendid picture-renting organization. Among the United managers are found the following interesting names:

Fred Holderman, of New York; Fred B. Murphy, of Boston; B. Amsterdam, of Philadelphia; Harry Marsey, of Buffalo; H. A. Lande, of Pittsburgh; Sidney B. Lust, of Washington; W. McWilliams, of Cleveland; S. B. Kramer, of Indianapolis; H. M. Coffey, of Cincinnati; D. J. Chatkin, of Chicago; Robert M. Savini, of Atlanta; Paul L. Ford, of New Orleans; A. H. Kauffman, of Memphis; Sam Werner, of St. Louis; F. L. Kiltz, of Kansas City; W. L. Merrill, of Minneapolis; E. T. Peter, of Dallas; J. C. Woolf, of Denver; A. Walker, of Seattle; G. J. Elkre, of San Francisco; Nicholas Palley, of Detroit; A. H. Fisher, of Montreal; H. Fischer, of Toronto; L. J. Schlaifer, of Calgary; A. Weinfeld, of Winnipeg; W. B. B. Smith, of London; H. A. Kyler, of Davenport; Charles Moss, of Charlotte; J. L. Yates, of Baltimore; Nathan Offer, of Salt Lake City; J. W. Dumont, of Spokane; W. A. Stone, of Portland; A. B. Lamb, of Los Angeles.

Court Criticises Amount of Censorship Fees

"State Cannot Collect Taxes by Way of License Fees," Says Pennsylvania Supreme Court Justice—Large Surplus in Treasury Demonstrated

Special to MOTION PICTURE NEWS

Philadelphia, April 7.

THAT the question of the size of censor fees is likely to loom large in any decision rendered by the Pennsylvania courts on the constitutionality of the Pennsylvania censor law was indicated by a colloquy that took place between Justice Von Moschzisker, of the Supreme Court, and Attorney Wolf, during the hearing on the appeal from the lower court's decision concerning the constitutionality of the state censor law.

When Mr. Wolf told the court that the censors understood the act to mean that $2.50 was to be charged for the original picture and the same fee for every duplicate, Justice Von Moschzisker asked:

"How were the duplicates distinguished from the original?"

"The censors would not take the word of the producers that certain pictures were only copies, so they construed the act as giving them the right to charge $2.50 for each picture examined and approved."

"And what becomes of this surplus—the amount remaining after all expenses of the censorship are paid?"

"It will be paid into the State Treasury, but it has not been shown what, if any, large surplus will be produced."

"But is it not self-evident that if every picture examined produces $2.50 there will be an amount largely in excess of the expense account of the censors—would not the surplus be enormous?"

"If no charges are made for examining duplicates, the annual revenue would be about $25,000—more, if all copies are charged fees."

"Probably the cost per year of the censorship board would be $5,000 or $6,000—you can get some idea of the large balance possible," the court commented.

"But the court assuming that the two censors have no right to employ assistants, the State can take the surplus in the way of a tax possibly."

"No," corrected the Justice, "the State cannot collect taxes by way of license fees; they are two different things, provided for separately by the law."

Mr. Wolf then said if the revenue under the present method proves exorbitant, the State has the power by Legislature to reduce or limit the charges or even impose a tax instead of exacting a license fee.

St. Louis League Plans to Move Into New Quarters

Committee of Five Appointed to Locate Satisfactory Rooms for Association Whose Steady Growth Forces Such a Move on Its Members

Special to MOTION PICTURE NEWS

St. Louis, April 7.

THE Theatre Managers' and Motion Picture Exhibitors' Association of St. Louis has grown to such size and strength that the present quarters in suite 312, Benoist Building, are too small to hold all the members, which include ninety per cent. of all the exhibitors of St. Louis.

At a meeting held on March 25, a motion was made and carried to secure larger quarters for the association; a place that may be fitted up with the special needs and requirements of the organization, and that may be regarded as a permanent home office. A committee of five was appointed to investigate the suitability and convenience of a suite of rooms that is being considered for the purpose.

The meetings of the league, which are held every Friday at 10 a. m., are well attended by an enthusiastic crowd of managers and exhibitors, and already much good work has been done by the league besides much more being planned for the future. The right side of the ledger shows a balance that indicates a healthy financial condition, and each member is very proud of the order and what it represents to him.

All the members of the association are furnished with a booklet containing the by-laws, aims and intentions of the league, and a list of suggestions that are well worth remembering and applying.

The suggestions are:

Do not waste time criticizing your competitor; the exhibitor who attends to his own business is wise; always meet your brother exhibitor with a smile; pay him a friendly visit; invite him to your theatre; exchange of ideas is the source of education; when business falls off, don't lose your temper; and do not fail to attend meeting every Friday, at 10:00 a. m.

PEARL WHITE RECOVERS FROM PNEUMONIA

Pearl White, heroine of Pathé's "The Exploits of Elaine," has just recovered from an attack of pneumonia, contracted through exposure while working in outdoor scenes in bad weather.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

NOT THE TOWN—IT'S THE METHOD THAT COUNTS

THAT momentous question—why can one exhibitor succeed where another fails?—seems well answered by the following note from A. K. Pay, a live-wire exhibitor who has just opened a long season of Kleine features in his Sioux Falls, S. D., theatre.

Mr. Pay went into a notoriously poor show town and has made a genuine success by giving his people the best and telling them of it beforehand.

"First, we advertised 'Caesar' heavily in the local papers. Then we had the local bookstore make a 'Caesar' window with a set of photos, two one-sheets, framed pictures of Rome, and a marble bust of Caesar, as well as a set of forty volumes of Shakespeare, which we agreed to give for the best paper of five hundred words covering his life.

"We did not stop here, but had all the schools announce the coming of the picture and had the history teachers allow a quarter credit for every student writing a paper on his life. Of course, we ran a series of slides in the theatre advertising the bookstore and the books."

Little wonder that Mr. Pay can turn a "notoriously poor show town" into a live one.

MANAGER GIVES AWAY ROOSTERS

GEORGE MAPLE, manager of the Majestic theatre, Roseburg, Ore., uses at least one full program of Pathé productions each week, and the night which he presents an entire Pathé bill he advertises as "Rooster Night," giving away a live rooster.

He says it is the biggest and best he can procure, each time. He also gets out a little pamphlet which he calls "Rooster Cackles," in which he reviews the funny jokes he happens to hear, together with short, snappy film notes, from time to time, and always referring to "Rooster Night."

USES HEAVY CARDBOARD BILLS TO ANNOUNCE PICTURES

CHARLES SCHWARTZ has devised a neat program advertising the bills for an entire week for the two theatres he is managing, the St. Charles and the Broadway, situated almost opposite each other on St. Charles street, between Broadway and Sixth street, St. Louis.

The program is printed on heavy cardboard that is practical and a happy departure from the usual flimsy sheet.

MANAGER INTRODUCES CHARACTERS TO AUDIENCE

A MOST original and highly effective way of putting on Keystone comedies and introducing the stars has been devised by Otto Meister, of the Vaudette Theatre of Milwaukee.

The early part of last month Mr. Meister, together with his partner, A. L. Ries, paid a two weeks' visit to the Keystone studios at Los Angeles, and while there Mr. Meister, who is himself a former vaudeville actor, had made short leads of about eighty feet each, showing him introducing the various stars.

These pictures were made showing the players in straight and character, and are twenty-seven in number. They are the talk of Milwaukee, and give quite a local atmosphere to the Keystone comedies. For instance, on the Keystone release entitled "The Little Band of Gold," Mr. Meister had attached the three leads showing him introducing Mabel Normand, Ford Sterling and Fatty Arbuckle, in make-up to his audience.

A bit of by-play has been incorporated in each introduction, Fatty Arbuckle lifting Mr. Meister's role of bills, Mabel Normand kissing him, and Ford Sterling becoming frightened when he sees him and rushing off the stage. In addition to having these leads made Mr. Meister worked in two pictures that were then being produced, and he is planning on showing them at his house in a few weeks.

While in Los Angeles Mr. Meister gave a banquet at Levy's cafe for the Keystone players. An impromptu vaudeville show was given after the banquet. Fatty Arbuckle sang several selections, Ford Sterling recited a German dialect story, Syd Chaplin gave a cockney dialect recitation, while Mabel Normand and Minta Durfee demonstrated the latest society dances.

Appropriate favors were at each guest's place, Mabel Normand being given a miniature diving Venus; Ford Sterling a stuffed doll; Roscoe Arbuckle a doll, representing a fat boy; Chester Conklin a saw and saw-buck; Harry McCoy a "snookums," his nickname among the players; Minta Durfee a kewpie doll; Mark Swain a miniature ambrose; Syd Chaplin an English chappie, and so on.

A dinner was given some nights later in honor of the two "Milwaukeeans" by Mabel Normand at her home.

GETS MORE FOR PICKFORD PICTURES

MANAGER WALTER L. HILL, of the Orpheum Theatre, Canton, O., has announced to his patrons that hereafter a minimum admission price of twenty-five cents will be made for the Mary Pickford pictures released to the theatre in the Paramount Picture Corporation program.

This is the first move of the kind for higher average admission prices made among the exhibitors at Canton recently.



OTTO L. MEISTER, OF MILWAUKEE, AND THE KEYSTONE COMPANY AT THE BANQUET MR. MEISTER GAVE TO THE PHOTOPLAYERS IN LOS ANGELES

"BIRTH OF A NATION" BEGINS FIFTH WEEK

D. W. Griffith's "The Birth of a Nation" starts its fifth week of unprecedented success at the Liberty theatre, New York, with two performances Sunday afternoon and night. The artistic scope and the astonishing details of this work, in which the master hand of Griffith is apparent at every turn, have impressed New York theatre-goers as nothing the season has provided to date.

The great battle scenes, the historic incidents of the war, the assassination of President Lincoln and the wonderful runs of the Ku Klux Klans are the high points of interest in the most absorbing drama of the decade.

The comprehensive and atmospheric manner in which the thrilling theme is presented and the enlargement of this appeal in the musical accompaniment of the big orchestral effects, so cleverly made a vital part of the story, are all further points of the most impressive kind.

SPECIAL JUVENILE FILMS FROM FEATURES IDEAL

The Features Ideal Company, which had its studios in Tucson, Ariz., is now making films to appear on the United program, at the new plant at Hollywood, Cal. The company will establish an unusually large juvenile department and will make a feature of juvenile pictures.

The pictures made by the Features Ideal Company will be classified under three heads, western dramas, melodramas and "Punch Stories," which will be directed by Webster Cullison.

Frank Beal will have charge of the films classed under the head of "domestic stories and refined comedies." Carl Leviness will direct the psychological and human interest stories.

FISHER LEAVES STAGE FOR VITAGRAPH FILM

One of the most popular of the old-time legitimate actors to capitulate to the lure of pictures under the Vitagraph Company management is Harry Fisher, who enjoys the distinction of having been associated with Harrigan and Hart for over twenty-five years.

Mr. Fisher's special forte is character and he is proving as exceptional a screen actor as when playing directly to an audience. The first picture in which Mr. Fisher appeared was "The Lilly of the Valley," with Lillian Walker, Earle Williams and Kate Price.

BUSHMAN BACK IN CHICAGO FROM PACIFIC COAST

Francis X. Bushman has returned to the Essanay studios in Chicago after two weeks spent at the Panama-Pacific Exposition, where he was the guest of the Panama-Pacific Motion Picture Exhibitors.

Mr. Bushman attended the mammoth ball held by the organization and greeted old friends in the West. He also paid a visit to the Essanay western studios at Niles, Cal., before returning to Chicago.

Essanay Decides on Chattanooga for Studio Site

Chicago Office Sends Fourteen Players, Headed by E. H. Calvert, to Southern City —Company Will Remain Several Months to Film Special Scenes

Special to Motion Picture News

Chattanooga, Tenn., April 5.

THIS city has been chosen for the temporary location of one of the Essanay Film Manufacturing company's studios. A troupe of fourteen Essanay stars, headed by E. H. Calvert as director, have arrived here from the studio of the company in Chicago.

They established headquarters at the Signal Mountain Inn. According to Mr. Calvert, they will be here for several months during which time a long list of scenarios requiring just such scenery as Chattanooga affords are to be filmed.

Lillian Drew, a leading motion picture star, is included in the personnel of the ladies in the party, and will enact the leading feminine role during the company's stay in this city.

"The Secret Price" is to be the first production. The Lookout mountain incline, one of the steepest inclines in the world, and Signal Mountain will figure prominently in this film play. Among the other early productions will be "Affinities," by Mary Roberts Rhinehart, and "Dain Justice," a five-reel feature.

Mr. Calvert brings Fred H. Wagner as special representative for the Essanay company, and Harry A. Zech, expert photographer.

The personnel of the company is as follows: E. H. Calvert, Lillian Drew, Harry A. Zech, Fred H. Wagner, Bettie Scott, Miss Skinner, Elsie Cardson, John Cossar, Grant Forman, Eugene Acker, Bertram Bates, John Meredith and Edward Buddymeyer. Mrs. Calvert and her son accompany the troupe and will spend some time here. The troupe carries an immense amount of baggage, much of which is material for staging scenes in the open. There will be many interior scenes.

Horsley Orders Special Show for Vice-President

Mr. and Mrs. Marshall, Guests of Honor in Los Angeles Hotel, Where Centaur Head Was Specially Invited, Visit the Bostock Arena

A BIG reception was held last Thursday evening at the Alexandria Hotel, in Los Angeles, in honor of Vice-President Thomas R. Marshall and Mrs. Marshall, and was attended by the heads of California's leading industries. The motion picture interests were represented by David Horsley, managing director of the Centaur Film Company, who was present as a specially invited guest.

The vice-presidential party is enjoying the sights of California en route to Washington from San Francisco, where Mr. Marshall officially opened the Panama Exposition. Mr. Marshall is particularly interested in motion pictures, and at the invitation of Mr. Horsley paid a visit to the new Horsley studios and the Bostock arena and jungle, which Mr. Horsley also controls, in Los Angeles.

Mr. Horsley has been in California for some weeks supervising the opening of the new studios. The plant is a magnificent one, constructed on a big scale. The vice-president was deeply impressed with its completeness and massiveness and warmly congratulated Mr. Horsley upon his enterprise.

For the benefit of the distinguished visitors a special rehearsal performance was given by the wild animal performers of the Bostock arena and jungle, with which Mrs. Marshall was particularly delighted and so expressed herself.

Recently three baby lions arrived at the arena, and Mrs. Marshall graciously consented to christen them. The cubs now bear the respective titles of Bryan, the scrapper; Wilson, the obstinate, and Marshall, the gentle.

Jaccard Expects to Make Record Staging Prize Play

Company Will Work Day and Night in Santa Barbara Studio to Complete $10,000 Drama, "The Diamond from the Sky"—Lottie Pickford Reaches Coast

DIRECTOR JACQUES JACCARD now has all his "Diamond from the Sky" company in harness. Lottie Pickford, sister of "Lovely Mary" was the last of the all star cast to reach the "Flying A" studios at Santa Barbara and get into make up.

It will be a matter of working day and night from now on and all the principals are anxious to have Director Jaccard set a hard schedule. He has. This latest of big continued photoplays, the scenario of which brought the lucky author $10,000 will have a tremendously strong cast. Playing opposite Miss Pickford will be Irving Cummings, than whom no actor on the screen is better or more favorable known.

Then there will be "Big Bill" Russell, whose more polite name is William, Charlotte Burton, George Periolat, lately leading man to J. Warren Kerrigan, Eugenie Forde, Orra Humphrey, W. J. Tedmarsh and Lillian Buckingham.

Director Jaccard's watch word is "Let's go," and it is echoed throughout the company with the result that no camera ever was turned on a more enthusiastic aggregation of players than the one which S. S. Hutchinson, president of the American Film Company has put into this $20,000 prize picture novel.

In addition to the $10,000 for the scenario a similar amount will be awarded to the person who submits the best suggestion for a sequel to the present story This picture will have its first release May 3.

Looking Ahead With The Producers

"Captain Courtesy" Next Bosworth Release

As its next release, Bosworth, Inc., announces Dustin Farnum, the popular star of both the screen and the stage, in "Captain Courtesy," a thrilling drama of the early California mission days, by Edward Childs Carpenter.

A vast ranch was leased especially for



DUSTIN FARNUM IN "CAPTAIN COURTESY" (Bosworth)

the taking of the subject, which offered one of the most beautiful locations in the picturesque country among the mountains. So inaccessible was this location that quarters had to be built for the company in order to avoid the dangerous traveling on the adobe soil during the rainy season, and to waste as little time as possible.

Across the street from the main Bosworth studio a special stage, seventy-five by ninety-six feet, was constructed as a reproduction of an early California mission. The whole of southern California was scoured to secure loans from missions, of altar pieces, paintings, etc., and permission was asked in each case for the privilege of photographing in and around the misson. The entire string of horses and mules were supplied by and under the care of Winona Browne, the little champion cowgirl who has charge of the live-stock at the Bosworth studios.

The drama is laid in 1840, when California was ruled by the Mexicans, who robbed and killed the early pioneers to satisfy their own greed for gain. One of the important thrills of the play is presented when Dustin Farnum, mounted on a magnificent steed, plunges through a stained glass window of the ancient San Fernando mission to warn the old padre of a raid planned by the Mexicans.

Dustin Farnum is supported by a cast including Herbert Standing, who enacts the role of the padre of the mission; Courtenay Foote, as the spy; Winnifred Kingston, as Eleanor, the ward of the padre; Carl Von Schiller, as Jocoso, and Winona Browne as an Indian servant.

"Captain Courtesy" will be released on the Paramount Program April 19.

MARY FULLER FEATURED IN 3 REELERS

Julius Stern announces that Mary Fuller will be cast only in three-reel features written by famous authors. Although many well-known American authors have been signed by the Universal, Mr. Stern, manager of the Universal Imp studios, is not in a position at present to make public their names.

Selig Diamond Specials for Release on General

IN the near future, the Selig Polyscope Company will release a series of three-reel Diamond Specials, through the regular service of the General Film Company. These three-reel picture plays are elaborate in every way and they will undoubtedly be appreciated by exhibitors and their patrons.

"The Quarry" is a three-reel Selig drama adopted from the novel of the same name, written by John Moraso. It was arranged for the screen by Gilson Willets. It tells in dramatic fashion of "third degree" methods and of the futility of circumstantial evidence.

Miss Grace Darmond takes the leading feminine role and is supported by John Charles, Frederick Hand, William Wade and others.

"His Father's Rifle" is a Selig Jungle Zoo wild animal drama, in three reels, written by Joseph F. Poland. William Howard, Stella Razeto, Guy Oliver and other stars comprise the cast. Wild animals are featured and there is an unusually vital plot.

"Two Boys in Blue" is a Selig three-reel drama, written and directed by Tom Mix. There is a running fight with Indians, an attack on a stage coach, and other exciting and spectacular features, including some daring horsemanship.

"How Callahan Cleaned Up Little Hell" was produced in three reels, by Thomas Santschi, from the story by I. K. Friedman. It tells a convincing and exciting story of corrupt politics.

"Two Natures Within Him" is another unusually strong Selig three-reel drama.

These Diamond Specials will all be released in the near future.

NANCE O'NEIL IN ANOTHER STRONG FOX DRAMA

Nance O'Neil who made such a tremendous hit in "Kreutzer Sonata," one of the most successful films the Fox Film Corporation ever released, is to be seen shortly under the Fox management in another sensational screen drama, the title of which has not yet definitely been decided upon. Miss O'Neil is now under permanent contract to the Fox organization.



NANCE O'NEIL

Reports from exhibitors all over the country have it that Miss O'Neil's magnificent work in "Kreutzer Sonata," which, by the way, was the first picture in which she ever appeared has taken the country by storm. The secret of the next release in which Miss O'Neil will be starred is being guarded, but it can be stated that she will be seen in a part that even transcends in emotional appeal and gripping drama that of the ill-fated Miriam of "Kreutzer Sonata."

A cast including Stuart Holmes, Clifford Bruce, and Jane Miller, has been engaged to support Miss O'Neil, who will be under the direction of Frank Powell, the producer of "A Fool There Was."

PATHÉ ANNOUNCES NEW SERIES

The Pathé Exchange announces that beginning with April 17, it will release the first of a series of twelve three-reel dramas under the general title of "Who Pays?" These dramas are made by Balboa, and feature Ruth Roland and Henry King.

A new idea is followed out in this series and one that should make a hit.

SOME IMPRESSIVE EXTERIOR SCENES FROM FORTHCOMING AMERICAN-MUTUAL RELEASES.



Two Scenes from "The Poet of the Peaks" (Two Reels—April 12); "She Walketh Alone" (April 21); "The Wishing Stone" (April 14)

Each drama is distinct and complete in itself, and each deals with some one vital question of modern life.

Though not what could be called problem plays, each is calculated to make one think, to see the error of his or her ways, and to resolve to put the petty, the unworthy and the selfish away forever.

The "Who Pays" series has been syndicated, and hundreds of the best newspapers throughout the country will run the stories, which have been novelized by Edwin Bliss, well known for previous work along the same line.

WILBUR APPEARS IN "ROAD O' STRIFE" FOR LUBIN

Crane Wilbur, who recently joined the Lubin company in Philadelphia is now working in a new serial, "Road o' Strife,"



CRANE WILBUR

the scenario for which was prepared by Emmett Campbell Hall.

Mr. Wilbur's lengthy experience in the Pathé serial, "The Perils of Pauline," well qualifies him to assume the leading role in this recurrent picture which gives promise of being a tremendous success.

"MAY BLOSSOM" FOR RELEASE APRIL 15

The Famous Players Film Company is releasing, April 15, a sympathetic and realistic photo-adaptation of David Belasco's great American drama, "May Blossom," which will undoubtedly revive the interest created by the original stage production of this famous play.

Through an add coincidence, it was originally produced by Daniel Frohman when he was manager of the Madison Square theatre, New York, and during its engagement Mr. Frohman engaged David Belasco as stage manager of the house.

Previously, Mr. Belasco had been successful in San Francisco, and "May Blossom" was the first of his plays to be produced in the East. It was enacted at the Madison Square theatre with what was recorded as a great cast, the leading part being played by the late Georgia Cayvan, and the principal male parts by Joseph Wheellock, Ben Maginley and W. H. Crompton.

De Wolf Hopper, now famous as a singing comedian, was also a member of this company, graduating from "May Blossom" into the ranks of comic opera. The play ran at the Madison Square theatre for the entire year—an unprecedented record at that time—and continued on the road for three or four years more.

The film adaptation of this notable subject is interpreted by a cast including Gertrude Robinson, Russell Bassett, Marshall Neilan, Donald Crisp and Gertrude Norman.

FOX FILMS CORELLI NOVEL

The William Fox picturization of Marie Corelli's novel "Wormwood" which deals with the vagaries and fiendish tricks of the green demon popularly supposed to inhabit absinthe bottles has been almost completed at New Orleans, La., by Director Marshal Farnum, brother of the redoubtable William and no less famous Dustin.

Mr. Farnum says that he has been fortunate in having almost perfect weather and securing the co-operation of the city officials and the police department of New Orleans. Many of the quaint old streets of the Creole district lent themselves with splendid facility to the picturesque background of "Wormwood."

John Sanapolis plays the part of Gaston Beauvais, the terror-haunted, absintheur. Guidel, a part which is acted by Charles Arthur, is of equal importance. Mr. Arthur has appeared in support of such stars as Sothern, Robert B. Mantell, John Drew, John Mason, and other equally prominent actors. He has also appeared at the head of his own companies. The remainder of the cast is equally satisfactory. Sally McCombe plays the sympathetic part of the unfortunate Pauline. Edgar Davenport is the father of the miserable Gaston.

"WILD OLIVE" BEING MADE AT BOSWORTH

Oscar Apfel, who has just become affiliated with the Morosco-Bosworth forces, is now in the midst of a bustle of activity at the Los Angeles studios.

Mr. Apfel is at present at work on "Wild Olive," a romantic society drama by Basil King, which is being produced for the screen by the Oliver Morosco Photoplay Company. Myrtle Stedman, the pretty Bosworth star, will be presented in the chief role.

Among those supporting Miss Stedman are Thomas MacLarnie, Forrest Stanley, of the Burbank Stock Com-



OSCAR APFEL DIRECTING HIS FIRST PICTURE FOR BOSWORTH, INC.

pany, who has just made his debut in "Pretty Mrs. Smith," supporting vivacious Fritzi Scheff, and that sterling screen artist, Herbert Standing.

Other productions to follow "Wild Olive" in short order will be "The Jade Idol," "Judge and Jury," "This Is the Life," "Society Pilot," "The Half Breed" and "In South Car-liney."

AMONG THE EXCHANGES

NEW ORLEANS EXCHANGES FORM BOARD OF TRADE

TIRED of being imposed upon by the "fly-by-night" exhibitors and realizing that a certain amount of protection is needed down South to successfully conduct the business of renting motion pictures, the exchanges of New Orleans have come together and formally launched the Motion Picture Board of Trade. Every exchange in the city came into the organization with the exception of one, and this one is expected to join before long.

The meeting was held in the offices of Paul L. Ford, manager of the Printed Program Film Service of Louisiana, 832 Gravier street, because Mr. Ford has been the prime mover in the scheme. He and A. G. Shear, manager of the Universal, were named a committee of two to draft resolutions which will be submitted for consideration at a meeting April 3. It is extremely probable that Mr. Ford will be named president of the Board when the election of officers is held.

As set out by Mr. Ford, the purpose of the New Orleans Motion Picture Board of Trade will be to better film conditions in the South, but particularly in New Orleans and the surrounding territory; to draw a distinction between the honest exhibitor and the dishonest one, who "gets into" the exchanges for amounts quite large; and to combat conditions that have arisen in the past and may arise in the future.

Further, it is to fill a long felt want—the need of getting together once in a while and talking things over, and letting one fellow hear the other fellow's story.

Just as important a mission is the social end, heretofore sadly missing. It is planned to give weekly luncheon meetings at which the eats" will be not the smallest part.

Those who came in at the first meeting were: Paul L. Ford, manager United Program; Carl A. Bugbee, manager World Film; Mr. Stephens, Fox Film; Al. G. Shear, Universal; A. S. Bryan, Electric; Mr. Loeb, Paramount; Mr. Lawrence, Shanhouser Syndicate; the Mutual's manager and Mayer Simonds, of the Apex Feature Film.

WICO BOOKING TWO GRIFFITH PICTURES

SINCE "The Birth of a Nation" has opened to such a phenomenal run in New York, it has been decided by the Wico Booking Offices to release two of Griffith's other masterpieces, "The Avenging Conscience" and "The Escape." With one or two exceptions, neither of these features have been released to exhibitors in New York, the Strand theatre and a few others having played "The Avenging Conscience," whereas "The Escape" has been successfully released at the Cort Theatre.

By releasing these films at this time the exhibitor gets the advantage of a twofold advertising medium, as the initials, D. W., have become as well known to the film world as "The Birth of a Nation" itself.

The Wico Booking Offices are handling the interests of this Griffith production and booking this film through the eastern territory direct to the exhibitor.

AMONG ST. LOUIS EXCHANGES

THE office force of the Kriterion Film Exchange, 3217 Locust street, St. Louis, report remarkable booking business since the exchange was established, a short time ago. J. J. Burke, formerly of Wichita, Kan.; S. S. Sherman and E. N. Woolf, representatives of the exchange in Missouri, Illinois and Kentucky, report good business in their territories.

J. D. Bone, formerly with the Yale Feature Film Company, has opened a poster mounting plant at 3931 Olive street, St. Louis. Mr. Bone's quarters are large and he is equipped to undertake extensive orders.

A special department for the handling of features has been established at the Mutual Film Exchange, 1311 Pine street, St. Louis, with Harry Hines in charge.

ELECTRIC THEATRE SUPPLY REDUCES SIZE OF OFFICE

THE Electric Theatre Supply Exchange, of Philadelphia, has reduced its Washington (D. C.) branch to an office only, all shipments of films, paper, etc., being now conducted from Philadelphia.

George W. Smiley still retains the management, with offices in the Bank of Commerce building, but the force has been greatly reduced. H. E. Reddish has severed his connection with the Electric Theatre Supply company and has affiliated with Pathé. Just how these changes will affect the service offered by this company remains to be seen.

MISS OLGA BROOKHAUS GOES TO KRITERION IN CHICAGO

OLGA BROOKHAUS, who has been connected with the Chicago Mutual exchange ever since that company was launched, is now associated with the Chicago Kriterion office.

Miss Brookhaus, while with her former employers, had charge of all their big serials and also the feature department. Mr. O'Toole, manager of the Chicago Kriterion Film Service, considers her a valuable acquisition. Tom Kress, who was formerly associated with the larger feature offices throughout the South, is now the special representative of the Chicago Kriterion Film Service.

MISS BOEMLER LEAVES LOS ANGELES EXCHANGE

EMPLOYES of the Los Angeles Golden Gate Film Exchange are both joyful and sad—joyful because of the purchase of a handsome touring car by Manager E. H. Emmick (after he had talked of it for more than a year) and sad because this is the last week Carla Boemler will be connected with the organization.

Sunday Miss Boemler, who has been in charge of the bookkeeping department since the opening of the exchange three years ago, becomes the bride of (name not known) a very fortunate man.

PATHE'S OREGON OFFICES MOVE

W. S. WESSLING, branch manager of Pathe's Portland office, has leased new quarters at 68 Broadway, as business has increased to such an amazing degree that the present quarters are inadequate. He expects to be thoroughly installed in his new offices this month.

A. B. Hager, manager of the Universal Film Supply Company's Spokane branch, reports that business has increased with them to an amazing extent, and that the outlook for the year is exceptionally bright.

PATHE OPENS NEW OFFICES IN NORTHWEST

P. J. WATKINSON, Pathe's district manager of northwestern territory, is busy opening up branch offices at Butte, Spokane, and other towns of corresponding size included in his territory. Miss McElhaney, for many years engaged in the film business, starting as stenographer, later working into the booking end of the game, has now been appointed branch manager in Seattle. Other appointments will be announced later.

OES VISITS EXCHANGES IN WEST

GENERAL MANAGER OES, of the Great Northern Film Company, 110 West Fortieth street, took a flyer to Chicago, Cleveland and Pittsburgh last week to visit the exchanges controlling the output of his company in the respective territories, and to congratulate them upon the excellent results they are achieving. He returned to New York Saturday.

HUNTER IN CHARGE OF "DIAMOND" IN INDIANA

J. C. HUNTER, of the North American Film Company, will have charge of the new serial, "The Diamond from the Sky," for Indiana and Kentucky.

It will be released May 3. Mr. Hunter will have his headquarters in the office of the Mutual Film Company in Indianapolis.

Gleichman's Broadway Comedy Stars Prove Winners

Films Now Ready Featuring Lew Fields, Richard Carle, Tom Wise, Jeff de Angelis, Lulu Glaser, Paul Edwardes, Kathryn Osterman and Florence Tempest

THE theory of one-reel comedies featuring Broadway headliners, as formulated by Phil Gleichman, has become a fact, and is working out even better than expectation warranted.

The World Comedy Stars Film Corporation has been organized, with Mr. Gleichman in the office of president; a thoroughly



PHIL GLEICHMAN

equipped studio has been obtained; many of Broadway's best known comedy stars have been signed; and releases are already being issued through the well organized exchange system of the World Film Corporation.

Nothing has been left undone which might aid in the manufacture of superior film. Two releases have been made and many of America's foremost moving picture and vaudeville theatres have arranged to book the output.

Lew Fields, Richard Carle, Tom Wise, Jeff de Angelis, Lulu Glaser, Paula Edwardes, Kathryn Osterman and Florence Tempest have already been signed, and several comedies, beside the two already released, are now ready. The work of these artists needs no comment here, as they are known throughout the country as being among the leaders of their profession.

Richard Carle, whose work in such Broadway productions as "The Spring Chicken," "The Mayor of Tokio," "Ninety in the Shade," et cetera, has been greatly admired, played the stellar role in the inaugural release, "The Dancing Beetle," which was received with surplus commendation. Keeping well up with the excellent standard set by the first came Jeff de Angelis, remembered as the comedy star in "Fantana" and "The Beauty Spot," starring in "Health by the Year." Both these comedies were written by Mark Swan, the author of many legitimate successes, among which are "The Top o' the World" and "The Third Party."

Kathryn Osterman, who amused thousands in "A Persian Garden" and "Piff, Paff, Pouff," will enact the lead in the forthcoming release, "Housekeeping Under Cover." Thomas A. Wise will follow that picture in "The Magic Bottle." Mr. Wise has endeared himself to audiences all over the country with his exceptionally clever character portrayals in "A Gentleman from Mississippi" and "The Song of Songs." Lulu Glaser, famous as "Dolly Varden," "The Madcap Duchess" and "Dolly Dollars," will appear shortly in comedies written especially to suit her, as will also Florence Tempest, noted for her work with "Tempest and Sunshine," and Paula Edwardes, who as "Winsome Winnie" and "The Princess Beggar" is pleasantly remembered.

Of course, everyone knows Lew Fields, who is at present starring in "The High Cost of Loving," so it is useless to try to tell about him.

MARIE VAN VORST NOVEL IN AMERICAN FILM

President S. S. Hutchinson of the American Film Manufacturing Company, has purchased the motion picture right of the novel "The Girl from His Town," by Marie Van Vorst, from publishers, the Bobbs-Merrill Company, which will be produced as a multiple reel feature at the American studios, under direction of Harry Pollard, with Margarita Fischer in the leading role.

STOLEN GOODS THIRD BLANCHE SWEET PICTURE

Samuel Goldfish announces on behalf of the Jesse L. Lasky Feature Play Company that the third production in which Blanche Sweet will appear under this management is to be entitled "Stolen Goods."

This film drama is based on a successful play by Margaret Turnbull. In addition to Miss Sweet, the cast will include House Peters, Theodore Roberts, Sydney Deane, H. B. Carpenter and Cleo Ridgely.

Many Screened Novels from Fiction Pictures, Inc.

Film Version of Popular Books to Be Released Through Paramount Include a Large Number of Best Sellers, from "Beaucaire" to "The Private War"

MOTION picture versions of popular and famous novels by authors with established reputations made by Fiction Pictures, Inc., will soon appear on the screen, released through the Paramount Pictures Corporation.

Louis Joseph Vance, the author, is the president of Fiction Pictures, Inc., which has its producing studios on the Pacific Coast, under the supervision of Wilfred Lucas, and offices at 33 West Forty-second street, New York City.

Fiction Pictures, Inc., has already produced "The Spanish Jade," by Maurice Hewlett; the picture featuring Betty Bellairs was released by Paramount April 8. "The Taming of Red Butte Western," a railroad story, featuring A. E. Anson, has been completed. In preparation are "The Spenders," by Harry Leon Wilson, and "The Conquest of Canaan," by Booth Tarkington.

While the policy of Fiction Pictures, Inc. —the production of big features adopted from well-known novels—is not a distinct innovation, the great belief of Louis Joseph Vance, the president, in the efficacy of good posters as a valuable business-puller for the exhibitor, is worthy of note.

Mr. Vance has paid as high as $500 for some of the artists' sketches for the posters and has endeavored to make them striking and artistic. Two kinds of one-sheets, three-sheets and six-sheets may be obtained with all Fiction Pictures releases.

Other coming features of Fiction Pictures, Inc., are "Beaucaire," by Booth Tarkington; "To Have and to Hold," by Mary Johnson; "Romance," by Joseph Conrad; "The Blazed Trail," by Stewart Edward White; "Penrod," by Booth Tarkington; "D'Arcy of the Guards," by Louis Evan Shipman; "Gideon's Band," by George W. Cable; "The Voice in the Rice," by Governeur Morris; "The Pilotfish,"," by Henry C. Rowland, and "Partners of Providence," by Charles D. Stewart.

Fiction Pictures, Inc., also controls the exclusive rights to the works of Booth Tarkington, Joseph Conrad and Louis Joseph Vance, whose novels include: "Terence O'Rourke," "The Pool of Fame," "The Brass Bowl," "The Black Bag," "The Bronze Bell," "The Bandbox," "The Day of Days," "The Destroying Angel," "The Fortune Hunter," "Cynthia-of-the-Minute," "No Man's Land," "Joan Thursday," "The Lone Wolf," "Sheep's Clothing" and "The Private War."

HART STARRED IN "THE TAKING OF LUKE McVANE"

William S. Hart, whose appearance in Western photoplay productions has been marked by astounding success, is again starred in a part that fits him well in "The Taking of Luke McVane," a heart interest story of the desert, to be released by the Kay-Bee-New York Motion Picture Corporation, April 16.

Mr. Hart plays the part of Luke McVane, a big, good-hearted miner, who stumbles into a gambling hall and is attracted by Mercedes, a beautiful senorita, while he plays cards with "Crooked Jim" Ashley.

"SHOOTING OF DAN McGREW" PROGRESSING

Work on "The Shooting of Dan McGrew," by the Popular Plays and Players Company, is progressing rapidly. The final scenes are being staged at San Antonio, Texas. The company of principals supporting Edmund Breese have traveled over seven thousand miles to the various locations; San Antonio being the farthest, however. Several trips were made to Canada, Lake Placid, in the Adirondacks, Saranac Lake and Augusta, Georgia.



FRITZI "Decidedly Distinctive" BRUNETTE

KRITERION

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, April 4.

ANOTHER change, or rather addition, to the producing force of the Universal Film Manufacturing Company has been made in the past week in the engagement of Lois Weber and Phillips Smalley, who are to be feature directors and produce four and five-reel subjects with Universal stars as principals.

The first subject to be produced by these co-directors will be one featuring J. Warren Kerrigan, of the Victor brand. Later, Pauline Bush will be featured in one of the Weber-Smalley features. In some of the productions the directors will themselves appear in the stellar roles.

The business manager system, introduced a week ago, has proven so successful that additional managers, including Beverly Griffith, formerly of the Sterling Motion Picture Company, and Charles B. Henkle, have been added. This caused a change of the allotment of companies to each business manager, and all will be under the general supervision of the general manager.

Unusually Funny Nestor Comedy

The "Black Box" and "Under the Crescent" serial companies of the Universal are home from spending a week at Oxnard. Here exteriors for No. 10 of the detective series were made, and practically all of the horses of the Universal company were used.

The Henry McRae 101 Bison company, including Marie Walcamp, Wellington



"SKELLY THE PORTER" (Keystone)

Playter, Lule Warrenton, Rex de Roselli, Sherman Bainbridge, Clarence Hodge, Billie Reiter and others have gone to near Sanger, in Fresno county, to make exteriors for the two-reel subject "In the Wake of the Deluge."

Al E. Christie's Nestor comedy players are completing "Caught by a Thread," in which Mrs. Newlywed (Victoria Forde), in an effort to trace her husband who is gaining the habit of spending his evenings away from home, places a spool of thread in his pocket as he leaves, and holds onto the end. Lee Moran, as the husband, discovers this and gives the spool to a messenger boy with the instructions to keep going.

Wife has a long chase; husband makes a cleaning at a poker party, loses his coat with all the money in it, and the messenger boy, tiring of his job, slips the spool into the coat pocket of the thief. The end of the thread brings about a happy finale.

Another Nestor of the week is "Too Many Crooks," in which eloping couples are mistaken by a pussyfoot for diamond thiefs. A double chase results, and this leads over buildings, hills and into the harbor, where all embark.

The effort of a young husband to cure



DOROTHY GISH IN "THE NUN" (Majestic)

himself of the drink habit forms the basis for the plot of "The Cure of the Hills," a one-reel Laemmle-Universal subject now being made. Many of the exterior scenes for this were made by the company while at Calabasas, Cal., where the exteriors for "The Prophet of the Hills," a two-reel subject for the same brand, was filmed.

The foothill scenery in the vicinity of Calabasas is particularly well adapted for pictures because of the many contrasting natural shades of the soil and foilage. "The Cure of the Hills" contains a pretty romance, in addition to the preachment that it is possible for one to break a habit if so disposed.

Hypnotism in Gold Seal Film

"Through Eyes of Truth" is the title given the three-reel subject being made for the Gold Seal brand, under the direction of Robert Z. Leonard, who appears as co-star with Ella Hall. Miss Hall plays the part of a girl who is sought by a hypnotist to act as his subject.

Another Gold Seal subject made last week is "The Whirling Disc," which secures its name from the instrument used. An assistant of a girl's father, in love with the daughter and knowing his suit is hopeless, decides to apply his new method of



SCENE FROM "THE JEW" (Universal-Bruno Lessing Series)

auto-suggestion by the introduction of a whirling disc, used to aid in hypnotizing.

The Joker comedy company, No. 1, now at San Diego, has made "Over the Bounding Waves," a one-reel subject, portraying the love of a sea captain who won the widow from Shultz, only to lose his position because he permitted the vessel to sail the sea in circles.

Joker company, No. 2, is making "Nothing Ever Happens Right," being the dream of a scenario editor, in which he attempts to win a ten-thousand-dollar prize offered by the Avalanche Motion Picture Company. This subject is said to contain all the melodrama blood and thunder situations over conceived.

Gene Gauntier's First Play for Universal

This company has just completed filming "Uncle Jeremiah in the City of Delusions," being a farce dealing with the experiences of a middle-west farmer, who, while attending the expositions, gets lost and wanders into the motion-picture colony of Hollywood.

Isidore Bernstein prepared the scenario for "The Faith of Her Father," an adaptation from the story of the same title by Bruno Lessing, which will be made in two reels. This is the story of a daughter of a Rabbi who becomes infatuated with a Christian missionary while nursing him, following his being attacked by a mob when he insisted upon conducting a Christian mission in the Ghetto of New York City.

Gene Gauntier is the author of her initial vehicle on the Universal program, "Hearts

in Exile," which will be complete in two reels. This is a melodrama of the Canadian northwest, and the exteriors will be made in the vicinity of Bear Lake Valley. Miss Gauntier will play the lead, supported by Jack J. Clark, who will also have charge of the direction.

A Rex brand Universal subject, "When Love Is Love," is being made from a scenario by Ida May Park. This, in two reels, portrays the sacrifices of a girl for the man she loves.

Dark Side of Artists' Studios

An out of the ordinary story of artist life, which deals with an impostor who secures acquaintance with models and wrecks their lives, serves as a plot for "Diamonds of Fate," being made by the Big U. brand company. The scenario for this is by Calder Johnstone, and will require a number of very exceptional sets. Doris Pawn is featured as the artist's model.

"For the Honor of Bettina" is a two-reel Majestic heart-interest story, portraying life in the Italian quarter of New York. The title character is the granddaughter of an aged Italian, who makes plaster statues, and the child is his street saleswoman.

The pretty shores of the Pacific, near Balboa Island, southwest of Los Angeles, are serving as settings for the one-reel Reliance picture, "The Buried Treasure." This is a story of fisherman life, and Florence Crawford is being featured as the daughter.

"Checkmates" is the title given a one-reel Majestic subject, written by J. A. Saxon. In this the attempts of two friends to befriend a girl and save her inheritance from being squandered by a stock broker are successful. A thriller for this is a race between a motorcyclist and a Salt Lake Railroad train.

A change in the program of filming was made at the Majestic Reliance studios the latter part of last week, when it was decided that Henry B. Walthall should make his initial reappearance in the film version of Ibsen's "Ghosts," instead of in "The Yankee from the West," an adaptation from an Opie Read story. Mary Alden, who played the part of the wife in Griffith's "Battle of the Sexes" and the mulatto in "The Birth of a Nation," has been cast to play the opposite lead. Both of the leads will appear in dual roles, first appearing as young people and later as man and wife of mature years.

Completes Second Mutual Master-Picture

Director William Christy Cabanne has completed his second production for the Mutual Master-Pictures program, "The Absentee," in which Robert Edeson is featured.

A company of fourteen Majestic-Reliance photoplayers, in charge of Director Paul Powell, spent last week near Santa Barbara filming exteriors for the three-reel subject, "The Nun." The attractive missions in the vicinity of Santa Barbara furnish elaborate settings for this subject. The scenario for this photoplay was prepared by Russell E. Smith.

Majestic and Reliance players are not to be outdone. They insist on having a celebration along with others, and are planning to paint their city red when the word is given to move into the new dressing rooms. Then, too, they expect that the cafe manager will treat them well when the new eating place is opened in a week or so.

Wallace Reid has been selected to play the part of Billy Milford in the screen adaptation of the Opie Read novel, "A Yankee from the West," now being filmed at the M.-R. studio. Scenario for this was prepared by Mary O'Connor, and the direction is in charge of George Siegmann.

In addition to directing the production of "A Man For All That," R. A. Walsh is also playing the leading part in this Reliance two-reeler. One of the stunts needed for this film was a dive from a forty-foot cliff into the ocean, and Walsh performed this successfully, and also went through with a scene portraying a man drowning immediately upon coming to the surface. For this and similar daredevil acts Walsh has been named the "Rodman Law of the Films."

Fairy sets are to be seen in great numbers at the Keystone studio as the result of filming "Ambrose's Lofty Perch," in which the fairy king—as in days of old—summoned all the marriageable girls that he might make the best selection. This is a real beauty show and contains all the fair ones of the Keystone realm.

"When Love Took Wings"

Three love-sick youths, supplied with a bicycle, automobile and biplane, all attempt to carry away the girl they all three love in the Keystone comedy "When Love Took Wings," in which Fatty Arbuckle is featured.

The elopement is first tried by the bicyclist, and he loses the bride-to-be when the auto driver overtakes him. But the bird man proves the swiftest, and after a thrilling race reaches the home of the parson. Aviator DeLloyd Thompson was especially engaged for the making of this picture and made some wonderful loops and dives before the lens.

A comedy depicting the presentation of a play, both in front and in the rear of the wings and scenery, has just been completed by Mack Sennett's fun makers and given the title "A One Night Stand." This has to do with the fortunes and misfortunes of a theatrical troupe that brought disaster to a small town "opera house." Chester Conklin is featured in this.

Al Kauffman, manager of Famous Players, and Mary Pickford, have spent the past week at San Francisco, in company with Peter B. Kyne, in selecting a vehicle for Miss Pickford from the many good stories written by this Californian author.

The first production of the Dramatic Features Company was completed the first of last week, "The Grey Nun of Belgium." This was written and produced by Francis Powers and features Cathrine Countess, supported by David Proctor, Betty Pierce, Mae Wells, Katherine Griffith, Raymond Russell, Robert Dunbar, Harry Clements and James Spencer.

The production has been under the personal supervision of Frank L. Baum, manager of the company, and will be released on the Alliance program at an early date.

An allegorical play, entitled "Red Tape," showing that success comes to the successful, or that it is but necessary to make the world believe you are successful in order to succeed, is being filmed at the Ideal Features studio. This will be complete in two reels.

Producing "Was He Guilty?"

Frank Beal, late of the Selig and Kalem forces, has been engaged as director by Manager Robert Levy, and is now producing his first subject, "Was He Guilty?" a melodrama. The leads for this picture are Norbert A. Myles and Edna Payne.

Harry Edwards, director, and his L-KO comedy players, Billie Ritchie and Henry Bergman, are soon to be seen in "Father Is Neutral," which was completed last week at the Hollywood studio.



THE HOUSE OF REPRESENTATIVES SCENE IN "THE WOMAN" (Lasky)



MIRIAM COOPER AND A TYPICAL SCENE FROM "THE ARTIST'S WIFE" (Majestic—April 2) SIGNE AUEN IN "THE HIGHBINDERS" (Majestic—April 18) AND TOM WILSON IN THE SAME DRAMA

The thousands who see the fleeting scenes representing the House of Representatives in the Lasky film production of "The Woman," could not possibly conceive of the great trouble this several hundred feet of film caused the employment department of the Lasky studio, in charge of Ethel Powell.

Every man on the floor of the house in this scene was a type and it required several days of searching, pleading and begging to secure sufficient men who could well pose as representatives of the people in the lower branch of the National legislature.

Two photoplays from original scenarios are now being filmed at the Lasky studio. "The Wild Goose Chase," featuring Ina Clair, is by William C. de Mille, and will consist of five reels. "Stolen Goods," with Blanche Sweet in the principal role, was written by Margaret Turnbull and Mr. de Mille. The former is a comedy of the nature of a theatrical story in which a Shakespearean company, headed by Theodore Roberts, as Horatio Brutus Bangs, plays a very important part.

Edgar Selwyn has arrived at the Lasky studio, and within the next few days will make his first appearance before the camera in the filming of "The Arab." As a special added attraction for this number, Irvin S. Cobb, an intimate friend of Mr. Selwyn, has agreed to become a screen actor and will play the part of the tourist in this subject as a favor to the star.

Karger in Los Angeles

Max Karger, general manager of the B. A. Rolfe Photoplays, Inc., arrived in Los Angeles last week to spend a few weeks with B. A. Rolfe, who is here managing the production of the two companies making feature subjects for the Metro program.

Mr. Karger gave out the statement that William Faversham will arrive here about May 10, to play the star part in a film production of a well-known speaking stage play.

Orrin Johnson and Olive Wyndham will arrive within the next few days to appear in the Edward Rose war drama, "Fighting Bob." Other stage stars to play in Rolfe pictures in the near future are Robert Hughes and Lois Meredith, who will play in the American drama of capital and labor, "The Bridge," by Rupert Hughes.

Mr. Karger also stated that George Ade has just completed the scenario of his vaudeville drama, "Marse Covington," for the Rolfe company, and this will be filmed at an early date. In this Ed Connie is to be starred.

By the end of the week the two Rolfe producing companies will have completed the filming of "The High Road" and "Cora." For the latter a very sensational scene was made at Elysian Park, Los Angeles, when a perfectly good automobile, supposed to contain the star, Emily Stevens, dashed over a 150 foot cliff and was burned.

A one-reel comedy drama, "The Little Soldier Man," for Reliance brand, is being made at this studio. All the characters are taken by the children regularly employed by this company, including Bobby Fuehrer, Paul Willis and Mildred Harris.

Picture from Cabanne Scenario

Director William Christy Cabanne last week took up the filming of the third Mutual Master-Picture, "The Failure," from an original scenario by himself. This will be of four reels, and John Emerson has been selected as the star and will appear in the role of a newspaper reporter, who learns of the actions of a certain theatrical manager of the philander type and exposes him.

Chester B. Clapp, recently with the Biograph, has been added by Production Manager Frank E. Woods to the scenario staff of the Majestic and Reliance studios.

The Komic brand players last week produced "Home Again," a one-reel farce. To the regular company has been added Anna May Walthall, sister of Henry B. Walthall, until recently with the Balboa company.

The producing company of the Blazon Film Company has returned to their studios at Berkeley, after spending several weeks making snow pictures for a subject called the "Death Lock."

For this subject more than 16,000 feet of negative has been made, which includes all the northern and river scenes and about half the interiors.

For the epilogue the company will spend several weeks on the California desert. Kathleen Emerson, who appears in "Rule G," made by this company, is playing the lead in this subject, and will next be featured in a film version of the Rufus Steele story, "The Fencing Girl."

A company of Keystone players, headed by Mabel Normand, Roscoe Arbuckle, and in charge of Adam Kessel, Jr., spent a portion of the past week at San Francisco, making exteriors for an exposition comedy.

Margaret Gibson, for the past year or more with the Western Vitagraph companies at the Santa Monica studios, has signed with the New York Motion Picture Company, and will appear in Ince Mutual Master-Pictures and the Kay-Bee, Domino and Broncho brands.

New Hart Subject for Master-Picture

A new W. S. Hart subject of the New York Motion Picture Corporation, for the Mutual Master-Pictures program, "The Darkening Trail," was finished last week and is now on its way to New York. The story of this relates to the adventures of a cad who is killed by a miner, Yukon Ed, played by Mr. Hart.

The remaining scenes for "Rumpelstiltskin," the four-reel adaptation from a Grimm's fairy tale, were made last week by Director Raymond B. West, who had been waiting since early last fall for the proper natural lighting necessary to secure effects depicting the miller's daughter and the prince being whisked away to happiness on the magic carpet furnished by the Good Fairy.

Members of the company producing "The Reward," filmed under the direction of Reginald Barker, at Inceville, had the feast of their lives last week, as many of the scenes needed represent the interior of a New York City cafe. Bessie Barriscale is being featured in this, which will consist of four reels.

The plot contains the simple story of a chorus girl who attempted to remain away from the gayety of the "Great White Way." The cabaret scene for this is referred to by the technical force of the studio as the most expensive ever made at Inceville.

Santa Ynez, the name of the canyon west of Santa Monica, in which the New York Motion Picture Corporation studios are at present located, is to become famous, for the name is to be used for a Western photoplay, "Bad Buck, of Santa Ynez," which will be of two reels and feature W. S. Hart, who is producing the subject.

Director Charles Swickard is selecting a cast and arranging scene plans for the four-reel subject, "The Beckoning Fame," which is to be the vehicle for the initial appearance of Henry Woodruff in Mutual Master-Pictures from the studios of the New York Motion Picture Corporation. Production will probably be taken up the first of the coming week.

Lucas Films Lynde Story on Desert

Director Wilfred Lucas and company of Fiction Picture players are spending several days of this week on the Nevada deserts, making the last scenes for the five-reel subject, "The Taming of Red Butte Western," an adaptation from the novel of Francis Lynde, featuring A. E. Anson.

The second company will be added to the producing staff of the Fiction Pictures the first of the coming week, when the new studio of the company will be so far completed as to permit work there. The second company will be under the direction of Alphabet (O. A. C.) Lund, formerly of the World Film producing companies.

This company will be headed by Frank Mills and Winifred Kingston, who will play the lead parts in an adaptation of Harry Leon Wilson's novel, "The Spenders," which will be made in five reels.

With the arrival of the entire producing staff, Director General Wilfred Lucas will take up the filming of "The Conquest of Canaan," from the story of the same name, by Booth Tarkington. This, like the other productions of this company, will consist of five reels.

Bess Meredith, who has been ill in New York City, where she underwent two operations for appendicitis, is expected to arrive in Los Angeles the latter part of this week to take up her work as scenario editor of the Fiction Pictures organization.

E. D. Horkheimer is home from a very successful trip to New York City, where he spent several weeks looking after the interests of the Balboa Features, and disposed of a very large number of subjects to the Alliance Corporation, Pathé Exchanges, Inc., and other well-known releasing companies.

The Balboa studio is in its usual state of activity. The "Who Pays?" series company, with Ruth Roland and Henry King as leads, is now finishing the sixth of the series of twelve three-reel subjects, entitled "Today and Tomorrow," and Will M. Ritchey, head of the scenario department, has two additional subjects ready for the producers.

The hearing of the suit of H. M. Horkheimer, president of the Balboa Amusement Producing Company, at Long Branch, to enjoin Henry B. Walthall from working for other producing companies and to induce him to fulfill an alleged contract, has been postponed, upon petition of the attorneys for the defendant.

The Luna comedy being filmed this week by the Albuquerque company, under the direction of G. P. Hamilton, is entitled "How Allopath Conquered Boneopath," and is a travesty on a correspondent school for teaching cure-all for the human family.

Dwight Whiting, of the Rolin Film Company, is expected home from a business trip to the East the latter part of this week.

Announcement has been made by the Oliver Morosco Photoplay Company of the purchase of the motion picture rights for "Barbara Fritchie." This will be filmed at an early date, with Marjorie Rambeau in the name part, under the direction of Oscar Apfel.

Olga Petrova Signs with Popular Plays and Players

Noted Actress on Speaking Stage Contracts to Appear in Sixteen Subjects and Will Be Associated with the Company for Two Years

OLGA PETROVA, now starring in her most recent dramatic success, "Panthea," under the management of the Shuberts, signed contracts with the Popular Plays and Players Company, last week, giving that concern exclusive services for a period of two years and calling for her appearance in sixteen motion picture productions during that time.

The first of the sixteen will be "The Heart of a Painted Woman," which will be released through the Metro Pictures Corporation on April 19.

Madame Petrova made her first appearance in pictures in the Popular Plays and Players production of "The Tigress," and efforts were made shortly after this picture was released to prevail upon Petrova to enter the field permanently.

The noted actress then declined, saying she considered her work before the camera merely a diversion. After seeing "The Tigress," and more recently "The Heart of a Painted Woman," Madame Petrova seriously considered the offer of the Popular Plays and Players, with the result that the two year contract was entered into last Friday.

Madame Petrova, who made her first appearance in America at the famous Folies Bergere, has, perhaps, attracted more attention than any foreign artist yet to come to America, excepting Bernhardt and Rejane. When the Folies Bergere closed its doors, Madame Petrova entered vaudeville and received a salary of one thousand dollars a week. Winthrop Ames and Lee Shubert visited the Palace Theatre one evening during Madame Petrova's engagement there, immediately went back stage, and after a ten minute conversation, agreed that she was the ideal actress for the leading role in "Panthea," which had been delayed in production owing to the inability of the managers to find the proper artist.

When "Panthea" opened, Madame Petrova was merely featured, but after a week at the Booth theatre, the billing was changed, at great expense, and Petrova became a star.

A series of highly interesting dramatic vehicles will be supplied Madame Petrova, giving her ample opportunity to display her emotional powers.

The Popular Plays and Players will stage the Petrova pictures at the studio, Fort Lee, New Jersey

BROADWAY STAR OFFICES NOW AT 1600 BROADWAY

The Broadway Star Feature Company has opened offices at 1600 Broadway, New York City. All the Broadway Star Features are produced by the Vitagraph Company of America.

Those of four or more parts are released direct to the exhibitors through the Broadway Star Feature Company, where at their new offices, they will be distributed to the several branches throughout the country.

The General Film Company will continue to release, as formerly, all the productions for the regular service.

EIGHT BRONCHO BUSTERS IN HARTE FILM

Eight champion broncho busters, rope-throwers and rifle and pistol shots have formed part of the colony of actors and actresses at Boulder Creek, where the California Motion Picture Corporation for the last month has been filming the exterior scenes of the new Bret Harte photoplay, "The Lily of Poverty Flat," in which



BEATRIZ MICHELENA IN "THE LILY OF POVERTY FLAT"

Beatriz Michelena is starred, and which will be released by the World Film Corporation.

This group of eight cowpunchers, according to the claim of their leader, are the equal, if not superior, of any other eight cowboys in the United States. Johnnie Judd is the nine-time rope champion of the world; Johnnie Dobbins is a champion broncho-buster and "bull-dogger"; "Texas" George Briggs is the champion rifle and revolver shot of the world; "Curly" Fletcher, in addition to being a champion bull rider, is one of the few cowboy poets in the West; Heine Snow, "Mickey," Jack and Tom Melrick are all expert broncho riders and skilled hands with the lasso.

TERWILLIGER RETURNS TO PHILADELPHIA

George W. Terwilliger, the Lubin writer and director, who has been in Florida since the first of the year with a specially selected company of Lubin players, has returned to the main studio in Philadelphia. The company included Ormi Hawley, Earl Metcalfe, Kempton Greene, Herbert Fortier, Mrs. Fortier, P. Thad Volkman, Mae DeMetz, Hazel Hubbard, William Cooper and Torliev Corneliussen.

Terwilliger produced a number of plays written by himself, including "The Telegrapher's Peril," a two-reel melodrama; "The Last Rebel," a two-reel civil war drama, minus battle scenes; "The Man of God," a two-reel drama of the castaway type; "Destiny's Skein," a three-reel drama, and "The Insurrection,"

In addition to these plays, Terwilliger completed Emmett Campbell Hall's play, "Such Things Really Happen," an expose of fake scenario writing schools.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

PORTLAND, ME., WANTS PICTURE THEATRES REGULATED

The committee on ordinances of the Portland, Me., city council is considering a petition for an ordinance regulating motion picture theatres. The measure will compel managers to provide seats for all persons in the audience, and prohibit the use of the second floor of any building as a theatre where there is a garage underneath or where gasoline or explosives are stored. The petition also asks that aisles and passageways be kept clear of people during performances.

But one person represented the proponents of the measure at a hearing called for the purpose by the committee. Managers Reeves of the Strand theatre and Blumenberg of the Portland theatre were present with an attorney and an attorney represented Manager Greeley of Greeley's theatre.

Statements made by the attorneys before the committee show that Portland, Me., managers have taken all precautions necessary for the comfort and safety of their patrons. Officers are stationed in the auditoriums and the aisles and passageways are amply wide to facilitate emptying the theatre quickly in case of an emergency.

The Strand theatre is located above a garage, but it was pointed out that the only gasoline stored there is in the latest type underground tanks and the danger is remote from that source.

VAUDEVILLE AND PICTURES NOT TO MINISTERS' LIKING

In a report, recently issued, the Ministerial Union of Omaha, Neb., attacks the custom of motion picture exhibitors adding vaudeville acts to their shows. The report names several theatres in the lower part of the business district and recommends that the city commissioners take steps to stop such vaudeville entertainments.

"If they put such shows on in legitimate theatres, they would close the show house," said one of the ministers, speaking of the report. "A motion picture theatre manager, charging five cents admission, cannot afford to put on a vaudeville entertainment worthy of the public's patronage. This will be included in our further work to close such places."

The commissioners have received the report, but are withholding their action until they can give it more careful consideration.

To Test Sunday Opening in Warren, Ohio

Is Warren, O., to have blue laws? That is the question stirring residents of that city, following the arrest of the managers of the four local picture houses for running shows on Sundays. According to Prosecutor Archer L. Phelps the arrests were made because the managers and their employees performed "common labor on Sunday." Local legal lights say that the arrests will establish a precedent, and picture theatre managers of Ohio have their eyes focused on that city.

Last Sunday the theatre managers kept their houses open, allowing persons to enter free of charge, in an effort to make a test case of the State law. At Niles the picture houses are open on Sunday and have not been molested. Houses in Cleveland, Cincinnati and other big cities give Sunday shows, and there has been no attempt to enforce the Sunday closing laws in any of these cities.

The State law reads thus:

"Sabbath Desecration, Chapter 12, Section 13,044, of the Ohio General Code—Whoever, being over fourteen years of age, engages in common labor or opens or causes to be open a building or place for transaction of business, or requires a person in his employ or under his control to engage in common labor on Sunday, on complaint made within ten days thereafter, shall be fined $25, and for each subsequent offense, shall be fined not less than $50, nor more than $100, and imprisonment not less than five days nor more than thirty days."

Those arrested included Manager W. W. Dunnayant, Dreamland theatre; R. L. Hawkins, Crescent theatre; James A. Reeves, Duchess theatre, and John J. Murray, Opera House. Employees who were taken in charge by the minions of the law included Mrs. John J. Murray, Mrs. Hattie Wheeler, Mrs. Inez Coe, Frank Andrews, John Shore, Nick Mascio, Charles Gaither, Charles Wannamaker and Robert Wieder.

The four managers declare that they will close every business place and store in Warren on Sundays. Popular opinion here is that the operation of picture shows should be left to a vote of the citizens. A municipal election would be satisfactory to both sides in the controversy, and the managers say that they would be willing to abide by the vote of the majority, no matter which way it went.

Pictures Can Be Shown in Tents in St. Louis

The Supreme Court of Missouri handed down a decision on March 31, that the City of St. Louis can not prevent motion picture shows from being operated in tents.

The controversy over the tent shows began in 1907, when James Smith, who was then building commissioner, notified all owners of tent shows that it was a violation of the law to conduct such shows in any building but one of the first class. The question was taken up by the city counselor, who decided that a tent was not a building.

Many efforts were made to amend the ordinances so as to specify that picture shows could not be conducted in tents, but the bills were defeated. Then the license commissioner refused to issue a license and a mandamus suit was filed against him, which was decided in favor of the city.

Under this ruling, in July, 1913, Mayor Kiel summoned all persons having a license to operate a picture show in a tent to show cause why the license should not be revoked. Attorney Taylor R. Young and Edward W. Foristel, representing the exhibitors, reached an agreement with the mayor that the order should not be carried out until the matter was passed upon by he courts.

A test case was made. Michael Nash was tried and acquitted on being arrested for operating a tent show, in the Court of Criminal Correction, and the city appealed to the Supreme Court.

Judge John C. Brown, who made the decision, holds that a tent does not come within the building restrictions within the "fire limits" of the city, at least not under the ordinance on which the city proceeded against Nash. City Counselor Baird and Assistant Young represented the city, and they will file a motion for a rehearing.

"THEIR ONLY SON" CORRECT NAME FOR KRITERION FILM

In the Kriterion advertisement which appeared in last week's issue, the picture listed under the Trump brand as "The Only Son" should have read: "Their Only Son." This was a typographical error.

INTERESTING FLASHES FROM A FEW OF THE LUBIN COMPANY'S LATEST PHOTOPLAYS NOW READY FOR RELEASE.



RATED AT $10,000,000 (3 Reels—April 15)



"ROAD O' STRIFE NO. 2" (April 12)



"THE COLLEGE WIDOW" (6 Reels)

MISS MINTER'S PERSONALITY MAKES FROHMAN PICTURE.

One of the reasons for the success of the recent Gustave Frohman picture, "The Fairy and the Waif," which was released on the World Film program, was



MARY MILES MINTER

the presence of Mary Miles Minter in the featured role.

The little star is again to appear on the same program in the Charles K. Harris feature, "Always in the Way," being produced by the Dyreda Art Film Corporation for World Film.

In this picture she has a part that differs greatly from that allotted her in her first screen appearance, but her cleverness and undestanding assure her another success. The producing company has just returned from the Bahama Islands where "Always in the Way" was being filmed.

RUBINSTEIN NOT EDITOR OF "FILM FANCIES"

Inadvertently Leon J. Rubinstein was mentioned in an article in MOTION PICTURE NEWS of March 27 as editor of the old "Film Fancies."

Mr. Rubinstein was editor of the "Film Index" and later of "Film Reports." Hector Streychmans was the editor of "Film Fancies," which was one of the leading motion picture publications of its day.

Fox Director "Discovers" Star in Photo Show Case

Brenon Sees Beautiful Face in Broadway Photographs and Decides that the Original Is Just Suited to Fit Particular Type for Emotional Play

ONE of the most winsome and dainty actresses recently seen upon the screen is Jean Southern, a discovery of Herbert Brenon, the director of some of the big William Fox successes. Miss Southern appears in "The Hunchback," which Mr. Brenon is now making in Montreal under the direct supervision of William Fox. There is a rather interesting story connected with the way in which Miss Southern was "discovered."

At the corner of Forty-sixth street and Broadway, not far from the home office of the Fox Film Corporation, is a photographer's showcase, in which are displayed many types of feminine beauty.

Mr. Brenon had spent more than two weeks interviewing scores of actresses whom he thought might be suited for the particular part he finally engaged Miss Southern to play. In passing the photographic display he happened to notice Miss Southern's picture. It was the very type that he required.

But inquiries at the photographer's studio failed to reveal Miss Southern's identity. However, the director was determined, and several William Fox "scouts" were assigned to try and discover the identity of the original of the photograph. All their efforts, however, resulted in failure.

One night, in company with Mr. Fox, he visited the William Fox Riverside theatre, Ninety-sixth street and Broadway, New York City. The vaudeville portion of the bill was in full swing.

The feature act was billed as "Jean Southern." The instant she came upon the stage, in front of the "drop," Mr. Brenon



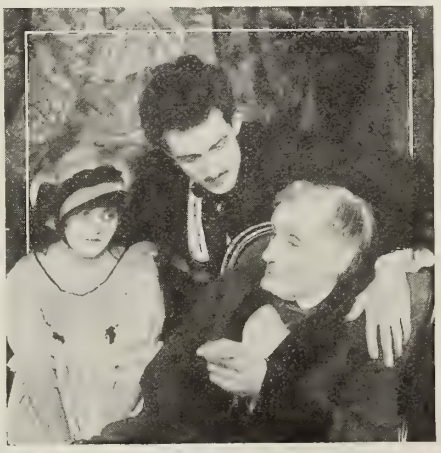
JEAN SOUTHERN

exclaimed, "There's the girl I've been looking for for three weeks."

Mr. Brenon predicts that she is destined to become one of the popular photoplay actresses of the country. Besides her good looks and dainty personality she has a decided gift for emotional work, and Mr. Brenon will cultivate her ability in characterizations of this type.

Gertrude Berkeley, the well-known actress who appeared in support of Nazimova in the latter's war-time vaudeville sketch, "War Brides," has also been engaged to appear in "The Hunchback."

Miss Berkeley has appeared in support of practically every noted star in the country, and has also been at the head of her own companies at various times during her career.



THOMAS JEFFERSON IN "THE FENCING MASTER" (Majestic, April 11)

CAPITAL EXHIBITORS DISCUSS TRADE EVILS

Big Meeting of the Newly Organized League of District of Columbia in Crandall's Theatre—Moorehead Protests Against Charge Made for Posters by Exchanges in Washington—Prices Asked for Unmounted Paper Considered Exorbitant—Exchanges Complain of Advertising Matter Carelessly Handled

Special to Motion Picture News

Washington, D. C., April 7.

FROM the interest evidenced at the second meeting of the newly reorganized Exhibitors' League of the District of Columbia, held at Crandall's theatre, it is believed that a great deal will be accomplished within the next few months towards placing the motion-picture industry in the National capital on the plane on which it rightfully belongs. The reorganization of this local was completed when the following officers were elected:

President, Harry M. Crandall; first vice-president, Joseph P. Morgan; second vice-president, Thomas Eastwood; secretary, H. P. Moorehead; treasurer, Robert H. Campbell, Jr.; sergeant-at-arms, C. J. Bedell; and William P. Herbst, Maurice Davis, A. F. Fox, Jr., Mrs. Cora Brame, and Fulton Brylawski members of the board of directors.

Considerable time was spent in a discussion of present day conditions in the motion picture business, and Mr. Moorehead urged that the exhibitors get together on the subject of prices. He said that a number of exhibitors on the outskirts of the city were in favor of making a ten-cent admission universal in the residential sections, it having been rumored that Crandall's theatre and Moore's Garden theatre would willingly raise their prices to fifteen cents if the others favoring a ten-cent admission would take the initiative. He declared for better prices and a higher standard for the houses and the pictures.

Mr. Moorehead also protested against the action of certain of the local exchanges in charging for posters. He said that films could not be very well used without advertising paper, and this being the case, it was up to the exchanges to so furnish the exhibitors.

Careless Handling of Paper

He also spoke of the deplorable condition of some of the paper sent to the theatres, referring particularly to those using late service. "The man who uses thirty-day-run pictures wants the same quality of paper that is given to the man using first-run pictures," he declared, "and if we must pay for paper, I do not agree that we should; the price should be along a sliding scale."

Mr. Tracy told of having been forced to pay eight cents for unmounted paper, and had been put to an expense of $40 in having boards put up at the Savoy theatre, in order to take care of it.

Ninety per cent. of the exhibitors cannot take care of unmounted paper and the price asked in any event is exorbitant. The cost of the paper necessary in advertising a feature runs up into dollars and makes the price of the feature far too high.

Mr. Eastwood urged that some action be taken along this line and that the exchanges be made to feel that they are working an injustice on the exhibitors, who are facing enough by reason of competition.

Dr. Herbst arraigned the exhibitors for the carelessness displayed in many cases in the handling of the paper supplies by the exchanges, stating that when this subject was first called to his attention he took it up with the exchangemen, who told him that if everyone would handle the paper as it should be handled, sending it back in the proper condition, in all probability there would be no need for taxing the exhibitors for its use.

He said that very often in the case of express shipments the reel box would be returned wrapped up in what was previously a new six-sheet.

"We have to be as fair with the exchanges as with ourselves," he said. "We do not always stop to think that there are others after us who must use these same posters. They cost money, and I believe if every exhibitor will agree to return them to the exchanges in first class condition, or accept a charge when they damage them, that we will again get our posters free of charge.

"The exhibitors throughout the country must be more reasonable and treat the posters as if they were their own property, not to do so is unfair to the exchanges. There are two sides of this question and we must be honest in the matter."

President Crandall was requested to get into communication with other league cities to find out how the paper question is being handled. Following the receipt of this information a plan will be agreed upon and the matter presented to the exchange managers for the necessary action.

Evils of Bicycling

The taking out of the service of feature films for exhibition at otherwise legitimate theatres, and the practice of at least one film man in endeavoring to "bicycle" a feature between a motion picture and a stock theatre, was disapproved of by the members.

While awaiting the preparation of the ballots, the Northeast exhibitors, a half dozen or more in number, gathered together for a discussion of conditions exsiting in their neighborhood, this showing that the reorganization has already done some good.

The following were among those present who took an active part in the meeting: W. H. Shippam, Thomas Eastwood, Harry P. Moorehead, Harry M. Crandall, Joseph P. Morgan, W. S. Wickham, James Wickham, W. A. Marceron, Mrs. Cora C. Brame, Sadie P. Cohen, H. P. Tracy, William P. Herbst, J. Young, Robert H. Campbell, Jr., Fulton Brylawski, Mr. Bedell, Norman Luchs, Max Byron, David Byron, Jacob Byron, Samuel Greenberg, Maurice Davis, A. F. Fox, Jr., and Mr. Schultz.

E. A. Dyer.

Reliance Plans Patrons' Popularity Contest

Exhibitors Showing "Runaway June" Will Receive Liberal Aid Through Advertising by the Company in Women's Magazines of General Circulation

AFTER encountering perils of the deep, the "Runaway June" Company, headed by Norma Phillips and J. W. Johnston, is back in New York, hard at work again for the Reliance. The trip up from Bermuda on the Bermudian was a stormy one.

The storm followed Director Oscar Eagle's band of players almost from start to finish of the forty-eight hour voyage. At times the seas were so high that water was flung over the tops of the smokestacks. There were three hundred passengers aboard.

Having recovered a trifle from the effects of the voyage, the company is now at work at the Yonkers studio on the fifteenth episode of the Reliance serial.

While the company was absent in Bermuda preparations were being completed in New York for the great "Runaway June" contest. Advertising material and aids to the exhibitor were sent from New York, over the country. This week finds the contest well under way in many of the leading photoplay theatres in the country and the idea is taking well with the public.

The national campaign of advertising in the leading women's magazines has found response in the imaginations of the women of the country. Letters by the hundreds are being received at the Reliance offices, 71 West Twenty-third street, New York, in which the writers ask individually for information.

Exhibitors, too, are writing letters to the Reliance. They feel that the contest will be a big business builder, and that it is on safe ground. If the voting was only to determine the most beautiful woman in the theatre, they feel that jealousies would result, but since the contest is a test of real popularity they think that this element of strife will be eliminated.

A Philadelphia exhibitor is so enthusiastic over the contest that he has determined to give prizes of his own. To the leaders in each he will give a prize, and to the young woman who has the largest vote in all of his theatres he plans to give a bigger prize. He has asked the Reliance for permission to pay out of his own pocket the expenses to California of this winner, and to have her travel to the Pacific-Panama Exposition and the San Diego Exposition on the Reliance special train.

MACE GETS FIGHT FILMS

Word comes from Fred Mace in Havana that he has secured successful pictures of the Willard-Johnson prize fight. Mr. Mace took the pictures for H. H. Frazee and Lawrence Weber.

CHAPLIN TAKES PORTLAND, ORE., BY STORM

Charlie Chaplin has taken Portland, Ore., by storm. Manager Winstock, of the National theatre, holds an exclusive first choice contract with the General Film Company, of this city, so all first-run Chaplin pictures are presented at the National theatre.

Each picture is retained at least a week, although the rest of the program is changed four times a week. But the oftener they see Chaplin the better they seem to like his work; in fact, most of the patrons laugh much harder on a second or third visit than on their first viewing of the film. The smaller houses are copying the National to some extent, it would seem, and are featuring Chaplin not only in the new Essanay films but have resurrected every Keystone possible, no matter how aged, and run same.

FORTRESS MUNROE SHOWN IN VITAGRAPH FILM

One of the pleasurable assignments that occasionally falls to the lot of motion picture workers resulted in Captain Harry Lambart, Vitagraph director, Betty Gray and Frank Currier, Vitagaph players, and the cameraman, taking passage on one of the ships that ply between New York and Norfolk, Va., so that two scenes in "The Mystery of Mary" might be filmed, of a moving vessel with Fortress Monroe in the background. "The Mystery of Mary" will, when completed, be a Broadway Star feature in three parts.

CUMMINGS MADE SPECIAL POLICEMAN

Irving Cummings, leading man of "The Diamond from the Sky," the $20,000 prize photoplay now in the making at the "Flying A" studios at Santa Barbara, Calif., has been made a special policeman in his adopted home town.



IRVING CUMMINGS

Mr. Cummings and his racing car have caused the local police an endless amount of worry. In fact, Mr. Cummings and the police were together so much that it saved everyone's time to make Irving a member of the force.



FLORENCE TEMPEST, THE VAUDEVILLE FAVORITE, NOW ENROLLED AMONG THE WORLD COMEDY STARS, PRODUCING COMEDIES FOR WORLD FILM CORPORATION.

"THE PLUNDERER" LOCALE COMPELS HORSEMANSHIP

Since he assumed the directorship of William Farnum in "The Plunderer," a picturization of Roy Norton's romantic novel of the same name made for William Fox, Edgar Lewis has become almost as accomplished a horseman as Buffalo Bill himself. But this end was not attained without the cost of many blisters.

The immense distances which had to be covered in the mountainous regions of Dahlonega, Ga., where the most striking scenes of this mining romance were made, rendered it necessary for the director, and in fact for every member of the company, to adopt horsemanship in order to reach the locations.

"SPENDTHRIFT" FOR EDISON RELEASE

Porter Emerson Brown's successful play, "The Spendthrift," is now being translated into photoplay form by the well known director, Walter Edwin, for some years with the Edison Company.

"The Spendthrift" is Mr. Edwin's initial production for George Kleine, and it is the fifth of the Kleine American features. Most of the leading actors have been recruited from the "Song of Songs," the popular drama that is now playing at the Eltinge Theatre in New York.

In the lead parts Miss Irene Fenwick and Mr. Cyril Keightley are playing with their accustomed ability.

President Pearce and M. E. Cory in New York City

Officers of National Association Visit Metropolis on League Matters—Mr. Cory, Vice-President, Chairman of Committee in Charge of All Arrangements

MARION S. PEARCE of Baltimore and M. E. Cory of San Francisco, national president and vice-president, respectively, of the Motion Picture Exhibitors' League, are in New York this week on business connected with the national convention and exposition which is to be held in San Francisco July 15 to 26.

Mr. Cory has been made chairman of the committee in charge of all arrangements. He will be assisted by a committee of San Francisco exhibitors. The other members of the general executive committee are: President Pearce, Secretary W. R. Wilson of Columbus, Ohio; Treasurer P. J. Jeup of Detroit and A. P. Tugwell of Los Angeles. Judge Tugwell will have charge of the arrangements for the entertainment of the visitors while in Los Angeles.

Mr. Cory has been successful in getting the Selig company to alter the schedule of its coast special to arrive in San Francisco on the morning of July 13. They will remain the entire time the convention is in session, including the grand ball with which the convention closes Friday night, July 16.

Headquarters of the convention committee will be established in the offices of the California Exhibitors League, Room 306, Mechanics Bank building, Market and Mason streets, San Francisco.

There will be a general information bureau maintained and hotel reservations and all other matters will be gladly attended to for anyone who will address the committee.

Full information will be published in this paper as the plans of the committee are completed.

Manufacturers of pictures and accessories and supplies are urged to take advantage of this opportunity of placing their business personally before large numbers of exhibitors who have never been able to attend any of the national conventions that have been held in the East. You will miss a golden opportunity if you are not at San Francisco with a big exhibit. If you have an exhibit at the Panama Pacific Exhibition, it is especially to your interest to help get the exhibitors to attend the convention. You can maintain simply an information booth, distributing invitations to visit your exhibition, and giving its location.

BLACKWELL IN "POST" PLAY

Carlyle Blackwell has returned to the coast from a trip east, and with his director is now making arrangements for the next production of the Favorite Players, "Mr. Grex of Monte Carlo," from the recent "Saturday Evening Post" serial, in which he will appear as Richard Lane.

The scenario for this is being prepared by Richard Willis, who is also in charge of the publicity department of the Favorite Players' studio organization.

SALISBURY ANIMAL FEATURES WONDERFUL WILD LIFE PICTURES

The most elaborate set of films depicting the natural history of North American animals and birds is easily that belonging to Edward A. Salisbury. There are in all over 200,000 feet of this film, entirely devoted to scenes of animal life taken with such care and accuracy as to constitute valuable additions to the scientific life histories of the subjects shown.

Four selected portions of this film will be shown at the Strand theatre as a part of the regular program for the four weeks beginning April 18. The parts to be shown at the Strand will be taken from eight remarkable reels of film which have already been shown privately in this city and which were reviewed in Motion Picture News some weeks ago.

All of these pictures will be released under the title "Salisbury Features," by a company of that name, to be organized shortly. Several prominent film men are identified with the concern, but for the present prefer to remain anonymous. Various educational institutions have already placed orders for copies of portions of the film. The Biological Survey at Washington is most enthusiastic about them, because they bring home the value of conservation of wild life, and the work that is being done in that direction far more forcibly than any printed reports can do.

Mr. Salisbury is a determined foe of the market-hunter and "game hog" and parts of the films show the deadly work of these undesirable citizens among the wild geese, and with other game. Ruthless slaughter is still carried on in many localities. In California the showing of the hunting scenes carried the election for the candidates opposed to market hunting in every district where they were shown.

The terms "scientific" and "educational" have so often been synonymous with dull and uninteresting pictures in the minds of exhibitors that the Salisbury films should be a most pleasant surprise. They are of a sort which will appeal to all but the most ignorant and unappreciative audiences.

More definite information as to the plans of the new company.



WILL PHILLBRICK (Dra-ko)

HATCH JOINS FOX STARS TO APPEAR IN "PLUNDERER"

William Riley Hatch is the latest addition to the long list of William Fox star players. Mr. Hatch, who is one of the best-known character actors on the American stage, plays the important part of "Bully" Presby in the William Fox production of "The Plunderer," an adaption from Roy Norton's famous novel.

Mr. Hatch is a distinct acquisition to the silent stage. Every theatregoer in the land will recall his splendid work in "Paid in Full," in which he took the part of the sardonic old skipper, Captain Williams. Mr. Hatch is probably as versatile a thespian as could be found.

He has been in turn an artist, a church singer, a concert singer, a musical comedy comedian, and an actor of heavy character parts. He has played all the character leads with William Gillette, Lewis Waller, W. J. Florence, Augustan Daly, and E. J. Henley. His work as Captain Hatch, in "The Bird of Paradise" is also memorable.

INTERSTATE WILL RELEASE THROUGH PLAYHOUSE

Kenneth MacDougall, vice-president and general manager of the Interstate Feature Film Company, with headquarters in Middletown, Conn., was in New York a few days ago, and signed a contract with the Picture Playhouse Film Company, Inc., of 71 West 23rd street, to release the productions being made by his company through them. The first picture is a four reeler entitled "Bulldogs of the Trail."

Sydney Shields, leading lady in the first release, spent all of last season at Providence, R. I., as leading lady with the Albee stock company. The Interstate people plan to make two features a month.

"GARDEN OF ALLAH" RIGHTS GO TO SELIG

The Selig Polyscope Company has obtained the motion picture rights to "The Garden of Allah," the spectacular play made by Mary Anderson and Robert Hichens from Mr. Hichens' novel.

The royalties paid by Mr. Selig are said to be the highest ever paid for a motion picture play. William N. Selig plans a production befitting the spectacular nature of the locale, and it is planned to make it the peer of any film drama ever made.

BEATRIZ MICHELENA IN "A PHYLLIS OF THE SIERRAS"

The newest California Motion Picture Corporation release in which Beatriz Michelena will be seen is "A Phyllis of the Sierras." This production will be released through the World Film Corporation on May 31 and will be the fourth of that noted Western organization's features to be released through the World Film Corporation.



ESTELLE MARDO (Vitagraph)

PENNSYLVANIA EXHIBITORS SELECT CONVENTION HALL

Special to Motion Picture News

Reading, Pa., April 7.

Rajah Temple has been engaged as the place for holding the next convention of the Motion Picture Exhibitors' League of Pennsylvania, which was organized in the convention in Harrisburg last month and which has applied for a charter in the national league.

The convention is to be held here June 7, 8 and 9, and delegates will be on hand from the nine locals created in the Harrisburg convention. The work of enrolling members for these locals is being pressed vigorously, and there is every reason to believe that when the June convention opens here the new state league, the foundations for which were so harmoniously laid in the Harrisburg gathering, will be on a very strong working basis.

COSMOS SIGNS HELEN WARE

Arthur H. Jacobs, president of the Cosmos Feature Film Corporation, has signed Helen Ware to appear in one or more feature pictures. Miss Ware's remarkable work in "The Third Degree," "Within the Law" and "The Price" will leave no doubt in the mind of any theatregoer to Miss Ware's right of being styled one of America's foremost emotional actresses. The play in which Miss Ware will make her first screen appearance will be announced soon.

WILD ANIMALS IN SELIG "EXPERIMENT"

Thomas Santschi and Bessie Eyton never undertook more sympathetic character delineations than in the Selig two-reel play, "The Great Experiment," released in April. A number of wild animals from the Selig Jungle Zoo also add realism to the plot.

Dallas Welford, English Comedian, Joins Edison

Actor Starred in England for a Number of Seasons—He Has Played with Edna May in This Country, and Was With Frohman

EDISON has augmented its string of comedians by securing, for his first appearance in motion pictures, the services of the noted English comedian, Dallas Welford.



DALLAS WELFORD

Mr. Welford has been starred both in this country and in England. This new convert to motion pictures hails, originally, from Scotland, his family being well known in theatrical history and his father owning a theatre in Aberdeen, his birth place.

He played child parts innumerable and then for seventeen years appeared in many of the famous old dramas and melodramas popular in that period. Although he had earned his name in serious roles, nature had made him a natural comedian and when Charles Hawtrey was attracted by his work Mr. Welford naturally followed the course of nature and appeared in principal parts for three years with his distinguished associate.

Kitty Loftus—not "Cissy" by the way—sought his aid to make her musical comedies funnier, though she stands for the highest in English musical comedy. With Edna May, Mr. Welford made "Colonel Marchant" famous on two continents. He was later starred in the farce "Brown of Brighton." Mr. Welford made such a success in "Mr. Hopkinson" in England that he was brought to this country and in that title role enjoyed a phenomenal success here for three years in that play.

He then joined the forces of Charles Frohman and has appeared in hefty fun roles in "Twenty Days in the Shade," "Madame Sherry," and others. A. H. Woods guided his destinies for five seasons in "The Girl from Rectors." His swan song appearance on the stage was in "Adele" in which he played here, going to London with the production and later returning with that company.

The Shuberts then made him an attractive offer to stick to his early love, but Edison won him over to motion pictures.

Fritzi Brunette Is Valued Kriterion Star

Robert Daly, Santa Barbara Director, Instrumental in Obtaining Her for the Program—Edward Alexander Is Playing Opposite Her

FRITZI BRUNETTE, who has been attracting much attention in a few of the leading brands of the Universal films for the past few years, where her promotion has been very rapid, has been secured by the Santa Barbara Film Company, of Santa Barbara, Cal., to play leading roles in their brands. These will be released by the Mica Film Corporation on the Kriterion Program.

Robert Daly, who was formerly director with the Universal, and is now directing for the Santa Barbara, was instrumental in securing the services of Miss Brunette to work for his company under his direction. Big things are predicted of Miss Brunette and Mr. Alexander, who will play leads opposite under the direction of Mr. Daly.

Miss Brunette is sincere and convincing in any role she portrays. Her black hair, deep hazel eyes and a clear olive complexion combine a type of rare beauty. She is generally acknowledged to be one of the youngest and most beautiful leading women in the motion picture field.

A little incident which lends a touch of human interest in the life of Miss Brunette happened in Santa Barbara several days ago. She was approached by a little girl who told her that people said she looked like Miss Brunette, and that she wanted to know all about the films and how she could become a star. Miss Brunette was touched by the tot's sympathetic style, and took her along to the studio where she was shown the "inside workings" of a real factory.

Miss Brunette seems to take as much interest in the little one as she does in her own career. Through her pretty face and pleasant manner the little girl has become the pet of the whole company at the studio.

PICTURE PLAYHOUSE TAKES TERRISS FILMS

Contracts have been signed within the past few days between the Terriss Feature Film Co. and the Picture Playhouse Film Company, Inc., 71 West 23rd street, New York, whereby the former company engages to make all of its releases for the United States and Canada through the latter.

AUGUST IN "WHEN IT STRIKES HOME"

Edwin August is at present working in the Charles K. Harris feature, "When It Strikes Home," which will be released May 10 on the World Film schedule.

Mr. Augsut is well known because of his associations with many of the best known manufacturers, and will have a very prominent part in this forthcoming Charles K. Harris feature.

In addition to Mr. August there will be seen Grace Washburn, the noted beauty who has just returned from London, where she has been appearing in the revue, "Come Over Here," and William Bailey.

BLACKTON PURCHASES BOX FOR ALLIED ARTS BALL

Commodore and Mrs. J. Stuart Blackton of the Vitagraph company, purchased a box for the ball of the allied arts to be given at the Astor Theatre, Thursday evening, April 8, for the Actors Fund of America. They entertained as their guests: Anita Stewart, Edith Storey, Lillian Walker, Norma Talmadge, Mrs. Sidney Drew, Dorothy Kelly, Flora Finch, Kate Price, Julia Swayne Gordon and Mary Maurice, all members of the Vitagraph Company of America.

J. W. JOHNSTON, WHO PLAYS LEAD IN "JUNE"

J. W. Johnston, who appears as Ned, the deserted husband in the Reliance serial "Runaway June," is making a name for himself in this part. His role is one which draws quite heavily on the sympathies, so



J. W. JOHNSON

Mr. Johnston has easily endeared himself to the many followers of the picture, and all will be pleased when at last he is reunited with his runaway bride, and allows a smile to creep over his face.

VITAGRAPH, LUBIN, SELIG, AND ESSANAY $500,000 FEATURE BOOKING COMBINE

New Concern Will Book Direct to Exhibitors Through New Exchanges Established, Especially to Handle Important Multiple Pictures—Step Marks a New and Significant Phase in the Progress of the Industry—Albert E. Smith as President, Siegmund Lubin, Vice-President, William N. Selig, Treasurer, and George K. Spoor, Secretary, Direct the Destinies of the New Combination

THE Vitagraph-Lubin-Selig-Essanay Motion Picture Company was incorporated at Albany, N. Y., on April 5, and papers were filed in New York City on the day following.

The capitalization of the company is $500,000. Offices are at 1600 Broadway, New York City. The officers are Albert E. Smith, president; Siegmund Lubin, vice-president; William N. Selig, treasurer; George K. Spoor, secretary.

Thus is marked the definite formation of the reported union of these four companies, under the above corporate name, to market their more pretentious features direct to the exhibitor.

Only Special Features Marketed

Branch offices now in formation will be open for business within a week at Chicago, Kansas City, San Francisco, Atlanta, Dallas, Portland, Ore., Boston and Philadelphia. These will be entirely new offices; that is, no exchanges already established will be used.

The Vitagraph-Lubin-Selig-Essanay Motion Picture Company will, of course, only market special features. The regular program pictures of these four companies will, as in the past, continue to be released through the branches of the General Film Company.

Until September 1 one feature a week will be released; after that date at least two features a week. A complete feature program will be furnished the exhibitor; if necessary, features will be bought and added to the program.

Combined Resources Very Large

"You may say," said Albert E. Smith, president, to a representative of MOTION PICTURE NEWS, "that nothing has been spared and nothing will be spared to make this the best feature program in existence."

This combination, on a big feature basis, of four of the oldest, best-known and best-equipped producers in the world, is the most momentous happening in recent years in the film business."

All four companies have been for some time making special features, buying plays and engaging prominent stage stars. Some idea of the combined resources of the new company may be had from the admission of President Albert E. Smith, that his producing company, the Vitagraph, has a half million dollars' worth of productions upon its shelves now ready for immediate distribution. The Lubin, Selig and Essanay companies are similarly fortified, and together with Vitagraph have now in preparation many stage successes, with famous stars and many more under contract for appearance in early releases.

Distributing Machine Perfected

"Also," said President Smith, "we have been waiting for some time for the proper distributing channels. We now have such a distributing machine, our own, and direct to the exhibitor.

"We are fully satisfied. We shall, in every respect—in quality of feature and service—fill a long-felt want."

$1,000,000 Theatre to Be Erected in Cleveland

Palatial Playhouse Will Have Frontage of 65 Feet on Euclid Avenue—Emanuel Mandelbaum to Own and Operate House

Special to MOTION PICTURE NEWS

Cleveland, O., April 7.

WHAT is planned by the promoters to be a palatial motion picture house will be located in the heart of the shopping district, Euclid Avenue, above Ninth and next to the hotel Statler, Cleveland, Ohio. It is estimated that nearly $1,000,000 is involved in the transaction and erection of the building will be started this year. Cleveland capitalists, headed by Emanuel Mandelbaum, a pioneer in the Cleveland motion picture field, will own and operate the theatre.

The site secured for the playhouse has a frontage of 65 feet on Euclid avenue and depth of 319 feet, and will be covered with the theater building and a commercial structure costing over $500,000. Plans are being prepared, and it is the intention to build the theatre part first. It is expected that the house, which will seat 2,500 persons will be open before next January 1.

The location is known as the Stillman place and will be the name of the house. The fee to the property, owned by M. B. and H. H. Johnson, was leased about seven years ago under a 99 year lease, of which Mr. Mandelbaum has secured the unexpired portion. The theatre building, on the rear of the lot, will be reached through a broad vestibule and lobby opening on Euclid avenue.

Mr. Mandelbaum, who is a director of the company operating the Strand Theatre, Broadway and Forty-second street. New York City, says the Cleveland house will be built along the lines of the Gotham house.

Mr. Mandelbaum, since the earliest days of the film business, when he established the Lake Shore Film and Supply company, has worked for the uplift of the picture business. He was an officer of the Film Service Association, the first organization of picture men in this country, and was an organizer and director of the Mutual Film Corporation.

He is interested in many picture houses in Cleveland, and the Knickerbocker, East Eighty-third street and Euclid avenue, best exemplifies his ideas he left Cleveland to head the World Film Corporation, New York. Recently he disposed of his interests in the Mutual in this direction. About two years ago and returned to Cleveland.

NEW LICENSE REGULATIONS FOR OAKLAND, CAL.

The Motion Picture Exhibitors' League of Alameda County, California, has drawn up a set of new license regulations that takes into consideration the seating capacities of moving picture theatres and hopes to have this adopted.

The measure will not be presented to the Oakland City Council until after the pending election, when a number of changes in the personnel of that body will be made. The proposed regulations call for a graduated license tax based on seating capacity and modeled on the Federal regulations.

FOR CENSORSHIP IN TENNESSEE

The creation of a Tennessee board of motion picture censors is the purport of a bill introduced in the State legislature at Nashville. The proposed board is to be patterned after the national board of censors.

The bill provides that each reel shown in the state must first be inspected by the board, which is to be composed of two men and one woman. They are to receive $1,500 yearly each. Before any film can be exhibited it must be preceded on the screen by a piece of film reading: "Approved by the Tennessee Board of Censors." The bill take effect ninety days after its passage.

JOSEPHINE EARLE PLAYS JENNIE IN VITAGRAPH FILM

Josephine Earle, an actress of note on the legitimate stage, is now a member of the Vitagraph forces.

Miss Earle is remembered for her success in the part of Beauty in "Everywoman," the modern miracle play, produced by H. W. Savage, which had a long run in New York City and on tour throughout the country. Miss Earle's work in the role of Jennie, the girl gangster, in "The Return of Maurice Donnelly," is attracting favorable comment at the Vitagraph theatre, New York City.



ELIZABETH FORBES (Thanhouser)

California Attempts to Stop Animal Shows

Sensitive Lawmakers, Dripping with the "Milk of Human Kindness," Want Ban on Animal Acts in Films Because of Alleged Brutalities to "Beasties"

SENATOR HERBERT SLATER, of Santa Rosa, and Assemblyman Harry Encell, of Oakland, Cal., have simultaneously introduced bills in the California legislature to "stop the torturing of the lion's den and the brutalities of the tiger's cage."

These legislators have been encouraged in their action by a San Francisco newspaper, which under flaming headlines, announces "Ban Proposed on Tamed Beast Shows. Fatalities and Manglings That So Many Times Attend Such Practices Inspire Two Bills. Are Likely to Go Through."

It behooves every journal devoted to the interests of the motion picture, every exhibitor who likes to please his patrons with wild animal comedies and dramas, every manufacturer who longs for variety and true entertainment for the motion picture programs to immediately prepare to combat this latest piece of "inspired" legislation. The art of cinematography is the target for all unjust legislation that can be conjured up in this day and age.

This latest legislative action, if it is not buried in legislative committee, will mean a terrific blow to the motion picture industry. It would seem that while times are hard in this country, while capital is in a state of fear, that attempts of some unknown legislator, inspired by a sensational newspaper to cripple a great industrial enterprise, should be checked.

Millions of dollars have been invested by motion picture manufacturers in the Golden State. The Selig Polyscope Company alone has invested a million dollars in a beautiful zoological garden which is not only utilized to film wild animal pictures, but is open for the pleasure and profit of the public.

If this bill becomes a law, the State of California will suffer along with the motion picture companies. It will mean the closing down of large industrial enterprises; it will mean the loss of employment to thousands; it will mean that all the Golden State has obtained through motion pictures, will be lost and that other localities will profit thereby.

USE OF VAUDEVILLE MAKES THEATRE AMENABLE TO FIRE LAW

Judge Audenried in Court No. 4, Philadelphia, handed down a voluminous opinion in which he refused to grant an injunction to The Lubin Palace Company for the Palace Theatre, 1214-16-18 Market street.

The company asked for the injunction to restrain the enforcement against it of the building laws required in the fire protection of all playhouses. The Palace wished to be exempt from the theatre laws, but as it uses vaudeville in addition to motion pictures, the Judge ruled that it must comply with theatre laws regarding license, construction and protection of buildings.

The decision also declares the law of 1913 passed in the interests of moving picture, vaudeville houses to be exempt from theatre laws to be a nullity while moving picture houses pure and simple are not within the scope of this decision, any place "for public entertainments where stage scenery and apparatus are employed" comes within the prohibition of the statute.

THREE NEW MEMBERS CHOSEN ON OREGON CENSOR BOARD

Mrs. E. B. Colwell, for the last five or six years serving on the Portland, Ore., board of censors, has been appointed as secretary of that board with a salary of $100 per month. Mrs. Millie Trumbell, also a faithful worker on the board, has resigned on account of press of other duties, and a new appointment has been made to fill her place.

Sol Baum, manager of the Star Theatre, and Wm. T. Norton, manager of the National Film Company, have been added to the board. This makes seven members in all, and carries out the desired plan of having an exhibitor and exchange man on the board.

SNAKE OWNER LOSES SUIT AGAINST THANHOUSER

Michael Schlesser, of 29 East 133rd street, New York City, who asked $1,600 damages from the Thanhouser Film Corporation for the death of a python, brought his case before a jury in the Supreme Court Tuesday, March 30. The jury found for the defendant.

Schlesser testified that he was employed to provide animals and reptiles for use in the pictures. He said the studio was not kept warm enough for the snake, which caught cold and died. James Durkin, who was then connected with Thanhouser, testified that the plaintiff was responsible for the care of the snake, and the jury agreed with him.

FIGHT FILMS BARRED BY FEDERAL LAW

Although Jack Johnson may have received a big sum for his work at Havana, neither he nor the winner will reap profits from the exhibition of the moving pictures of the battle in this country, it is declared. The federal statute, which was passed shortly after the negro defeated Jeffries at Reno, prohibits the interstate shipment of such films.

W. D. McGuire, Jr., secretary of the National Board of Censorship, said that he did not think it would be possible to ship the films by boat from Havana to New York and exhibit them in this state. He was positive that the board, though it has no legal powers, could prevent them from being shown.

ARREST EMPLOYES IN OHIO TOWN

Four motion picture theatre owners of Warren, Ohio, and twenty-two of their employes were arrested on March 28, Sunday, when they attempted to open their places of business.

This was the beginning of a crusade started by the county prosecuting attorney, who says he will not permit Sunday operation of moving picture theatres.

MRS. ERSKINE, "THE EDISON MOTHER," HAS BAD FALL

Mrs. Wallace Erskine, the "Edison Mother," fell down the full length of the elevated stairway at Twenty-third street and Third avenue, New York, not long ago, sustaining painful injuries to her ankle.

She was taken home in a taxi, but, despite the physician's orders, was on hand next day, riding back and forth in an auto and bravely taking her parts in an unfinished picture to save the company from suffering a delay.

NEW MEMBER OF GUNBY FIRM

A new member was added to the firm of Gunby Brothers in the person of a son of Walter H. Gunby, who first saw the light on March 24. Both mother and son are doing well.



MADAME LOBEL (Ivan Film Production)

"DEVIL" WELL RECEIVED IN SUNSET STATE CAPITAL

Special to Motion Picture News

Sacramento, Cal., April 5.

"The Devil," one of the Mutual Masterpictures, was recently shown at a special exhibition to seventy-five newspaper men, many exhibitors and members of the state legislature at the Strand Theatre, after the regular performance.

All the newspapers represented commented favorably on the production. The managers who saw it were so impressed that many repeat bookings as well as first bookings resulted.

"The Devil" is now playing to crowded houses on the Turner and Dahnken circuit.

ALEXANDER TO APPEAR IN KRITERION PICTURES

Edward Alexander is one of the latest acquisitions of Kriterion pictures. Mr. Alexander was widely known as a leading man in stock companies some years ago, the New England States being the locality where he was most popular.

For the past two years he has been playing leads with the Rex Brand, Universal pictures. He is now appearing as the lead in the dramatic company of the Santa Barbara Motion Picture, where he plays opposite Fritzi Brunette.

Detroit Faces Crisis in Blocking Unfa

Exhibitors Called Upon Exchanges to Refuse Films to Manager [illegible] System—Told That Compliance with Request Meant Violating Anti-T[illegible]

Special to Motion Picture News

Detroit, Mich., April 7.

SHOULD or should not the exhibitor have the right to dictate to the film exchanges in the matter of whom they shall sell? That is the question now being thrashed out in the city of Detroit.

For many months, exhibitors in Michigan have made a determined effort to wipe out the system of premiums, coupons, and the showing of more than three and five reels at five and ten cents, respectively.

In one particular up-state town, a large exhibitor, operating two houses, has continued to use the coupon system, believing that he has a full right to conduct his business as he sees fit. One of his competitors has also been using the coupon system.

Many Detroit exhibitors recently called on the manager of the Detroit film exchange, supplying this up-state exhibitor and demanded that he withdraw service. The film manager said the responsibility did not rest upon his shoulders, but that he would gladly write the New York office for instructions.

He did so and received a reply that as long as the man paid his bills and was willing to use the service, he should be supplied. That to acquiesce with the [illegible] troit exhibitors in cutting off his service would simply be in violence of the Sherman anti-trust law.

As a consequence, seventeen exhibitors in Detroit notified this film manager that after February 1 they would all drop using his company's service unless meanwhile he would accede to their demands. Again he refused, "standing pat," according to instructions from the home office.

When the time came, the exhibitors who threatened to discontinue carried out their ultimatum. But still the film manager "stood pat." A few days later, some of the exhibitors resumed service, and each day since, these exhibitors, with the exception of a handful, have applied for service.

In order to put himself in the right light, this particular manager, for obvious reasons, gives the following views on this subject:

"We take the stand that if a man has contracted for service and pays his bills we must protect him when a condition of this kind comes up. We exchange men do not believe in too many reels, yet we cannot in justice to ourselves dictate to an exhibitor the number he should run.

"This mater of price maintenance has come up in the higher courts time and time again, in every case the decision handed down being that no manufacturer or jobber of any product has the right to dictate at what price or under what conditions the retailer should sell it.

"I would very much like to see every Michigan exhibitor give only three reels for five cents and not more than five for ten cents, to cut out premiums and the system of coupons, but it is not up to me or any film exchange to dictate these things. We feel that to join with the exhibitors in cutting off the service of this up-state exhibitor, because of his giving coupons would be absolutely in restraint of trade.

This matter is one that should be handled entirely by the exhibitors themselves. It is purely an exhibitors' proposition and does not concern us. The exchange men should not be brought into their controversies."

Films Make Half the Attractions of World's Fair

Projection Machines in Constant Use at All Important Industrial Exhibits of Panama-Pacific Exposition—Selig Wild Animals on Exhibition

Special to Motion Picture News

San Francisco, April 5.

THE importance of the motion picture in the industrial world today has never been as strikingly illustrated perhaps as at the Panama-Pacific International Exposition at San Francisco, where no less than twenty-five projecting machines are in use every day throughout the grounds.

The Precision Machine Company has placed a very elaborate showing in the Palace of Education, where two models of its projecting machines are installed in a plate glass operating room, in connection with a small theatre. The display was installed under the personal supervision of J. E. Robin, sales manager of the company, and it is attracting attention by its complete equipment.

A. W. Atwater, sales manager of the Nicholas Power Company, has been at the exposition for several weeks superintending the installation of an exhibition by the company and supervising the installation of a number of machines in other exhibits. The exhibit of the Power company will be in charge of Mr. Horn.

"Filmland" is a concession on the Zone owned by Groumann Feature Players, Inc., where there is a motion picture theatre, studio, and miniature laboratories.

The Groumann organization, capitalized at $500,000, has the exclusive right for making motion pictures inside the exposition grounds, and a company headed by Jesse Dandy, original star of "The Prince of Pilsen," and recently with the Keystone Players, has been organized. This will be directed by Will Nigh, formerly with the California Motion Picture Company.

Comedies with exposition settings as backgrounds, and including scenes of big events and written around eminent visitors, will be made. The World Film Corporation has contracted for the exclusive rights to all of these pictures, and will release one each week.

Walter Griffith, late of the Universal forces, has been placed in charge of the twelve camera men employed by the company, and the general management of the organization and concession is in charge of George A. Collins. The officers of the company are D. J. Groumann, president; E. N. Walter, vice-president and treasurer; C. J. Ward, business manager, and L. M. Conklin, secretary.

Another concession of the Zone is the Selig Jungle and Arena, where wild animals from the Selig Jungle Zoo at Los Angeles, perform. The collection consists of seven leopards in charge of Princess Olga; Captain Hiltbrunner with seven trained tigers; Sultana, the educated horse and her school of six Shetland ponies, and four Selig elephants. This exhibition constantly draws huge crowds.

Motion picture projecting machines are used in the "Yellowstone Park" and "Grand Canon" concessions on the Zone, in all of the exhibitions by the dozen or more railroad companies, numerous State exhibitions, and are used in connection with the displays of Sweden, Argentina, Italy, Netherlands, Bolivia, Australia, Norway, New Zealand, Japan, and other nations.

STATIC CLUB BANQUET A SUCCESS

The second annual banquet of the Static Club, given at one of the most popular down town Los Angeles cafes Tuesday evening, March 30, was a most pleasant event, attended by a majority of the members of the club, who entertained as their guests some of the prominent studio people of the West Coast, including David Horsley, Isidore Bernstein, H. P. Caulfield, Carlyle Blackwell, Charles Swickard, Walter Edwards, Ken O'Hara, Raymond B. West, Al E. Christie, Reginald Barker, Charles Giblyn and others. The banquet was in charge of President Edward G. Ullman, S. S. Norton, Billy Pritz, Will Foster and H. A. Scott. The guests voted the occasion an enjoyable one.

...MPANY MOVES TO ...OS ANGELES

...l to Motion Picture News

San Francisco, April 7. ...he Charles Chaplin Essanay Company was transferred today from Niles to Los Angeles. Prominent among those who accompanied the comedian were Edna Previne, Marge Reiger and Leo White.



HAZEL APPLEGATE

Hazel Applegate was also transferred a few days ago to the Chicago studio.

Josephine Rector has been engaged by Frank J. Costello's Pacific Film Company, of San Rafael, to handle scenarios.

NOVELTY ANNOUNCES JOHNSON-WILLARD FIGHT SLIDES

From the ringside at Havana to 67 West Twenty-third street, New York, is a big jump, but the Novelty Slide Company was very fortunate in securing authentic photos of the big championship battle fought on April 5.

The slides are said to be wonderful views of the big moments of this fistic battle, and will prove a big feature for any theatre. There are twenty big scenes in the set. The views are all beautifully hand-colored, and attractive posters are furnished.

Gotham Film to Feature Lightweight Champion

Willie Ritchie Signs Contract for $25,000 to Appear in a Stirring Picture Story Entitled "The Man Who Beat Dan Dolan" Will Release It in Sixty Days

WILLIE RITCHIE, lightweight champion of America, has been engaged to play the lead in a new six-reel film to be released within the next sixty days by the Gotham Film Company, 225 Fifth avenue, New York City. The picture is entitled "The Man Who Beat Dan Dolan," by Helen Van Campen, and the story has already appeared in the "Saturday Evening Post."

The scenario is being written by Junie McCree, and is to be produced by Mr. Mahony, late of the Mutual Film Company and various other well known concerns. Richie in the lead has been secured on an exclusive contract by the Gotham Film Company for $25,000 for this picture. The company, in addition to this, has exclusive options for his services for other pictures which are to be produced later.

The feminine lead will be played by Betty Marshall, late understudy to Stella Mayhew in "High Jinks," and now appearing with Trentini at the Forty-fourth Street Theatre. Miss Marshall's theatrical experience reaches over a period of five years.

The Gotham Film Company is owned by M. W. Taggart and Bernard Levey. Mr. Taggart is president of the Brunswick Advertising Agency, of 225 Fifth avenue, and has had years of experience in the advertising and theatrical circles. Bernard Levey has been connected with the Western Vitagraph Company and The Jack Crosby Company, California, and has just returned from the coast, where he has successfully put on several large pictures.

The company has just closed a long lease on one of the well known studios, and is now making arrangements for an outside studio in the East.

The next release of the Gotham Film Company is to be a six reel baseball feature written by a well known sporting writer, featuring one of the best known baseball stars in the country.

In addition to this the company has about completed arrangements to undertake the production for a weekly serial of adventure pictures, featuring Miss Marshall in various sensational melodramatic situations.

The stories are taken from well known magazines, and the various synopses are now in preparation, and bid fair to outrival the various serial pictures heretofore shown.

Peter Posters Can Be Used with All "Mystery" Parts

Thanhouser Company Brings Out Paper Designed by Well-Known Artist for Use with Popular Thriller Featuring Marguerite Snow

THAT the Thanhouser Syndicate never neglects the trade aid so essential to the exhibitor is clearly illustrated by the new and novel line of paper this company is getting out in conjunction with "The $20,000,000 Mystery."

From the inspection of this picture it was decided to give the exhibitor a new line of paper far superior to any picture paper produced. Accordingly arrangements were made with George Peters, who is one of the best-known poster artists in the country, to do the sketches for this thriller.

Peters, it will be remembered, established a new era in posters when he entered the motion picture field, as it was he who first deviated from the old way of taking a still picture and made it do the work as a subject for a poster. His striking use of colors and the sensational manner in which he plays up his action without deviating from the subject in hand has made his signature, "GP" on posters stand for something. The exhibitor has come to know this as a sign of quality.

A striking example of novelty in the poster line is shown in the new six-sheet of the Thanhouser company, made up in conjunction with episode seventeen of "The $20,000,000 Mystery." The poster, contrary to the usual six-sheet, is not made up of one subject but instead has a grouping of six heads representing the stars in the production.

The artistic and striking arrangements of these heads of James Cruze, Marguerite Snow, Harry Benham, Sidney Bracy, Frank Farrington and Mary Elizabeth Forbes form a layout which is distinctly original and unique.

Another good feature of this striking poster is the fact that it can be used for all the succeeding episodes of the "Mystery," as it applies to the whole series as well as to the current release.

Thanhouser's "Falstaff" Comedies Appear April 16

A Plea for "Natural" Comedy as Against Slapstick, Says Producer in Explaining New Brand—First Release "The Actor and the Rube"

THE guns are now set in New Rochelle for the first release of Edwin Thanhouser's new brand, "Falstaff."

This is to be a one-reel release every Friday, and will always be a comedy.

"I maintain," says Mr. Thanhouser, "that comedy can be made which will endure in spite of all kinds of fads and crazes. I mean the natural comedy, the story that is more than an excuse for circus antics. That, to me, is the staple idea, and I am going to follow it out in the Falstaff comedies. I have always sympathized with the theatre man who plays up a picture on the reputation of a star without seeing the film, and then is forced to make explanations to his audience.

"I shall content myself, in Falstaff comedies, to entertain. I am not promising to throw audiences into convulsions, because I might do that only some times. I am only promising a real, amusing picture of high class that will always be welcome, never vulgar, and every release at least as good as its predecessor."

The first Falstaff release, "The Actor and the Rube," is scheduled for Friday, April 16. Others will follow at regular intervals. They will be different from the average.

ELLIS, OF MUTUAL SCENARIO, DIES IN HOLLYWOOD

Will E. Ellis, a former member of the Mutual Hollywood scenario department, passed away early on the morning of Thursday, March 25, at his Hollywood home, leaving a widow and one child. He was well liked in the studio and all are deeply affected at his sudden death.

"HEARTS IN EXILE"

(World Film—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

GENERALLY speaking, it is unsafe and unwise to be dogmatic in passing judgment on a motion picture, but one is quite within the bounds of good judgment in saying, flat-footed, that "Hearts in Exile" is a good picture. For it is based on a good story. There you have it.

After all, the story is the thing. One doesn't realize the importance of the story until he sees one of the very few pictures, such as "Hearts in Exile," which have a gripping yet original plot. The contrast between such a picture and the others which seemed good at the time they were séen is remarkable. The difference leaves a deep impression.

Of scarcely less importance is the appearance of Clara Kimball



HOPE AND PAUL IN SIBERIA

Young in the stellar role, that of Hope Ivanovna. The excellent work of the producer, James Young, furnishes Russian atmosphere which will pass muster.

Now here's the story, as adapted by Owen Davis from the book by John Oxenham, muchly condensed:

Hope Ivanovna, a veritable lily of the Russian snows, is coveted by three men, Serge Palma, a wealthy aristocrat; Paul Pavloff, a poor student and Count Nicolai, a police officer of high rank. The first two are in sympathy with Hope's life work, helping the poor. Hope accepts Serge that her work may not be hampered by lack of money.

The police chief, on trumped up charges, railroads the husband to Siberia for fifteen years and Paul to the provinces for five years. Paul and Serge meet on their way to their prisons. Paul, through his high, sincere love for Hope, exchanges identities and sentences with Serge.

Hope finds out where her husband was sent and makes the journey to join him. On her arrival she finds not her husband but her sweetheart. It would mean death to all if the deception was discovered so she remains in Siberia as Paul's wife. Paul, by the way, being the prison doctor, had a special cottage and privileges.

Paul and Hope, hearing that Serge is dead, secretly marry. Then Serge himself appears, having escaped from the provinces. When Hope and Paul protest that they believed him dead, Serge believes in their honesty and all three attempt to escape by sled. They are pursued by Cossacks and Serge is killed. Hope and Paul escape and live to lay a reverential wreath on the dead man's grave.

Many of the snow scenes have all the beauty and depth of painting. The dramatic values, strong as they are, are well brought out.

Most important in the supporting cast are Montague Love as the chief of police, Claude Fleming as Serge, Vernon Steele as Paul, and Miss Selwynne as Madame Romanoff, in love with the police chief.

Beautiful Clara Kimball Young is at her best as the high principled Russian girl, who escapes the houndings of fate and arrives at ultimate happiness.

"THE COLLEGE WI

(Lubin—Six Reels)

REVIEWED BY IRENE PAGE SOLOMA

"THE College Widow" on the screen will gain a prestige from the vogue enjoyed a few years back by comedy of that name written by George Ade. But the scenario of Clay M. Greene and the fine directing of Barry O'Neil will give the photo play a popularity all its own.

Appealing as it will to college spirit and football lovers everywhere, to say nothing of the love story with its thrilling climax, the picture must necessarily be of great interest.

The story of how Atwater College in despair at its loss of football prestige, adopts desperate measures to recoup its team and what came of this forms the main theme of the play.

Jane Witherspoon, daughter of Atwater's president, "The College Widow," urged by Jack Lanabu, Atwater's coach, uses her patent charm to win Billy Bottin from rival Bingham to Atwater's team. The plot succeeds too well, for Jane at last loses her heart to Bill, and Jack loving her madly himself is caught in his own trap, as he later discovers.

When the big game is over and Billy after turning defeat into victory is widely acclaimed the hero of the hour, he wants to tell Jane of his love but, learning of her duplicity is about to leave, when Jane convinces him of her real feeling.

Poor Jack manfully braces up and a little later shows true heroism. When the noisy hilarity of the victory is at its height all adjourn to a banquet in a nearby hotel. Here a fire breaks out and gains such rapid headway that the guests leap from windows, climb down perilous ladders, swing over to nearby trees and perform other daring feats.

In the confusion Jane is trapped on a burning stairway. Billy being injured himself cannot go to her rescue, but Jack, the discarded lover, in spite of vigorous protests that he is going to his death fights his way through the flames to rescue the girl he loves and give her to his rival. The burning of the hotel is full of thrills and one wonders how even the most persuasive director can get his people to take such risks. In this case many received injuries and several of the girls fainted.

Ethel Clayton as Jane, and Ferdinand Tidmarsh as Jack were rescued from real peril when the staircase gave away and they



CARRYING THE FOOTBALL HERO OFF IN TRIUMPH

almost fell in the fire beneath them, kindled to give realism to the scene.

In the earlier scenes Ethel Clayton has only to act the vivacious college flirt, and when caught in the burning building a chance for good emotional acting is well done.

George Soule Spencer looks and acts the college hero to the life as Billy Bolten; Ferdinand Tidmarsh rescues his lady love in true heroic manner without resorting to melodramatic methods.

Rosetta Brice and Arthur Matthews have good character parts as the landlady's over-dressed daughter and the bashful country freshman. In fact, the long cast are all good even the minor characters being in capable hands.

This is to be one of the first big features which Lubin is to release direct to the exhibitors. It is bound to make an instant hit.

"PROHIBITION"

(Prohibition Film—Six Reels)

REVIEWED BY GEORGE D. PROCTOR

"PROHIBITION," as its name implies, is a picture with a purpose. Unlike many other bits of screen propaganda it has a real story. This, together with the many striking scenes, the endorsement of the picture by the many notable persons who appear on the screen, and the very nature of the picture itself combine to make it a distinctive production and one which should appeal to the workers for prohibition and the practical showman.

Among the national figures who were specially photographed for this picture, most of them appearing in scenes of the story, are: Secretary of State William Jennings Bryan, Secretary of the Navy Josephus Daniels, Senator Richmond Pearson Hobson of Alabama, and the following United States Senators: Shafroth of Colorado, Vardeman of Mississippi, Wesley L. Jones of Washington, Henry T. Ashurst of Arizona, Moses E. Clapp of Missouri, Morris Sheppard of Texas, and Works of California. Getting men of their prominence to appear in a motion picture is no small feat and there is no doubt but that their presence lends weight to the message of the film.

The story lies in the transformation for the worse by drink of William Irving and Lemuel Larkin and their subsequent regeneration and return to high position in society.

A counterplot tells of the attempt of Benjamin Larkin to make a drunkard of his brother Richard, to come between Richard and his sweetheart, Hattie Holmes, and to lay a murder at Richard's door. Two love stories add the gentle touch to the picture.

Several times during the picture Mephistopheles and the Demon of Rum suddenly appear to goad their victims on. The Angel of Prohibition and Intelligence prove stronger powers for the good, though. Among the striking scenes are the runaway horse with the human freight in grave peril, several realistic fist-fight scenes, the big court room scene when Richard is acquitted and the allegorical scenes showing the Drink Octopus sapping the blood of its grovelling victims.



IRVING, REFORMED, RUNS FOR GOVERNOR

The most prominent players are Thurlow Bergan as William Irving, David Wall as Lemuel Larkin, Virginia Westbrook as Hattie Holmes, Charles Trowbridge as Richard Larkin, Charles Dow Clark as Benjamin Larkin, and Mary Moore as Mrs. Lemuel Larkin.

Others in the cast are Roberta Paine, the Angel of Prohibition; Lila Barclay, Intelligence; Mario Maroney, Mephistopheles; Edward Nannery, the Demon Rum; Maude Westbrook, Abigail Holmes; Della Trado, Hattie Holmes at the age of twelve; Mae Georgine, Hattie's aunt, and Margaret Vollmer, Jane Jones.

When one takes into consideration the unusual nature of this picture, the prominent persons who are its sponsors and its excellence as a motion picture, which is the really important part after all, it is easy to see that it makes an attractive proposition for the real showman.

The picture was made by the Photodrama Motion Picture Company for the Prohibition Film Company. It looks like another "Traffic in Souls."

"THE COMMANDING OFFICER"

(Famous Players—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

A DRAMA of military life which will rank high among screen productions is "The Commanding Officer," an adaptation of a Frohman play which long held the boards in New York. The scenes are strong with tense action, and the plot, though apparently involved at first, is developed to a simple and satisfying conclusion.

The influence of children on the life of their elders pervades the story. Two helpless little tots suddenly become charges on their uncle, an army officer, whose bachelor mode of life is quite unsuited to bringing up children. Delicate comedy is introduced in scenes in which the distracted bachelor wonders what to do



"THE QUEEN" INTERFERES

with the mischievous imps. They get into his things and make the poor man's room look as if it had been struck by a cyclone.

But their antics, except in one instance, are harmless and endear the chirping mites to the whole army post. Their curly heads, glad faces and artless laughter brighten the lives of everybody. Paternal feelings are even awakened in the breasts of hardened bachelor officers, who vaguely regret not having become staid family men—provided their children were like the little innocents sent to lighten the dreary monotony of prosaic days in a wilderness outpost.

The ingenuous play of the children furnishes one of the most dramatic moments of the film. They are in their uncle's room peering under tables and chairs, investigating the contents of closets, turning over papers and documents—in short they are fully embarked on a juvenile voyage of discovery so disconcerting to adults. The lad finds an automatic pistol, loaded, and little realizing the deadly possibilities of this curious, newfound plaything, points it at his sister. With breathless suspense the audience watches every move of the child, and the realism of the youngster's acting fairly makes the heart stop beating. Of course, the uncle arrives in time to gain possession of the automatic and prevent a horrible tragedy. Unconscious of the awful fate hanging over his sister in those few terrible moments, the child gives his uncle the pistol with smiling assent. A close-up showing the officer extracting the cartridges from the magazine of the weapon adds to the effectiveness of the direction in this scene.

The same sense of clever direction on the part of Allan Dwan is illustrated in numerous other stirring incidents. The children, Master Francis Carpenter and Mistress Olive Johnson, live up to the dignity of having their names printed on the program with the rest of the cast.

Alice Dovey's work as Floyd Bingham, the misunderstood wife, is impressive with its superb finish.

"SNOBS" ANNIVERSARY ATTRACTION AT STRAND

THE Jesse L. Lasky Feature Company's picturization of "Snobs," with Victor Moore as the star, will be the anniversary offering at the world-famous Strand theatre, New York, where it will be the attraction for the week beginning on Sunday, April 11.

North American Film Corporation Presents



A Picturized Romantic Novel

$10,000.00 For a Suggestion!

with

LOTTIE PICKFORD

Irving Cummings	William Russell
Charlotte Burton	Eugenie Ford
George Periolat	W. J. Tedmarsh
Lillian Buckingham	Orral Humphreys

—the greatest aggregation of known Film Stars ever brought together, will be seen in this new $800,000.00 "Flying A" Continued Photoplay—"The Diamond From the Sky"

Turn Here



Lottie Pickford



William Russell



Charlotte

All Star

THE DIA
FROM T

The New "Flying A"

Produced by the Am

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"THE BLACK BOX"

(Universal Special—Episode Six)

REVIEWED BY PETER MILNE

EACH week as "The Black Box" advances over two thousand feet of film, its nature becomes increasingly mysterious as it does more interesting. The terrible, hidden personality, as termed in this episode, "The Unseen Terror," continues to baffle even the quick wit and scientific devices of Sanford Quest and his assistants, and their ever increasing danger furnishes a source of constant agitation on the part of the spectator.

The prehistoric ape man which was introduced in the first few episodes is supposedly burned to death, yet the chances are that he is still alive, and that it is he who is bringing such dire calamity on the heads of Quest's faction. Then again, the guilty actions of Craig, the servant of professor Ashleigh, and the queer aspect of the professor himself, are both open to suspicion.

But whoever is the culprit, the unseen owner of the two clutching hands which are forever striking terror into the hearts of Quest, Lenora and Laura, his identity has yet to be revealed, and from all appearances his concealment is to be played upon to arouse excitement in the mind of the observer until the serial nears its completion.

Among the several important events that transpire in these two reels is the fact that Quest clears himself of the charges of murder which the police department brought against him. Then, at the servants' club, where he has gone to attempt to discover something about Craig, he is caught by a fire.

His escape from the burning building, via a rope and the telephone wires, is of a sensational nature. In the meantime Lenora has been rescued from her place of imprisonment by the police.

At Quest's home the detective himself finds another note in a mysterious black box, telling him to exercise a little intelligence in his search for Mrs. Reinholdt's jewels, and dropping the hint that they might be in a certain drawer of the desk.

Quest looks in the given place and the jewels which all thought were stolen are reposing there.

"THE NEW EXPLOITS OF ELAINE"

(Pathé Episode—Fifteen)

REVIEWED BY CLIFFORD H. PANGBURN

THE Clutching Hand has disappeared from the life of Elaine, but unknown to her and Craig Kennedy, her fiance, his baleful influence still remains, and she is by no means as safe as she supposes. The beginning of fresh trouble is set forth in this thrilling instalment, which gives promise of adventures fully as exciting as those which have gone before.



KENNEDY OVERCOME BY THE DEADLY GAS

The cast of the new series is the same as in the original one, th two exceptions. Sheldon Lewis is no longer a member, but ere is an important addition in Edwin Arden, a widely known gitimate actor who will play the role of Wu Fang, the great inese criminal whose twisted but brilliant mind plans schemes en more startling than those of the Clutching Hand. Pearl White continues in her charming interpretation of Two [illegible] the co[illegible] stroll, and [illegible] Arnold Daly remains as Craig Kennedy, a role which h[illegible]oles qua[illegible] one of great strength and appeal.

Knowing that Bennett left a fortune concealed somewhere Kennedy and his friend Jameson look through his papers but fail to find anything more than a picture of a fireplace in a house formerly owned by him, but now the property of Elaine's Aunt Tabby. Long Sin, who has the paper for which they are looking, is under the control of the great criminal Wu Fang, but has as yet told him nothing of the paper.

Elaine on a visit to her aunt hears strange noises and sees a man trying to enter the house. She sends for Kennedy, who discovers Long Sin at work on a safe in a secret passage under the house. The detective and Jameson are overcome by a deadly gas in the safe, but thanks to Elaine's extraordinary pluck they are saved and the Chinaman driven away. Instead of a fortune or a clue to one Wu Fang finds only a mystic ring in the box which the safe contains. The picture is filled with thrills, and is a sure hit in any theatre.

"NIOBE"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

IT is quite some time since Hazel Dawn made her initial appearance on the screen in the Famous Players feature, "One of Our Girls," but the interim between that picture and "Niobe" is not so long that she has been forgotten by the many who admired



NIOBE'S MODERN VANITY

her in that pleasing comedy-drama. Her return to the screen is most assuredly an event to remember with the greatest of pleasure, for in "Niobe" her performance is delightful.

Miss Dawn appears as the statue Niobe which comes to life in this enlightened age, through the dream of a congenial old man, who is henpecked by his sister-in-law. The situations which follow are extremely funny, and are made the most of both by Miss Dawn, as the dazed animated statue and Charles Abbe, who appears as the fearsome Peter Amos Dunn.

Mr. Abbe is an exceptionally able comedian, and would make the picture well worth while by himself, but two such capable principals as Mr. Abbe and Miss Dawn invest the production with such a magnetism that the result is doubly pleasing.

S. L. Rothapfel, of the Strand Theatre, New York, at whose house the picture was shown the week of April 4, prepared a delightful musical program to accompany the picture. Selections from "The Pink Lady" and "The Debutante," musical pieces in which Miss Dawn starred on the speaking stage, were most appropriate, as indeed was the entire program.

Photographically the picture is fine. The light effects are most pleasing, and the scenes, both interiors and exteriors, are very beautiful.

Those scenes coming in the first reel showing the ancient history of Niobe, the manner in which she was turned to stone, et cetera, are very well put on, and the earthquake which sends a temple crashing down about the heads of the Romans is an excellent bit.

Dallas We'
Actor St-

THE OUTLAW'S REVENGE"

(Mutual Masterpictures—Four Reels)

REVIEWED BY PETER MILNE

IF the lives of all notorious men were blessed with as much dramatic incident as these four reels outlining part of the life of General Pancho Villa, there would be little doubt as to their immediate and successful adaptation to the screen. Very likely in the course of the transfer of this gentleman's early manhood from actual life to the celluloid, events have been somewhat altered to suit the requirements of a pictured drama, yet the fact remains that without realities even the supplemented craft of the director and scenario writer would appear unconvincing.

As the early incidents of his career are unfolded on the screen, they assume the shape of pathetic and thrilling story,



THE OUTLAW IN HIS ENEMY'S POWER

until at its conclusion the deepest sympathy is felt for the man, General Villa.

Through the greedy lusts of two Federal officers he loses both his sisters, and thereafter he is branded an outlaw, because of his attempt to avenge their death. But he finds others in the same position, and his activities on the film cease not until he has taken life for life and killed his two enemies.

W. Christy Cabanne has produced the picture in a manner which clearly shows his realization of the highest properties productive of suspense. Assisted by one of the best selections of Reliance players obtainable, he has practically made the different characters human. Again by a careful appreciation of expressional values he has completely done away with the sometimes tiresome vision or reminiscent scene.

In the battle scenes as well, of which there are not a few, the utmost realism prevails. The supernumeraries are obviously trained to an understanding of their roles, however small they may be. The falling from the horses seems more thrilling than ever, and it is hardly conceivable that some of these sensational falls resulted in anything short of fatalities.

R. A. Walsh is to be seen as Villa, and he is very successful in making the role appear human and convincing. Irene Hunt and "Teddy" Sampson have short yet difficult parts as his sisters, and acquit themselves most creditably. Mae Marsh and Robert Harron are good as the American lovers, and Eagle Eye is Villa's faithful servant. Walter Long and W. E. Lawrence make the Federal officers villainous.

Photographically the picture is excellent, and in the realism of locations nothing could be better, as they were in most instances filmed in Mexico. As advertised the real identity of the central character is given as General Villa, but the film itself leaves this to the imagination.

"BETWEEN THE TWO OF THEM"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

PAST performances at the Vitagraph Theatre, New York, have well demonstrated the fact that Sidney Drew is fully capable of causing a Broadway audience to rock with mirth at his comedies, whether they be in one or two reels. In "Between the Two of Them" he has turned his attentions to more serious work, and although burdened with a slightly hackneyed story, he has produced a picture which is as good in a dramatic sense as his more frequent offerings have been in the way of comedy.

Mr. Drew takes the part of a playwright, but not one addicted to extraordinary feelings of jealousy toward his wife. When all things point to her as leading a deceitful life, he naturally forms conclusions, which are not at all nice. Finally he suffers an awakening and realizes that instead of possessing a hypocritical wife, he is blessed with a mate who is responsible for his success.

As the playwright, Mr. Drew gives an expressive performance at all times. He is natural, and lends to the part his own particular individuality, which gives the entire production an aspect of distinction, sufficient to counterbalance its conventional theme.

Mrs. Sidney Drew appears to decided advantage as his wife, especially in those scenes in which she is suffering the undeserved wrong inflicted on her by her suspicious husband. Paul Scardon appears as the dramatic critic, who innocently comes near wrecking the happy home of the playwright and his wife. Mary Maurice, always good, is seen as Margery's mother, and Courtlandt Van Deusen is a detective.

"Between the Two of Them" is practically sure of success, and such being the case, we hope to see more Sidney Drew dramas in the future. Shannon Fife is the author of this selection.

"THE POETIC JUSTICE OF OMAR KHAN"

(Selig—Two Reels)

REVIEWED BY T. S. MEAD

IT is a pretty rigorous brand of justice Omar Khan deals out, but inasmuch as the horrible fate of the evildoers was never made known to any one but him, and as his actions insured the future happiness of the others who had not been getting as much pleasure out of life as they deserved, he may have been justified in what he did.

Anyhow, it makes an interesting and quite unusual story, which with the aid of the Selig Western company's ability, through appropriate costumes and settings to produce a perfectly realistic Oriental picture adapts itself well to the screen.

The desert scenes in this production are particularly beautiful. The cast is made up of Guy Oliver, Stella Razeto, Eugenie Besserer, Harry Davies and Fred Huntley. Guy Oliver is very good in the role of Omar Khan.



IN AMIR PASHA'S HAREM

The story was written by James Oliver Curwood. Neva, the wife of Philip Hyde, an American attache in the Orient, plans to leave her husband and elope with Harcourt, a man she is infatuated with. Neva's cousin Joan, who loves her cousin-in-law dearly, discovers this, and goes to Philip's faithful friend, Omar Khan, with the information.

Omar captures the eloping couple, and takes them far inland to the desert stronghold of Amir Pasha. Here Harcourt is turned loose to die in the desert waste, and Neva is delivered to the harem of Amir Pasha. These two disposed of, in the years that follow Philip grows to love his cousin-in-law, Joan, who has comforted him after the loss of his wife. Eventually they marry and live happily, much to the joy of Omar Khan.

"A DELAYED REFORMATION"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMAN

If people in novels, plays and pictures acted with the commonsense of real life there would not be so many misunderstandings and heart burnings. But without such there could be no exciting films, so what would you?

Shannon Fife has made interesting and melodramatic use of the old story of a wife trying to help an erring brother without letting her husband into the secret. Sterling as a consequence is suspicious of his wife's actions, but not without seeming reason, as he discovers an ambiguous note from a money lender, which Bess will not explain satisfactory.



THE DISCUSSION OF CRIMINALS REACHES A CLIMAX

When the crucial moment arrives, however, the conscience-stricken brother takes on himself a theft to save his sister's reputation, and is hauled off to prison, before she finds courage to explain. Ere long the tangled skein of mystery is unwound and Sid Rand's complete reformation, which caused all the misery, is an accomplished fact.

Joseph Smiley does good work as director and visualizes his role of the Magistrate Sterling to the life.

"THE POET OF THE PEAKS"

(American—Two Reels)

REVIEWED BY T. S. MEAD

As usual, the "Poet of the Peaks" is an example of perfect photography and excellent photographic effects. The fade-ins used in portraying the story of a Keats poem and in relating the past of the heartless coquette are most effective, adding much to the interest of the picture. The mountain scenes are beautiful and the interior settings are well done throughout.

Her natural charm enhanced by many beautiful becoming gowns makes Vivian Rich most convincing in the role of Lydia Lovell, an irresistible vampire. The others in the cast are Harry Von Meter, Jack Richardson, David Lythgoe and Louise Lester.

Lydia goes to a shooting lodge in the mountains, where she runs across Dane Strong, a youthful poet of ability who lives in a lonely cabin among the peaks. This romantic young man at once interests her and she uses all her charms to arouse his love.

Strong is completely captivated, heedless of the warnings of his friend that Lydia is a heartless, social butterfly. The friend attempts to enlighten Strong to the true character of the temptress by reading one of Keats' poems that is analogous to his case of infatuation.

To no avail, however, and Strong blindly follows Lydia to the city, where amid the noise and dirt the quality of his work quickly wanes. He is again warned against the girl. This time her many previous affairs with other men are told to his unheeding ears. Finally, after asking Lydia to marry him and return to the mountains he overhears her making fun of his love to her friends, and not until then does he realize the truth of the warnings.

Disillusioned, he goes back to his lonely cabin. Here before his maddened brain appears the phantom form of Lydia. He follows this to the edge of the cliff, loses his balance and falls to his death below.

"RUNAWAY JUNE"

(Reliance—Instalment Thirteen)

REVIEWED BY PETER MILNE

In this number entitled "Trapped," June in her desperate efforts to free herself from the obdurate man with the black Van Dyke, runs into an even greater danger, besides which Blye's harmless advances seem like child's play.

On one of the Bermudian islands a venerable mystic, resembling in character a Persian Shah, and in garb an ancient Athenian, rules over a court of beautiful maidens.

In escaping from Blye, June takes refuge in a boat owned by a half-wit. When this gentleman has plied his craft far out upon the water he discovers the presence of June, and attempts to embrace her. A struggle ensues and both June and her oppressor are thrown into the water.

One of the maidens in the service of Hierophant, the mystic, sees our heroine's predicament, and we glimpse her from a distance, taking a high dive into the water. She swims to June's rescue and takes her to the island.

Here June is commanded to render a dance before the evil mystic, minus her clothing, at which she strenuously objects. She is about to consent, however, being threatened with torture, when Ned arrives on the scene accompanied by two sailors.

A fight ensues in which the rescue party are worsted, but June manages to escape with another girl, and Blye comes to the rescue.

The company should have been more careful concerning the introduction of familiar players of the serial in this episode. They are supposed to be different characters, but the resemblance is marked.

"O-18" OR "A MESSAGE FROM THE SKY"

(Cosmofotofilm—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

Here is a girl spy picture with a sensible plot. Jane Gail, who plays the leading role, doesn't have things all her own way as girl spies too often do upon the screen. She is a stenographer working for two alien merchants, in whose office she and a secret service man plant a dictograph.

The merchants receive a message from the sky, dropped from an aeroplane, to blow up a particular railroad bridge as a train is passing over it. The girl spy hears them plotting but is nabbed with the dictograph to her ear. The merchants chloroform her and speed her away to a country villa. Secret service agents follow



"O-18" CHATS WITH THE CONSPIRATORS

her, and after numerous complications, arrive just in time to save her and then get to the railroad bridge just in time to save the train.

Jane Gail, the girl spy, is an American girl well known in Cosmofotofilm and Imp pictures. George Loane Tucker, also an American, produced the picture in England. Tucker has introduced many clever bits of business and careful detail. The continuity of the story and its probability are so apparent that it seems shorter than its four reels. This is intended to be taken as high praise.

Dallas We[illegible]
Actor St[illegible]

[illegible]E PURSUIT OF PLEASURE"

(Pathé-Balboa—Three Reels)

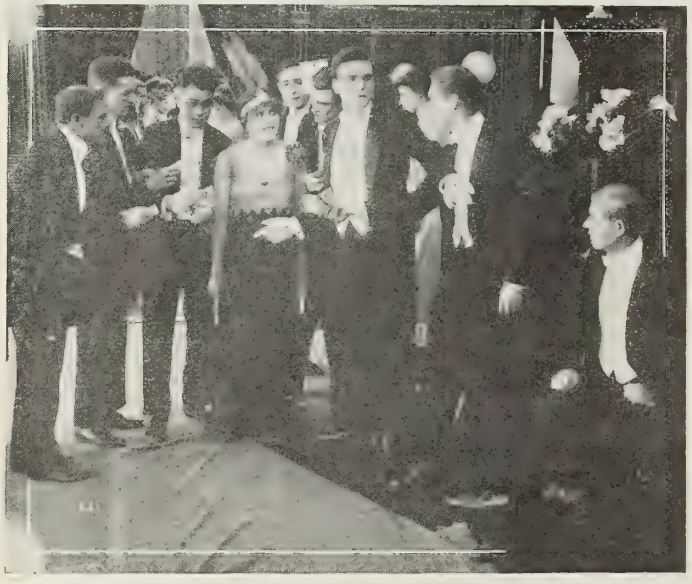
REVIEWED BY CLIFFORD H. PANGBURN

THE second of the strong series under the general title "Who Pays?" This picture deals with an oft-discussed and undoubtedly growing problem of American life. The woman who prefers what she imagines to be pleasure to the bearing of children is the subject. The handling is frank yet entirely without anything offensive, and an important point is brought out in the emphasis placed on the influence of early environment on the girl.

As in all of the stories in this cycle the leading parts are played by Ruth Roland and Henry King. In this instance the heroine is the daughter of an austere clergyman, who frowns on all the innocent pleasures of this world in a manner fully the equal of the old-day New England leaders. He suppresses her every effort to take part in the harmless amusements of her friends, but he is defeated when she marries a young man who has a large fortune, who loves her so well that he plans to do anything which will please her.

The reaction from the life which her father had imposed on her leads the girl into a round of frivolity which is carried so far that the young husband is much disappointed while the girl's father thinks she is surely a lost soul.

Suddenly there comes a great climax which drives home to the girl the knowledge that she is throwing away her birthright, and that she and her husband cannot have true happiness until children



THE WIFE IS TOO POPULAR

come. Unhappily she realizes this too late. She has hardly told her husband of her views, when their new happiness is blighted by an accident, which makes it impossible for her to ever become a mother. The narrow minded father, the wife and the husband are all heart-broken.

"THE TWENTY MILLION DOLLAR MYSTERY"

(Thanhousuer—Last Episode)

REVIEWED BY PETER MILNE

THIS episode, entitled "The Richest Woman in the World," puts an end to "The Twenty Million Dollar Mystery," previously known as "Zudora."

It is almost unnecessary to remark that Zudora and her champions are at last successful in putting the clever band of conspirators to rout. That group of notables headed by Madam Du Val and the captain had anticipated their final defeat, and, of course, had made everything ready for an escape.

When they see at last that there is not the slightest particle of hope, they take flight through a number of mysterious underground passages, deserted houses, and the like, and succeed in completely fooling the police, who have been notified by Baird and Hunt to be on the lookout. The last glimpse of the desperate villians is to be had when they are speeding away on a motor boat, leaving the tardy police behind.

Storm and Zudora are married amidst great rejoicing while Tom Hunt and Jim Baird are happy witnesses of the wedding.

"A DEADLY HATE"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THERE are several features of this production which combine to give it value to the exhibitor. The story is taken from the play by George Roberts. The idea of the insane brother passing as his twin might seem rather improbable, but the situation is so cleverly arranged that this objection is of no importance. The



A HAPPY CONCLUSION

result is a story of much interest. The double exposure work in the many scenes in which Marc MacDermott appears as the two brothers is very well handled.

At the opening of the story an English peer is dying. He has two sons, Charles and John. The former is a dissolute wretch who has so far tried his father's patience that he is cut off with a nominal part of the estate. His twin brother John is engaged to his cousin Constance, and the dying man blesses the pair. John inherits the estate. Charles comes to the house for a visit and during a fit of insanity brought on by his excesses kills the family lawyer. For this he is committed to an asylum for the insane.

Later the insane brother escapes, enters his brother's house and after a fight changes clothes and throws him into a lake, supposing him to be dead. John is found by a keeper and returned to the asylum as he is taken for Charles. The keeper then commences to blackmail Charles.

Constance sees that something is wrong with her lover, but is unable to account for the mystery. Fortunately a fire at the asylum allows John to get away and he reaches his home just in time to save Constance from the horrible mistake of marrying the criminal brother. The latter is so enraged that he dies of apoplexy.

"HISTORY OF THE GREAT EUROPEAN WAR"

(Picture Playhouse—Eight Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THESE pictures are divided into two series of four reels each, and their object is to give some idea of the present war in Europe. Many and varied scenes of military and naval activities in all parts of the war-stricken region are shown, but of actual fighting there is rather a scarcity.

During the course of the films all of the rulers of the contending countries are shown. The czar of Russia, the president of France and the king of England are seen reviewing troops. The emperor of Austria appears in Vienna, while the kaiser is seen at a consultation in the field. King Peter of Servia, King Albert of Belgium and the king of Montenegro are also shown among their troops.

Some very effective and beautiful views of the different sections of the allies' fleet, and a few glimpses of German warships comprise the naval section of the films. One of the scenes is captioned as being the bombardment of Paula and Cattaro by the allied fleet.

Various types of aircraft are clearly shown.

"THE RETURN OF MAURICE DONNELLY"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

THE Vitagraph Company issues this picture as an appeal for the abolishment of capital punishment.

We see an innocent young man convicted of murder on the "fixed" evidence brought forward by a corrupt band. He is sentenced to the chair, and suffers an unjust fate, there being no pardon arriving at the crucial moment, and no member of the band wounded in a gun fight to "confess with his last breath."

The story is terrible, nerve-racking, and it presents a lasting appeal against capital punishment. Then comes an unexpected episode, brought in perhaps to take away the bad taste of the supposedly terminated story.



DONNELLY BIDS HIS MOTHER GOODBYE

The dead man is taken to a physician, who, by the aid of electricity, restores him to life. Then comes the forced confession of the gang, and a "married and lived happily ever after" ending is the result.

It is our opinion and that of several others who saw the picture that it would have been much stronger if the end had come with the execution of the man. The picture would fulfill its mission to better advantage if such were the case, and its punch would be considerably stronger.

Leo Delany is excellent at all times as the doomed and later the happy man, who is born again, as it were. Leah Baird presents a performance of varied merit as his lawyer and later his wife. Mary Maurice has several difficult scenes to go through before her son takes the chair, and acquits herself very well in all of them. Others in the cast are Denton Vane, Daniel Hayes, Josephine Earle and Anders Randolph.

The picture is faithful in realism. The photography is good.

DRAMATIC CRITICS TO GIVE DINNER IN HONOR OF LUBIN

SIEGMUND LUBIN, head of the Lubin Manufacturing Company, will have a rather unusual honor conferred upon him next week when the dramatic critics of Philadelphia tender him a dinner in the Hotel Majestic. The Philadelphia critics have an organization known as The Critics' Association, of which George Rogers, of "The Inquirer," is president, and Henry Starr Richardson, of "The Evening Star," secretary.

Some months ago Mr. Lubin invited the critics to spend a day at his studio and to meet the men and women who write, direct, act and make the Lubin photoplays. They came in a body and saw everything there was to see, from an inside point of view. Mr. Lubin told them of his early days when he was experimenting in his cellar and back yard with motion pictures and then showed them some of his newest unreleased productions.

So interested were the critics in inspecting the inner workings of the motion picture industry that they unanimously accepted Mr. Lubin's invitation to visit his ranch at Betzwood and see the work that is being carried on there. At the dinner next week Mr. Lubin and the newspapermen will have a heart to heart talk on the trend of the photoplay of today.

FOX POLICY CREATES STIR IN [illegible]

THE insurance policy of $250,000 written on the life [illegible] Fox, president of the Fox Film Corporation, in favo[illegible] concern, has been made the subject of several full-page newspaper advertisements throughout the country by the company which issued the policy. This company is the Prudential, of Newark, N. J., one of the largest of its kind in the world.

"If Mr. Fox's place is valued at a quarter of a million dollars, what is the value of yours?" The advertisement goes on to state that the financial backers and stockholders of the Fox Film Corporation would in the event of Mr. Fox's death suffer a distinct loss by no longer having the benefit of his skill and judgment in the general management of its affairs, and that they have therefore taken this means of insuring themselves and incidentally the exhibitors of the Fox features throughout the country from the tremendous loss which would ensue in the event of Mr. Fox's demise.

"A JITNEY ELOPEMENT" IS GOOD VEHICLE FOR CHAPLIN

COUNT de Ha Ha aspires to the hand of an heiress and $1,000,000. The father of the beauteous lady pays over the million and tries to deliver the daughter. She, however, has a mind of her own, in "A Jitney Elopement," Essanay.

She drops a note from her balcony, begging to be saved from the cruel fate. Charles Chaplin picks up the note and at once enters the house and announces he is the Count de Ha Ha. He gets a royal welcome. While dining at the house, however, the real count appears. His former negotiations had been carried on by correspondence, but he proves to the satisfaction of the millionaire that he is "it."

In the ensuing battle Chaplin kicks both the count and the irate parent out of the house and flees with the girl. They find a Jitney automobile, and after dropping a nickel in the slot are off,



THE GIRL'S SWEETHEART AND THE COUNT FACE TO FACE

the count, the cruel parent and several policemen in pursuit in another machine.

There is a wild race across all kinds of roads, through woods and across small creeks, in which the autos run both backwards and forwards, colliding many times. Chaplin loads his auto with bricks, and when the pursuers are too close bombards them. He knocks the policemen out into a mud puddle.

"MADE IN CANADA" FILMS SHOWN IN WINNIPEG

THE first "Made in Canada" films have made their appearance in Winnipeg at two of the local pictures theatres, and there is no doubt that if the same excellence of staging, acting and photography, and quality in general, is kept up in other productions of the "Made in Canada" variety, it will soon establish itself with the public.

The pictures portray Canada in "peace and war," showing scenes taken in some of the larger cities of the troops which were trained there previous to being sent to England.

Dallas We' "THE LONE STAR RUSH"

(Climax-Alliance—Five Reels)

Actor St— REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE Lone Star Rush" is melodrama and makes no pretension to anything else. And it is good melodrama. The film moves with all the swiftness expected from the action in a play of this type. While the story is avowedly sensational, the producers have observed gratifying forbearance in the use of knife and pistol scenes. In one or two places the situations, tense in the cross purposes of the principals, justified the exhibition of primitive impulses finding expression in a resort to deadly weapons.

In other incidents a producer might have given way to the easiest method of getting action in episodes demanding a strong finish. By a judicious grouping of scenes fraught with romance and adventure, Edmund Mitchell has produced an interesting play, founded on his own exciting novel depicting life in the Australian gold fields.



HARRY MURRAY ACCUSES POTOSI JIM

While the story deals fundamentally with the experiences of men who battle with the obstacles of nature in an eager pursuit of gold, a love interest has been introduced with telling effect. The heroine, a city-bred girl quite unused to the hardships of camp life, persuades the gold seekers to let her accompany them on their perilous and uncertain journey. Her presence, winsome and magnetic, helps the tired and mystified desert travelers to forget the difficulties of the undertaking. The actress in the part of the heroine plays in undeserved anonymity. Her work is creditable enough for her name to appear on the program.

The plot is somewhat hackneyed, but its treatment and the novel scenes introduced in the various reels make the picture acceptable with those who are partial to melodrama. A young man rescues a miner from death by thirst in the desert, and receives through gratitude a rough map of a rich mine located by the unfortunate man only a short period previous to the meeting. After the demise of the miner Murray starts out to find the hidden treasure, and is pursued by an unscrupulous desert rat, who manages to steal the precious document.

Some time elapses before it is regained by the rightful owner, who experiences all the killing toil of travel in a wilderness ere he finds the elusive object of his search and discovers the gold mine.

RADIUM GOLD FIBRE SCREENS INC. OPENS OFFICES IN CANDLER BUILDING

RADIUM Gold Fibre screens acquire increased activity through the formation of a new company, Radium Gold Fibre Screen, Inc., which has just opened offices and projection rooms on the tenth floor of the Candler building, 220 West Forty-second street, New York City.

The officers of Radium Gold Screen, Inc., are: President, Henry J. Brock; vice-president and general manager, Robert T. Kane, and treasurer, J. L. Kempner.

Under this corps of officers the output will be increased. The factory at East Orange, N. J., has been enlarged and plans are being drawn for a new factory which will shortly be erected to supply the Middle West. The screen itself will be improved, the coming output being "in the nature of a radium gold fibre screen de-luxe," according to General Manager Kane.

Distribution will be through the most prominent exchanges and accessory dealers as heretofore.

Frank T. Highfield has been retained as factory superintendent. Mr. Highfield has been superintending the manufacture of Radium Gold Fibre screens since the first one appeared seven years ago.

Unusual circumstances brought about the entry into the company of Henry J. Brock, the president. Mr. Brock is associated with Mitchell Mark, Moe Mark and Max Spiegel in their theatres, which include the Strand in New York City and its affiliated houses. About thirty-five high class motion picture theatres are owned and controlled by these men.

In all of these Radium Gold Fibre screens have been installed. Through this fact Mr. Brock became convinced of the excellence of the Radium Gold Fibre screen and when the opportunity presented itself he was quick to seize the chance to become a factor in the new company, of which he is president.

VITAGRAPH DANCE THE SUCCESS OF THE SEASON

WHAT was one of the biggest social affairs of the film season took place on Wednesday evening, April 7, at Stauch's Dancing Palace, Coney Island, when the Vitagraph Company of America Employees' Benevolent Association held its grand annual ball.

This affair was attended by all the most prominent stars in filmdom, including all the Vitagraph Stock Company, some of whom donated large silver loving cups to be contested for during the evening by the exponents of modern dancing.

The grand march, led by Maurice Costello and Estelle Mardo, of the Vitagraph players, followed by all the other members of the company.

The officers of the association are: A. Victor Smith, president; S. M. Spedon, vice-president; Jack Evans, secretary; Richard Leslie, treasurer, and Peter La Grasse, assistant treasurer.

The arrangement committee included: Richard Leslie, Frank Nelson, Martin Hall, Frank X. Shaw, Robert Morley, William Lally and Peter Young.

The members of the floor committee were: Harry Waldron, Frank Lawrence, Phil Lally and Peter La Grasse.

"COMMUTERS" FOR RELEASE ON APRIL 26

THE Kleine offices announce the release of "The Commuters," featuring Irene Fenwick, April 26. Bookings are now being made through the various Kleine offices commencing with that date. "The Commuters" is founded on the successful stage comedy by James Forbes. A star cast includes Charles Judels in the role of "Sammy," George Le Guere as Larry Brice, Dan Moyles, Della Connor and others.

May 10 has been set as the official release date for the Kleine comedy, "Who's Who in Society." This features Della Connor, Dan Moyles, Kate Sergeantson, Will H. Powers, and other Broadway players. The subject is in four parts.

RENFAX FILM COMPANY WINS PATENT SUIT

JUDGE HUNT in the District Court has recently handed down a careful and elaborate opinion covering more than twelve pages sustaining all the claims of the Renfax Film Company in a suit recently instituted for patent infringement.

The Renfax company is the maker and distributor of musical motion pictures, with offices in New York, Pittsburgh, Columbus, Chicago and Boston.

William L. Morris, attorney, of 2 Rector street, New York City, represented the Renfax company.

EDISON STAR IN PERSON ON EDISON NIGHT

AN Edison Night will be the attraction at the Empire Theatre, 161st street and Westchester avenue, New York, on the evening of Monday, April 12.

Manager Sydney Cohen, hearing of the success of Viola Dana and her interpretation of the wronged village girl in "The Stoning," arranged for the first Edison Night as soon as he saw the film. Miss Dana will be present and meet the fans.

FOUR STAGE FAVORITES NOW APPEARING IN THE FILMS OF THE METRO PICTURES CORPORATION



JANE GREY EMILY STEVENS OLIVE WYNDHAM VALLI VALLI

UNITED PHOTOPLAYS SHOWS FIRST FILMS IN CHICAGO

Chicago, April 7.

THE United Photo-Plays Company, of Chicago, held the first advance showing of the Dr. George A. Dorsey pictures in E. E. Fulton's projection room very recently. Dr. Dorsey is connected with the Chicago Field Museum of Natural History, and holds the chair of Anthropology at Chicago University. He left last summer for the Far East, to take educational pictures for the United Photo-Plays Company.

The titles of the four reels shown are: "The Whaling Industry of Japan," "Pearl Diving," "Explored and Unexplored Parts of China," and "Lives and Habits of Geisha Girls."

The plan is to run these pictures at some loop in Chicago theatres, with a competent lecturer, then to book them to exhibitors throughout the country directly through the Chicago office of the United Photo-Plays Company.

This company will ultimately branch off from the production of strictly educational pictures. They later intend to combine entertainment and instruction; that is, to supply a plot to various educational pictures, thereby giving comedy and drama that will instruct and at the same time amuse.

"DOC" WILLAT ENTERTAINS BROCKLISS

J. FRANK BROCKLISS, managing director of J. F. Brockliss, Ltd., New Compton street, London, England, with branches in Paris and Berlin, foreign representative of the Lubin Manufacturing Company, and probably the best known in this country of the English film men, was entertained at dinner on Wednesday evening, March 31, by C. A. "Doc" Willat.

The dinner was one of reciprocity, for Mr. Brockliss had entertained and dined Mr. Willat when the latter was in England. Present were B. P. Schulberg, S. M. Spedon, Paul Gulick, Hugh Hoffman, Hopp Hadley, Willard Holcomb, Harry Ennis, Hanford C. Judson, Milton R. Loewenthal and Arthur Leslie.

"When the war is over I hope to build in London a theatre like your Strand here, to be run on a similar policy. In England we have nothing like the Strand," said Mr. Brockliss. "Big features of six, seven and eight reels have never been shown successfully in England. But I feel that with the proper presentation policy they would be a success."

TWO MAGAZINE ARTICLES ON THE STEFANSSON ARCTIC EXPEDITION

TWO examples of remarkable publicity are evidenced in the publication of recent articles in magazines of general circulation on the Stefansson arctic expedition, pictures of which have been released by the Sunset Motion Picture Company.

The "Sunset Magazine," published in the West and devoted to the interests of the Pacific Coast, carried in its January issue an article giving in detail the experiences of the members of the expedition, and illustrated with fourteen photographs.

In the February number of "Harper's Bazar" is an elaborate account of the exploration conducted by the Stefansson party

$50,000 THEATRE FOR BIRMINGHAM, ALA.

PLANS have been completed for the erection on the site of the Steele-Smith building in Birmingham, Ala., recently destroyed by fire, of the finest, most modern and best appointed picture show in the South, to cost $50,000, and primary operations to this end have already commenced.

It is stated that A. R. Boone and associates have closed the deal for a long lease on the site and that the demolition of the Steele-Smith building to make way for the picture palace is under way. The house is to cost $50,000 or a little more, and will be two stories and a half high.

Mr. Boone states that no expense will be spared to make the theatre safe, comfortable and attractive. Its seating capacity will be 1,000, including a balcony on the second floor. The front of the building will be of polychrome terra cotta.

On each corner of the lot will be two small stores, the entrance to the house in the center. The lobby will be lined in marble, a grand stairway of marble and ornamental iron leading to a mezzanine floor on which will be located a ladies' parlor, waiting room and manager's office, will be only a few features.

Ample space between each row of chairs will be provided, so that patrons can take any seat in the house even if crowded without disturbing those already seated. The aisles will be twice the width of an ordinary picture house, while the entire front and rear will be provided with safety exits.

A $5,000 pipe organ will be installed, which will have a smaller instrument in the lobby, and an electrical attachment will be played automatically when the organist plays the organ inside the new theatre.

A heating and cooling system similar to that installed in the Lyric, another big Birmingham house, will be installed and the best projecting machine procurable will be used. The building will be completed July 1.

It is the intention of the owners to make of the new theatre the equal of the New York houses and superior of any Southern houses.

CHANGES OF THE WEEK

AL WILLIAMS, of the "New York Evening Journal," joins the Mutual publicity department under Arthur James.

Tarleton Winchester, of the "New York Morning Telegraph," joins the Paramount publicity department.

Dallas Welford, an English comedian, is a new member of the Edison stock company.

A. Van Buren Powell, formerly with Biograph, is now scenario editor of Colonial. Clara de L. Berg is now in charge of the Colonial's educational department.

David F. Cowan, former special traveling representative of Simplex projection machines, has resigned from that company. He will handle the Standard projection machine in New England, for which territory he has exclusive rights.

Dallas Wel... Actor S...

WHERE TO BUY

ADVERTISING NOVELTIES
Philip Hano, 806-810 Greenwich St., New York.

BOOTHS
Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

CHAIRS, NEW AND SECOND HAND
Atlas Seating Co., 501 5th Ave., N. Y. C.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM, TITLES, PRINTING, DEVELOPING
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.

FEATURE FILMS
Phoenix Feature Film Co., 129 Columbus Ave., Boston.
E. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.

Mt. Carmel, Ill., March 1.
Editor, "Motion Picture News."
Dear Sir: Please enter my name for one year's subscription to "Motion Picture News." I will state that in my mind your newsy sheet is destined to lead all others, judging from the wonderful progress you have made in the last few months. Wishing you continued success, I remain,
Yours very truly,
JOSEPH HEWITT,
Colonial Amusement Co.

Havre, Mont., Feb. 26.
Editor, "Motion Picture News."
Dear Sir: Your "News" is worth the price, and then some. The only complaint I have to make is that it does not come often enough. You're there!
Very truly,
EDWARD J. SKAAR,
Lyric Theatre.

Bancroft, Neb. March 1.
Editor, "Motion Picture News."
Dear Sir: We find "Motion Picture News" invaluable to us in our work.
Yours very truly,
WARD & WARD,
The Draw Theatre.

Kenmare, N. Dak., March 1.
Editor, "Motion Picture News."
Dear Sir: Find enclosed four dollars for two years' subscription to "Motion Picture News." I have been receiving the "News" for some time, and consider it without doubt the best publication covering the motion picture industry of any I have seen.
Yours very truly,
M. A. BROWN,
The Lyceum Theatre.

Miami, Tex., March 7.
Editor, Motion Picture News.
Dear Sir: The Accessory News section is O. K. and of great benefit to the operator. Your paper is a great help to the small exhibitor.
Yours truly,
THOS. THOMPSON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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WHERE TO BUY

LABELS
Ever Ready Roll Label Co., 203 W. 40th St., New York.

LIGHTING PLANTS
Cushman Motor Works, Lincoln, Neb.

PICTURE MACHINES & SUPPLIES
Calehuff Supply Co., 1301 Race St., Philadelphia.
Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240 E. Ontario St., Chicago.

POSTER & PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York.

PIPE ORGANS
M. P. Moller, Hagerstown, Md.

PRINTING
The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

REWINDERS
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

TICKETS
Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

Pittsburgh, Feb. 26.
Editor, Motion Picture News.
Dear Sir: I have found Motion Picture News to be a publication of the highest merit, and one which makes its loss felt when the subscription expires — for which reason I am renewing mine.
Yours very truly,
R. E. GARRITY.

New Orleans, La., March 2.
Editor, Motion Picture News.
Dear Sir: We anxiously wait at the end of each week for Motion Picture News. It beats the other papers out with the news.
Keep up the good work.
Yours very truly,
JOSIAH PEARCE & SONS,
Per P. A. Blankenship.

Charleroi, Pa., March 1.
Editor, "Motion Picture News."
Dear Sir: Enclosed please find two dollars for a twelve months' subscription to your magazine.
Yours very truly,
ROBERT S. COYLE,
Coyle Theatre.

Lake Charles, La.
Editor, Motion Picture News,
Dear Sir: Enclosed find two dollars for which please enter my order for your valuable paper for one year.
Yours very truly,
B. TIEN,
Manager Arcade theatre.

Curtis, Nebraska,
Editor, Motion Picture News,
Dear Sir: I look forward each week for the News. It comes nearer covering the entire ground of the motion picture business than any other publication I have seen. Wishing you success, I remain,
C. E. FITZER.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Gambler's I. O. U." (Biograph. Mon., April 12.)—This is a silly western story, its weak quality being largely due to its entire improbability. A gambler who is taking advantage of a small loan to a girl's father is forced to pay himself with his own I. O. U. Charles West and Claire McDowell appear as the inevitable sweethearts.

"Lorna Doone." (Biograph. Two reels. Tues., April 13.)—R. D. Blackmore's great novel, which is one of the most universally read books in the English language, is here compressed into two reels of film. Such a story can hardly be shown in a manner pleasing to those who have read and enjoyed it, in only two reels. The title role is played by Viola Smith, while Edward Cecil is seen as John Ridd.

"The Test of Sincerity." (Biograph. Thurs., April 15.)—A man who has been jilted by a flirt contrives a test in order to prove to his egotistical mind whether or not another girl in whom he is interested is sincere. He decides after the test that she is. Charles Perley and Augusta Anderson are seen as the pair.

"The Girl and the Matinee Idol." (Biograph. Fri., April 16.)—A stage-struck girl furnishes amusement in this comedy drama. She dogs the steps of a matinee idol after getting a small part in his company. When she discovers that he is devoted to his wife and two small children it is a sad blow to her ambitions. However, her persistent suitor is the gainer. In the cast are Gretchen Hartman, Jack Drumeir, Herbert Barrington, Jack Mulhall and Irma Dawkins.

"One Hundred Dollars." (Biograph. Sat., April 17.)—A drama of domestic life in which the principle advocated seems to be that if you can steal and get away with it you are all right. Irma Dawkins and Jack Mulhall are seen as the young married couple.

"His Sad Awakening." (Edison. Tues., April 13.)—This is a good bit of burlesque featuring Arthur Housman and William Wadsworth. A youth of low degree meets an heiress when he hands her a package which she has dropped from her automobile. She makes violent love to him, but his parents object to the match. An elopement is then planned by the girl and successfully carried out. After this the hero wakes up.

"The Cook's Mistake." (Edison. Wed., April 14.)—This is a rough house comedy of fair interest. The antics of the cook and others keep things at a lively pace throughout.

"A Woman's Revenge." (Edison. Two reels. Fri., April 16.)—Although disguised by the unfortunate title, there is a good story in this film. The three principal characters are played by Miriam Nesbitt, Frank McGlynn and Bigelow Cooper.

The latter appears as an unfaithful husband, who is discovered trying to seduce his stenographer. He is prevented from his evil purpose by Effie Dorgan, a member of a gang of crooks. She pities the girl and warns her in time. Later the gang kidnap the daughter of the man, and demand a $10,000 ransom.

He cannot raise the money, but Effie is so touched by the grief of the mother, who is on the point of suicide, that she returns the little girl. The father has learned what it means to a father to have harm come to his daughter and promises to mend his ways.

"The Landing of the Pilgrims." (Edison. Sat., April 17.)—The famous voyage of the settlers who landed at Plymouth in 1620 is depicted in this semi-historical picture. A touch of romance adds to the interest.

"A Night in Kentucky." (Essanay. Mon., April 12.)—Ruth Stonehouse, Albert Roscoe and Lester Cuneo appear in this drama. It tells the story of a man who is forced into a duel because he is mistaken for his brother, who married and deserted a girl of the Kentucky mountains. He is slightly wounded when the mistake is discovered, and he explains that his brother died suddenly, leaving the girl in ignorance of his fate.

"The Fable of the Men at the Woman's Club." (Essanay. Wed., April 14.)—The Woman's Club settles upon a big show to which all the men are led pulling at their halters. Things began to get too literary for the prominent business men, and Josephine started life saving with the result that in two minutes of the men left in the front room one was asleep and the other was penned in.

They clustered around Josephine and sang songs about baby, chickens and razors. Josephine was dropped from the club, but right now she is the most popular woman in the town. Ruth Stonehouse, Helen Dunbar and Charles Stine play this George Ade comedy.

"The Bouquet." (Essanay. Thurs., April 15.)—Swedie, the maid, gathers some nettles and puts them in a beautiful bouquet that has been sent to her mistress' daughter by the daughter's fiance. The guests smell the flowers with the result that their skin begins to sting from contact with the nettles. The mistress discovers what Swedie has doine, and a wild chase follows the calling of the policemen.

"The Turn of the Wheel." (Essanay. Tues., April 13.)—An involved plot not clearly worked out detracts from the interest of this otherwise excellent production. The cast, including Richard C. Travers, E. H. Calvert, Lillian Drew and Betty Scott do some very praiseworthy acting, and the situations are exciting and well played up to. The story deals with an unscrupulous but brilliant stock manipulator's effort to hold up a mining company for the controling interest in a much needed railroad. There is also a love story interwoven, and everything ends happily.

"The Face at the Curtain." (Essanay. Fri., April 16.)—G. M. Anderson is featured in a new role which gives him an opportunity for some strong acting. A burglar rescues the wife from her drunken husband after listening to the domestic tragedy of this wealthy home. The husband is prevented from surrendering the burglar to the police by his wife's threat to tell them that he is her friend. The husband realizes how he has acted, asks his wife for forgiveness and the burglar departs.

"The Girl and the Bachelor." (Kalem. Two reels. Mon., April 12.)—Tom Moore and Marguerite Courtot are featured in this tiresome story. The plot is that a bachelor meets and marries a girl. The silly situations render this celebrated idea less interesting and more boring than is often the case.

"The 'Pollywogs' Picnic." (Kalem. Tues., April 13.)—The frequent excellence of the Ham comedies is touched in only a few parts of this offering. For the most part the situations lack originality. The doughty pair, Ham and Bud, go to the picnic of a fraternal order, and start several sorts of trouble.

"The Voice from the Taxi." (Kalem. Two reels. Wed., April 14.)—The last half of the second reel of this production is taken with a short comedy called "One Rainy Day." It is a much better piece of work than the reel and a half of labored detective stuff which precedes it. The two feats of detection which make the story consist of following a taxi from which a cry for help has come, and searching a house from which a criminal was seen to come. The lack of interest may be imagined. There is a fair fight at the end. The usual cast of this series is seen.

"The Third Commandment." (Kalem. Three reels. Fri., April 16.)—"Thou shalt not take the name of the Lord thy God in vain" is the commandment which is supposed to be the basis of this picture. The man who breaks the commandment does so by giving perjured testimony, which nearly costs his rival his life. The plot is a weak one, and wholly inadequate for a three-reel production. Although rather dull, the play is well acted by Marguerite Courtot, Tom Moore, Robert Ellis and a supporting cast.

"The Girl Engineer." (Kalem. Sat., April 17.)—This is another in the Hazards of Helen series. Helen Holmes exploits in this story are not as startling as in some previous ones, but the plot is an interesting one. A crooked owner of a worthless mine tries to substitute two carloads of his ore for that from a good mine which is being sent to a prospective purchaser of the prope ty.

"The Strength of a Samson." (Selig. Fri., April 16.)—A messenger boy obtains a copy of a "penny dreadful" entitled "The Strength of a Samson," and reads how the Herculean hero overrides the objection of the stern father and elopes with the heroine. His feats of strength culminate when he hurls an enormous rock upon the father, and refuses to remove it until his consent is obtained. This is a laughable comedy burlesque.

"The Jungle Stockade." (Selig. Sat., April 17.)—The life of a missionary's daughter is saved by Kahma, the younger brother of a hostile tribal chief. Kahma is thrown among the wild animals in a jungle stockade, but they do not harm him. The chief liberates his brother, and is converted to Christianity.

Thomas Santschi produces this Jungle stockade zoo picture from a story by Emma Bell.

"The Poetic Justice of Omar Khan." (Selig. Two reels. Mon., April 12.)—Reviewed at length in another section of this issue.

"Mrs. Murphy's Cooks." (Selig. Tues., April 13.)—A western comedy written and produced by Tom Mix. Mrs. Murphy has trouble to keep the cooks she hires for her boarding house from marrying the cowboys. She at last secures from an employment agency a guaranted man hater, who gives her would-be suitors a warm reception, until the "man of her dreams" comes along, when she leaves like the rest. This is too much for Mrs. Murphy, so she presses a down and out actor into service, and marries him in order to insure his permanence.

"Iole, the Christian." (Selig. Wed., April 14.)—A drama with its settings laid in Rome. A popular gladiator rescues a beautiful Christian slave from the king, thereby incurring the ruler's displeasure. The king, fearing public opinion, plans to kill the gladiator by stealth. He is unsuccessful, and the gladiator and the Christian make their escape. Virginia Kirtley, Robin Adair, and E. J. Brady are seen. The costumes and settings are very good.

"Mr. Jarr's Magnetic Friend." (Vitagraph. Mon., April 12.)—The usual principals are seen in this fifth picture of the Jarr Family series. Mrs. Jarr insists that her husband aid her in an attempt to bring Fatima, the fat girl, and Dinkston, the poet, together. The results are both startling and amusing, and make a very excellent picture. The magnetizing of Hogan when he gets too near a dynamo is a clever novelty.

"His Phantom Sweetheart." (Vitagraph. Wed., April 14.)—Earle Williams and Anita Stewart in the cast, with Ralph Ince as the director, make this a notable one-reel offering. The subject, however, is an unfortunate one so far as general interest goes, because of the rather unsatisfactory nature of the story. It deals with a dream in which a young bachelor falls in love at first sight with a girl who returns his feeling, but is found to be violently insane.

"Strength." (Vitagraph. Thurs., April 15.)—A rather conventional story of the eternal triangle. The strong man wins out, but in this case he happens to be the husband. In the cast are George Stanley, Natalie De Lortan and Jack Mower.

"The Love Whip." (Vitagraph. Fri., April 16.)—Because he is less demonstrative a young husband's wife thinks he cares less for her. She tries coolness with consequences which are rather startling, but which fortunately lead to a complete understanding and an end of all jealousy on the part of either the husband or the wife. The young couple are played by Lillian Walker and Evart Overton.

PATHE EXCHANGE INC.

"Pathe News, No. 26."—The San Francisco Exposition furnishes several interesting views. A number of scenes from the war region of Europe show activities other than fighting. Perhaps the best pictures on the reel are those showing the testing of the great 14-inch gun which has been made for the defenses of the Panama Canal.

Dallas W[illegible]
ctor Stanely.

ws No. 24."—With their usual and agility the Pathe camera men ged to secure pictures of the most in- ng events of the week. The war news is mely. One view of especial interest is a picture of the Russian siege guns, partly responsible for the downfall of Przemysl. A cartoon brings the reel to a close.

MUTUAL PROGRAM

"The Artist's Wife." (Majestic. Fri., April 2.)—Elmer Clifton and Miriam Cooper play the leading parts in this picture. A friend of an artist tells a group of people the story of the man's romance. It is the familiar situation in studio stories of a model who is a painter's sweetheart, but is forgotten when he becomes infatuated with a banker's daughter. Of course the model proves to be the right girl in the end.

"Sympathy Sal." (Reliance. Two reels. Sat., April 3.)—This is a pretty story of a little girl, who is a waitress in a restaurant at a mining camp. The son of the owner falls in love with her, but his jealous rival seeks to end the affair by wiring the boy's father that his son is about to marry a "hash slinger." The wealthy man comes to the camp post haste, but it proves to be another case of one who came to jeer but remained to pray. Sal captures the old man's heart to such an extent that he joins his son in asking her to become a member of the family.

"Dr. Jim." (Majestic. Two reels. Sun., April 4.)—In his efforts to keep the sheriff's son out of mischief the western doctor is accused of leading him astray, but he at length succeeds in proving his own innocence and influencing the youth to lead a less vicious life. Although the great amount of riding that appears in this is somewhat unnecessary for the advancement of the plot, it is riding of the best sort, and this padding, if it may be called such, detracts little from the interest in the story which is at all times very great. Fred Burns appears as the doctor and Vester Perry as the sheriff's son, while Catherine Henry has a small part as the doctor's sweetheart. The photography is clear, and some impressively expansive scenes have been filmed.

"The Winning Hand." (Eastern Reliance. Mon., April 5.)—The widow's child dislikes her mother's suitor, so she hides herself in the room in which are some valuable jewels and discovers that the man is really a thief. This makes a good story, and the acting of the little girl is human if not clever.

"The Indian Changeling." (Reliance. Wed., April 7.)—After a traveler has betrayed an Indian girl he marries and settles in the west. Back fire from his rifle causes blindness. His child dies at its birth at the same time that the Indian girl has left her baby at the ranch. A substitution is effected, and many years later when the man has regained his sight, the truth is revealed to him by his wife, and so the man's neglected duty overtakes him in his old age and he is resigned. Rather an old story, yet acted well and artistically produced by Joseph Belmont.

"Mutual Weekly, No. 14." (Thurs., April 8.)—The remains of Paris' famous Moulin Rouge, which was recently destroyed by fire, is an interesting feature, while the antics of a human fly on the side of a twenty story St. Louis skyscraper form a thrilling series of scenes. Views in the training camp of the New York Giants will interest the fans, and besides a number of other domestic happenings the section devoted to war news is full of timely events.

"A Double Exposure." (Thanhouser. Sun., April 11.)—As her mother is unable to attend a house party the daughter disguises herself as her parent, and goes in her stead. A young man penetrates her disguise and the little trick is capped with a romance. This is a very clever and enjoyable comedy which contains nothing of the slapstick order, besides being original in both plot and situations. Peggy Burke makes the daughter an attractive figure, while Arthur Ashley appears in the opposite role.

"The Poet of the Peaks." (American. Two reels. Mon., April 12.)—Reviewed at length in another section of this issue.

"Persistence Wins." (Beauty. Tues., April 13.)—A bachelor girl wedded to her art and the Bohemian life finally capitulates after a series of events that show her the eventual loneliness of an unmarried existence. Her persistent suitor has their future home all furnished, and they lose no time in rushing to the minister. Virginia Kirtley takes the part of the bachelor girl.

"The Wishing Stone." (American. Wed., April 14.)—A refreshing story of a childhood love affair that develops into the marriage of a homeless girl and the son of the family that adopts her. Contains some good child acting.

The adult parts are taken by Ed Coxen and Winifred Greenwood, who are supported by William Bertram and John Steppling.

"Droppington's Family Tree." (Keystone. Two reels. Mon., April 12.)—The usual hilarious riot which is expected in Keystone productions is found in this double barreled comedy. The plot is one which has been seen before, but which offers fine opportunity for fun. A youth is in love with a carbaret singer, who has an ardent admirer in her own set, and also is followed about by the boy's father. This triple complication causes some startling scenes in the restaurant, and keeps the audience in an uproar. Chester Conklin plays the role of the troubled husband.

"The Moment of Sacrifice." (Thanhouser. Two reels. Tues., April 13.)—The young army officer is believed by the colonel to be his son, but in reality his father is an international spy, who when in destitute circumstances allowed his baby to replace that of the commander's, when it died.

With this basis to work on the Thanhouser company has constructed an excellent drama, one which is unusual in both theme and situations, and one which is productive of an exceedingly large amount of suspense. The final scenes which show the youth in the clutches of the spies, from whom he is rescued by his penitent father form a powerful climax, which will thrill the most hardened picture fan.

In photography, lighting and general realism of the scenes, both interiors and exteriors, the two reels excel. The acting is fitting.

"Shorty Turns Actor." (Broncho. Two reels. Wed., April 14.)—Shorty becomes an actor through a correspondence school course, and plays the lead in a play visiting his village town under the name of Shortius Hamiltonius. He is not much of a sucess, and his dramatic gyrations attract quantities of hen fruit. While the show is going on the manager robs the general store. The money is hidden in Shorty's suitcase, so he comes out on the large end after all. This is an excellent comedy; there are funny situations in it, and the plot as a whole is equally funny.

"The Sons of Toil." (Domino. Two reels. Thurs., April 15.)—A strong and absorbing drama concerning chiefly railroad characters. There are numerous and realistic strike riots, and interwoven there is a love story which only terminates happily after the villain has been disposed of after a great amount of difficulty.

If at times the story is slightly illogical, this fact is buried by the rapid action and numerous thrilling scenes in which the picture revels. Richard Staunton is cast as the hero and Jack Nelson as the heavy. Both do excellent work.

"The Taking of Luke McVane." (Kay-Bee. Two reels. Fri., April 16.)—The rancher protects a dance hall girl from the unwelcome attentions of a Mexican. His act leads to a murder, and he is forced to flee. The sheriff gives pursuit and is wounded. The man cares for him, and is promised a pardon. The two men start to return, but are attacked by Indians and both are killed. A very plain yet absorbing picture, with William S. Hart and Enid Markey in the leading roles.

UNITED FILM SERVICE

"You Need a Doctor." (Starlight.)—The two Starlight comedians again determine that the world owes them a living, and proceed to practice medicine, but they lack patients. So one of them goes out with a quantity of jumping powder and inflicts several persons with the jumps. The other prescribes a cure. They make a lot of money, but the police discover their evil practices in the end, and they land in jail. This comedy is laughable in all but a few scenes, which are too suggestive to be humorous.

"The Girl with the Camera." (Premier.)—The daughter of the sheriff rounds up a band of moonshiners, among which is one who is in love with her, by taking snapshots of the offenders with a camera, and then identifying them as the wanted law breakers. The plot of this is rather shallow. Edythe Sterling and Willis Robards are the principals.

"Uncle's Last Letter." (Superba.)—The scheming relatives of an old man who is thought dead completely wreck his house in a search for his will. To our mind there is too much rough and tumble work in this, which lacks punctuation by humorous scenes.

"The Trunk Mystery." (Superba.)—This comedy is at fault in the same place as "Uncle's Last Letter." There is too much of the same thing. This, however, is better than the other in that at the start several scenes of a laughable nature appear. The truck photography which is introduced during the chase is appreciable, but the reel would be better if cut considerably.

"Brothers." (Premier.)—A western drama of an average nature. The story might be criticised as illogical in some instances, but the plot gains in interest as it progresses, and so these little faults are overshadowed. Fred Church appears in the principal part.

"The Room Between." (Empress. Two reels.)—The serious minded man and his frivolous wife fail to get along on peaceable terms, so they separate and each lives a different life. The husband adopts a deserted baby, and this causes the wife to repent when she sees it.

Added to this there is another plot concerning the parents of the deserted child, which makes an entertaining yet hardly necessary story. The two leads are well played by Joseph Levering and Marion Swayne. Most of the others that appear in the picture are good, except the society man. The main idea of the offering is a good one, and the picture will make an impression on all who see it.

"Jealousy." (Starlight.)—Both the guardians decide that they shall marry their ward, and so keep the money in the family, but naturally they fail after many humorous scenes have been introduced.

"Can a Man Fool His Wife?—Leave It to Your Uncle Dudley." (Cameo.)—In this comedy such well known persons as Harry Kelly, of the "Watch Your Step" company; Dan Mason, Ed Boulden and May Abbey, formerly of the Edison company, and Millicent Evans, who appeared in the Colonial feature "Seats of the Mighty," appear.

The comedy is one of the best that the United Program has issued. It concerns chiefly a grand mixup at a hotel, which is overcrowded because of a coming convention. Its situations are very funny at all times, and are very well taken care of by the capable cast.

"Can Love Grown Cold Be Revived?—Leave It to Your Uncle Dudley." (Cameo.)—The cast of this is practically the same as that which appears in "Can a Man Fool His Wife?" The comedy, which is written about a love charm, is not quite as good as it tends to wander from its original theme, yet for all that it will appeal humorously to the average motion picture audience.

"The Come Back." (Premier.)—The man whose wife deserted him because of his drunkenness returns to his old home and meets a little child to whom he tells his story. The little one turns out to be his own daughter, and her mother is not far away. A reconciliation is effected when the husband tells his wife that he has reformed.

A heart interest number which the patrons of this program should receive well. Willis Robards and Edythe Sterling are the leads. Mr. Robards slightly over-acts in some of the scenes in which he is affected by the liquor, and their dramatic value is somewhat lowered because of this.

"Back to the Farm." (Empress.)—The young farmer coming into possession of a small sum of money journeys to New York intent on earning a living and seeing high life at its highest. But he is swindled of his last cent by a pretty girl and her aides, and returns to the farm sadder but wiser.

There are many laughs in this comedy, and the ending offers a moral as the producers intend. Joseph Levering produced it, besides playing the lead. Marion Swayne appears as the girl who swindles him. This should be enjoyed by all as its humorous moments are many and well taken care of.

"Stung." (Starlight.)—Two hoboes with socialistic tendencies make a duke captive, and one of them impersonates him while the other goes along as his boon companion. The bogus duke meets a rich maiden, and is getting along tolerably well when the real nobleman puts in his appearance. A merry farce of the extreme slapstick order, which will surely amuse those who appreciate this variety of comedy.

"In the Blood." (Regent. Two reels.)—This story shows the manner in which a lazy good-for-nothing went from bad to worse, and how his sister rose with equal rapidity, ending in marrying a well-to-do man. It will entertain as the story is thrilling all the time, and is produced well. The subtitles are very good at present, and there are far too many of them.

"The Parasite's Double." (Lariat. Two reels.)—The man who bears a slight resemblance to the much feared parasite is a highway robber, who, incidentally is in love with a pretty girl.

The parasite kills the girl's father and her lover is accused of the crime, but he discovers who the guilty man is and kills him, subsequently receiving pardon from the sheriff after the confession of his own misdeeds. This story presents a shallow appearance as filmed, and the likeness in the apparel of the two men often results in confusion, which detracts somewhat from the interest.

The scenes are typically western, and are supported in most instances by clear photography. George Gebhardt, the Indian, is seen in the title role and gives a good performance. The others in the cast are quite competent.

"Her New Job." (Luna.)—A farce revolving about an ungainly maid's tribulations while being constantly tormented by the mischievous offspring of her mistress. The comedy belongs to the slapstick class and ought to amuse. Dot Farley appears as the Swedish maid.

"The Misplaced Twins." (Luna.)—The husband, who is slightly under the influence of liquor, is taken in by his older children's trick and carries off the twins instead of the clothes. He leaves them outside a saloon, and after they have been through all manner of hairbreadth escapes, they are returned safely to their mother. There is not much comedy in this, and the ending, which borders on the dramatic, is out of place.

UNIVERSAL PROGRAM

Animated Weekly, No. 161. (Wed., April 7.)—Both the Panama-Pacific Exposition and the scenes from the warring countries hold prominent positions in this number. The thousands of visitors crowding Universal City is an interesting event. Other domestic occurrences and Hy Mayer's cartoons complete the reel.

"The Grind." (Rex. Three reels. Sun., April 11.)—Three sisters live together. One is a shop girl, broken in health, another the stenographer of an unscrupulous man; the third is a chorus girl, who is continually inflicted by the attentions of the man's son.

The stenographer is lured to the older man's country home, where he attempts to take liberties with her. Her older sister, learning her whereabouts, arrives and is protecting her when the man's son arrives informing him of his wife's sickness. Seeing the older girl in a disheveled state he believes her guilty.

Later he is rescued from a gang by the former chorus girl, and on the arrival of his father at the girl's home the stenographer declares the truth about herself and her sister.

Such an offering is sure of keeping the interest up all the time, and the subject is handled in such a delicate manner that the picture is suitable for exhibition in any theatre, including those of neighborhood and family patronage.

Pauline Bush has a part that she is fully capable of rendering beautifully as the older girl, while Queenie and Helen Rosson appear as her sisters. Lon Chaney is the old man and William Dowling is his son. The story was produced by Joseph De Grasse, and is an adaptation from a novel by Ida May Parke.

"Life's Furrow." (Laemmle. Sun., April 11.)—As the result of a visit from his sweetheart and her father, who openly denounce him, the wreckless college youth returns home satisfied to work on the farm for the rest of his life. A pretty poor idea of college life is conveyed, but aside from this the picture is convincing and pleasant. Frank Lloyd directed Millard K. Wilson, Mrs. Benson, Helen Leslie and Marc Robbins.

"Saved by a Dream." (Victor. Two reels. Monday. April 12.)—The young millionaire who is infatuated by an adventuress has an awful nightmare chiefly concerning the misdeeds that he perpetrated in her behalf. On awakening he resolves to put her out of his life for ever. Harry Myers produced this, playing the principal male part opposite Rosemary Theby, who makes an alluringly attractive figure out of the adventuress.

Brinsley Shaw is the man's father. The drama departs from the beaten path considerably and, together with the fine acting of the cast and the effective direction, the picture is certain to be well received. The dream in which the young man indulges is as illogical and abrupt in its development as actual dreams are, a fact which goes to show the attention of the director to detail. The photography is good, and the light, dim in some scenes, is most effective.

"The Streets of Make Believe." (Imp. Mon., April 12.)—Although this picture's main plot is extremely old, its situations are clever and well taken care of by King Baggot and Jane Gail, the principals. A man employed in a department store pretends he is a millionaire and meets a girl employed in a laundry trying the same scheme.

Each finds the other out in the end. There are many laughs in this and the players are good actors besides good comedians. The reel is free from anything vulgar and will surely be enjoyed by any audience.

"Skipper Simpson's Daughter." (Joker. Mon., April 12.)—A melodramatic burlesque which will be sure of reaching its mark as a comedy because of its sheer ridiculousness and exaggerated characterizations rendered by all the members of the cast who are fully equal to any occasion that presents itself. The comedy was produced by Archer McMakin and in the cast are Ernest Shields, who is seen at his best; Ed. Boland, Buck Conners and Queenie Rosson.

"A Wild Irish Rose." (Gold Seal. Two reels. Tues., April 13.)—While the true lover of the girl is absent, one who has long sought her hand at last succeeds in gaining her consent to marry, but at the eleventh hour the other returns, to put the villain to route and to marry the girl himself.

This is the first picture produced for the Gold Seal company by Charles Giblyn and, although the story is not new, its situations are enough to furnish the required amount of suspense. The locale being Ireland, it was necessary to obtain some original locations, which the director has done. The scenes are exceptionally beautiful and photographed well; in some instances entire Irish street settings have been erected.

Cleo Madison is seen in the title part and gives a good account of herself both in the heavy and light scenes. Joe King is the lover, while Ray Hanford lends melodramatic villainy to his part and the picture. Comedy touches are not wanting, and blending with the drama, which in turn is supported by the fine scenes, the result is an enjoyable picture, which the director and the company may well be proud of.

"The Old Tutor." (Big U. Tues., April 13.)—The tutor, who has been in the family for many years, takes the two orphans under his wing after their father has died. He tries in many ways to earn a living for them, but he is too old to be useful, and finally, when he had about given up hope, an old friend of the family appears and renders his assistance.

This is the second picture produced by Murdock MacQuarrie, and is excellent from every angle. In the title part Mr. MacQuarrie is as effective as ever, and his strong character portrayal is fine. Agnes Vernon and Antrim Short are the children and Millard K. Wilson is the friend in need.

"A Mixed-Up Elopement." (Nestor. Tues., April 13.)—Two fathers are antagonistic toward their daughters' lovers, who despite the careful guard manage to slip away and get married. A short comedy written and produced by Al Christie with Harry Rattenberry, Jack Dillon, Neal Burns and Billie Rhodes in the leading parts. The detective is not as funny as he thinks he is, but on the whole the picture will be enjoyed.

"Under the Table." (L-Ko. Two reels. Wed., April 14.)—This farce depicts the complications that result when three married couples quarrel. All six air their heated minds by a stroll, and the final scenes, which are laid in a restaurant, find each husband with another wife.

Consternation reigns after the couples are enlightened to the actions of their better halves. Unlike most multiple-reel comedies, this one fully deserves the space furnished by two thousand feet. Hank Mann, who is by all odds the star, and a clever one at that, registers some original tricks that are bound to produce laughter, while the rest of the cast, which includes Gertrude Selby and Reggie Morris, is good to furnish many a laugh.

The farce is by no means vulgar, and besides it is literally clean. It will offend no one, and should surely please the lovers of slapstick comedies.

"When the Spider Tore Loose." (Laemmle. Wed., April 14.)—An ex-convict evidences his gratitude for the woman who previously cared for his sick wife by rescuing her from the clutches of the gangsters. A thrilling one-reel subject produced by Frank Lloyd, who plays the ex-convict. Some excellently staged, healthy brawls and excitement to the otherwise interesting plot. Helen Leslie, Marc Robbins and Olive Fuller Golden are also in the cast.

"The Troubadour." (Big U. Two reels. Thurs., April 15.)—A story showing the manner in which a wandering musician was tricked from marrying the girl he loved, and how after long years of separation the two are at length united.

Some beautiful scenes have been filmed during the course of these two reels, yet the action of the story seems at times incoherent, and this is more than regrettable, for this is Murdock MacQuarrie's first official attempt at directing. We have seen his second offering, however, and can vouch for the clarity and all around excellence of that.

It seems that Mr. MacQuarrie needed two reels' experience before getting his faculties as director under way. He plays the title part himself and is supported by Agnes Vernon in the opposite role.

"A Man and His Money." (Rex. Thurs., April 15.)—A young society man possessed by a wanton extravagance is discarded by his thoughtful fiancee. A sudden turn of the market renders her almost penniless, and finally she is discovered by her rejected suitor, who is sobered a bit by her lecture.

The story here presented is most interesting and the incident of the burning of the one dollar bill and its circulation among the people until it at last reaches its first owner's hands is very cleverly executed, besides serving as a channel of reunion between the two people. The picture, however, does not clearly explain that the young man has gotten over his spendthrifty ways, and so its termination seems incomplete. Aside from this fact the reel is excellent. Pauline Bush and Ray Gallagher are the principals.

"Playmates." (Sterling. Thurs, April 15.)—A group of children tiring of marbles adjourn to a mud hole, and before they are through every one is coated thick with dirt. The best part of the reel comes when the three boys of the party are washing themselves. This is by all means one of the best juvenile comedies that the Sterling company has produced of late. The situations are humorous, and the child players enter well into the spirit of the thing.

"The Bombay Buddha." (Imp. Three reels. Fri., April 16.)—A married couple claimed to have been robbed of a precious Indian image of Buddha. The detective who is put on the case discovers that the two are crooks, who play the old trick of robbing themselves to collect the insurance money. After a time his untiring efforts are rewarded with the capture of the two

DEVELOPING—PRINTING

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Dallas together with a native Indian, who at stole the idol from its shrine in India.

This play was produced by Stuart Paton and has been so constructed and effectively handled from practically every degree that it is highly engrossing from the beginning until the finale. In fact, such a plot is bound to be absorbing if handled with any degree of intelligence and realization of the mystifying powers lying in the theme, so the fine results that have been attained here are due to both the author and director.

The cast is well equipped to handle the most difficult situations that present themselves. Hobart Henly and Frances Nelson are seen as the crooks, Howard Crampton as the detective and Alan Holubar as the Indian. The several fights which are staged toward the end of the picture are realistic to the extreme, and the contenders succeed in wrecking several entire settings, which before were most effective.

"All in the Same Boat." (Nestor. Fri., April 16.)—Lovers quarrel. The man marries an old maid for her money and embarks for Europe with her. The girl and her father also decide to take the trip. The lovers meet again, and at length the man discovers the alleged old maid has another husband, so he's free. This was written and produced by Al Christie, and while the situations are funny, there is too much meaningless horse play for the good of the picture. Billie Rhodes, Jack Dillon, Harry Rattenbery and Stella Adams are in the cast.

"The Doorway of Destruction." (Bison. Two reels. Sat., April 17.)—One of Francis Ford's pictures with India as a locale. The numerous fights that crowd the two reels are thrilling, to say the least, and the story is so well conceived that none who witness the picture will be able to live down that patriotic feeling which so often presents itself when a picture of this variety is projected.

Whether any English commander in India ever treated his Irish regiment in such an unmerciful manner as he does in this film we do not know, but it seems hardly likely that he would order the Irish to take the gate by storm and not to come back until it was taken.

In fulfilling his command the crack regiment is sadly depleted by the shots from the rebel Sepoys, but they are finally victorious, and with their miraculous accomplishment comes the Colonel's everlasting respect for the Irish. This will immensely entertain despite its seeming disregard of logic. Francis Ford, Jack Ford and Mino Cunard are cast in the principal parts.

"The Love That Lasts." Powers. Sat., April 17.)—Of two lovers the girl marries the one who turns out to be an habitual inebriate. At the birth of her child the husband gets mixed up in a gang fight and is killed, while shortly afterward the baby dies. At the same time the other man's wife bears him a child and she dies from weakness.

The doctor sees his way clear to save both the remaining mother and child, which paves a way for the reunion of the old lovers. This is a very sympathetic story produced in a delightful manner by Sydney Ayres. The subject is exceptionally delicate and is handled in the best manner conceivable. Mr. Ayres, Val Paul and Doris Pawn play the leads.

"The Way He Won the Widow." (Joker. Sat., April 17.)—The drummer thinks the widow's son is too much of a baby, so he takes the sickly youth in hand and makes a man of him in short order, thus winning his mother's hand. This was written by Clarence Badger and produced by Allen Curtis. It is one of the best of the Joker comedies. The situations are of an uproarious nature throughout the real. The comedians are excellent in their respective parts. Max Asher is seen as the salesman, Gale Henry as the widow, Milburn Moranti makes a ridiculous figure of the son, while William Franey gets in his usual clever work as the doctor, another suitor of the widow's.

"Girl of the Night." (Rex. Two reels. Sun., April 18.)—A daughter of the underworld, bred among thieves and drunkards, compromises herself before the district attorney, who had befriended her, to shield from him his wife's contemplated action or eloping with another man. The story of these two reels is presented in a wonderfully gripping manner.

All the scenes are effectively worked out and the spectator finds himself rapped up in the story from its very start. Joseph De Grasse produced this picture, with Pauline Bush playing the principal part of the child of the slums. Lon Chaney has a small part as a crook, who reforms and finally wins her, while Hilda Sloman is the attorney's wife.

"The Things in the Bottom Drawer." (Laemmle. Sun., April 18.)—The destitute young widow returns to her mother after her husband has taken to drink. In time he gives up his bad habits and secures a lucrative position.

When he hears his wife spoken of in disrespectful terms he knocks the slanderer down. This act brings to mind his dead child and he returns to his old home to brood over the baby's clothing. There he finds his wife possessed with the same thoughts and a happy reunion occurs. Although slight in plot, this picture contains a lot of deep thought, and by excellent work in the way of the producing the offering has been made most impressive.

James Dayton wrote the scenario and Alan Forrest, formerly of Bob Leonard's Rex company, directed the work and plays the young man. Helen Rosson is his wife, and Jean Hathaway and Albert MacQuarrie complete the cast.

INCORPORATIONS

At Albany, N. Y.:

INVINCIBLE FEATURE FILM CORPORATION, New York.—Motion pictures and amusement business. Capital, $50,000. Directors: John S. Rose, William W. Brooks, Walter Conrad, 1476 Broadway, New York City.

CONNECTICUT SALES CORPORATION, Brooklyn, N. Y.—To deal in and operate motion picture machines. Capital, $5,000. Directors: Harry Cook, Nathan April, Louise Wolf, 47 West 115th street, New York City.

SAVOIA COMPANY OF AMERICA, INC., New York.—Manufacturing apparatus and equipment for motion picture and theatrical business. Capital, $10,000. Directors: L. George Forgotson, Foscolo A. Rivalol, Abram Bloom, 1531 Broadway, New York City.

THE 133RD 2ND AVENUE AMUSEMENT CO., INC., New York.—To conduct moving picture house. Capital, $5,000. Directors: Anna K. Ott, Albert Sagacca and Henry Pearlman, 2229 85th street, Brooklyn.

HARRY CORT COMEDY FILM CORPORATION, New York.—Motion pictures. Capital, $10,000. Directors: Abner B. Stupel, George F. Mattuck and Peter A. Lee, 115 Broadway, New York City.

MONAKLARK, INC., North Pelham.—Theatrical and motion pictures. Capital, $5,000. Dircetors: Harris B. Rothowitz, Henry L. Rupert, William A. Hayes, 1 Madison avenue, New York City.

WERNBRUCK PRODUCTION CORPORATION, New York.—Motion pictures. Capital, $10,000. Directors: Herbert R. Snyder, Jno. E. Bennett, Louis S. Mille, 156 Broadway, New York City.

PINEBUSH REALTY CO., INC., New York.—Managing and dealing in motion picture houses. Capital, $2,000. Directors, Leonard J. Grenmeier, Wm. Jacobson and Simon Danzinger, 384 Keep street, Brooklyn.

GLEN AMUSEMENT CO., Troy.—Motion picture business. Capital, $2,000. Directors: Emil Goldfinder, David Berkowitz and Joseph Berkowitz, 2316 Fifth avenue, Troy, N. Y.

J. & M. FILM CO., INC., New York.—Moving pictures. Capital, $2,000. Directors: Jeanette and Saul Jaffe, McKin Saul, 601 West 151st street, New York City.

THE MITCHELL TALKING FILM CORPORATION, of New York.—To manufacture "fotophones" and devices for synchronizing moving pictures and talking machines, also a general motion picture business. Capital, $100,000. Directors: Richard S. M. Mitchell, New York City, and Adolph F. Gerstner and Frank H. Innes, 110 West Fortieth street, New York City.

WILLIAM SIGG FILMS, INC., New York City.—Theatricals and motion picture business. Capital, $1,000. Directors: William F. J. Sigg, Arthur H. Crane, Charles W. Prelle, 101 Atlantic street, Jersey City, N. J.

THE A. F. T. CORPORATION, New York City.—Theatricals and motion pictures. Capital, $50,000. Directors: Sidney A. Huffman, Lester D. Mayne, Ludwig Diler, 203 West Fortieth street, New York City.

C. C. WILKENING, INC., New York City.—For production of motion pictures. Capital, $1,000. Directors: Cora C. Wilkening, John F. Burke, Vernon C. Ryder, 220 West Forty-second street, New York City.

THE AMALGAMATED BOOKING CORPORATION, New York City.—To manufacture moving picture films. Capital, $25,000. Directors: Harry Harris, Ralph A. Kohn and Clifford G. Ludvigh, 31 Nassau street, New York City.

THE PHONO RECORD BOOK COMPANY, Brooklyn.—To manufacture all kinds of film records. Capital, $2,000. Directors: Charles F. Hasselman, Charles H. Bang and John F. Moore, of 5024 Third avenue, Brooklyn.

THE S. & C. AMUSEMENT COMPANY, Brooklyn.—To operate and manage moving picture shows. Capital, $6,000. Directors: Costas D. Stamitas and Matthew W. Chrystmos and Fanny Chrystmos, of 529 Herkimer street, Brooklyn.

THE FIFTH AVENUE PHOTO PLAY COMPANY, Manhattan. — Theatricals, motion pictures and vaudeville. Capital, $1,000. Directors: Jack Weiser, Louis Laffin and Benjamin Levy, all of 1331 Fifth avenue, New York City.

At Boston, Mass.:

METRO PICTURES CORPORATION, of New England, Oscar Grosberg, Louis Rosenberg and Louis B. Mayer, incorporated at $5,000, for business in Boston.

PARAMOUNT PICTURES COMPANY, of New England, Hirma Abrams, Florence Leighton, James E. Severson; $5,000.

LINCOLN T. PARKER COMPANY, motion picture machines, Fred H. Lincoln, John H. Parker and Frank McKenzie; $100,000.

At Springfield, Ill.:

THE PEERLESS FILM COMPANY, of Chicago, has incorporated with a capital stock of $10,000 to manufacture and deal in all kinds of films, etc. The incorporators are Frank Thielen, Morris G. Leonard and Agnes Fleming.

THE BROADWAY COMPANY, of Chicago, has incorporated with a capital stock of $5,000. The company is to enter the moving picture theatre business. The incorporators are J. Dallas Corbiere, Arthur B. Wright and Floyd Talbott.

THE FRANKLIN AMUSEMENT COMPANY, of Chicago, has incorporated with a capital stock of $2,500. The company is to enter the motion picture business. The incorporators are Michael B. Roderick, Barney Balaban and Abe J. Balaban.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of August 24, 1912, of MOTION PICTURE NEWS, published weekly at New York, N. Y., for April 1, 1915.

Editor, William A. Johnston, 220 West Forty-second street, New York City; managing editor, Lesley Mason, 220 West Forty-second street, New York City; business manager, H. Ashton Wyckoff, 220 West Forty-second street, New York City; publisher, Exhibitors' Times, Inc., 220 West Forty-second street, New York City.

Owners (If a corporation, give its name and the names and addresses of stockholders holding 1 per cent. or more of total amount of stock. If not a corporation, give names and addresses of individual owners): Exhibitors' Times, Inc., 220 West Forty-second street, New York City; William A. Johnston, 220 West Forty-second street, New York City; E. Kendall G. Nett, 220 West Forty-second street, New York City; Henry F. Sewall, 220 West Forty-second street, New York City; Percy S. Alden, 220 West Forty-second street, New York City; Wentworth Tucker, 220 West Forty-second street, New York City; Carl Tucker, 220 West Forty-second street, New York City; H. Ashton Wyckoff, 220 West Forty-second street, New York City.

Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities (If there are none, so state): None.

Average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above. (This information is required from daily newspapers only.) Weekly magazine.

(Signed) H. ASHTON WYCKOFF,
Business Manager.

Sworn to and subscribed before me this 6th day of April, 1915.

(Seal) HERBERT V. VAN DYKE.
Notary Public.

New York County, No. 886. Register's No. 6117.
(My commission expires March 30, 1916.)

THE FROHMAN AMUSEMENT CORPORATION
Gustave Frohman PRESENTS
THE BUILDER OF BRIDGES
By ALFRED SUTRO
WITH CAST INCLUDING
C. Aubrey Smith, G. W. Anson, Jack B. Sherrill, Ed. R. Mawson, Fred Errick, Sidney Mason, Marie Edith Wells, Helen Weer, Kate Meek
18 EAST 41ST STREET
WILLIAM L. SHERRILL
General Manager

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, April 12, 1915.

BIOGRAPH—The Gambler's I. O. U., D., 1000..... 17561
EDISON—A Deadly Hate, D., 3000..... 17567
ESSANAY—A Night in Kentucky, D., 1000..... 17571
ESSANAY—The Tramp (Chas. Chaplin), C., 2000..... 092
KALEM—The Girl and the Bachelor, C., 2000..... 17562
LUBIN—The Face of Fear (Road o' Strife No. 2), D., 1000 17572
SELIG—Poetic Justice of Omar Khan, D., 2000..... 17564
SELIG—Hearst-Selig News Pictorial, No. 29, N., 1000.. 17570
VITAGRAPH—Mr. Jarr's Magnetic Friend, C., 1000.... 17566

Tuesday, April 13, 1915.

BIOGRAPH—Lorna Doone, D., 2000..... 17582
EDISON—His Sad Awakening, C., 1000..... 17573
ESSANAY—The Turn of the Wheel, D., 2000..... 17574
KALEM—The "Pollywogs" Picnic, C., 1000..... 17581
LUBIN—Black Art, C., and Cleaning Time, C., Split Reel 17580
SELIG—Mrs. Murphy's Cooks, W. C., 1000..... 17576
VITAGRAPH—Between the Two of Them, D., 3000... 17577

Wednesday, April 14, 1915.

EDISON—The Cook's Mistake, C., 1000..... 17584
ESSANAY—The Fable of the Men at the Women's Club, C., 1000..... 17587
KALEM—The Voice from the Taxi, D., 2000..... 17586
LUBIN—A Prince of Peace, D., 2000..... 17590
SELIG—Iole, the Christian, D., 1000..... 17589
VITAGRAPH—His Phantom Sweetheart, Com.-D., 1000 17588

Thursday, April 15, 1915.

BIOGRAPH—The Test of Sincerity, D., 1000..... 17592
ESSANAY—The Bouquet, C., 1000..... 17593
LUBIN—Rated at $10,000,000 D., 3000..... 17594
MINA—The Amateur Nurse, C., 1000..... 17599
SELIG—Hearst-Selig News Pictorial, No. 30, N., 1000.. 17598
VITAGRAPH—Strength, D., 1000..... 17597

Friday, April 16, 1915.

BIOGRAPH—The Girl and the Matinee Idol, Com.-D., 1000 17610
EDISON—A Woman's Revenge, D., 2000..... 17600
ESSANAY—The Face at the Curtain, D., 2000..... 17602
KALEM—The Third Commandment, D., 3000..... 17604
LUBIN—The Accusing Pen, D., 1000..... 17609
SELIG—The Strength of a Samson, C., 1000..... 17607
VITAGRAPH—The Love Whip, C., 1000..... 17608

Saturday, April 17, 1915.

BIOGRAPH—One Hundred Dollars, D., 1000..... 17619
EDISON—The Landing of the Pilgrims, D., 1000..... 17611
ESSANAY—The Return of Richard Neal, D., 3000..... 17612
KALEM—The Girl Engineer, D., 1000..... 17618
LUBIN—Just Look at Jake, C., 1000..... 17615
SELIG—The Jungle Stockade, D. (Animal), 1000..... 17620
VITAGRAPH—Elsa's Brother, D., 2000..... 17616

RELEASES OF THE WEEK AFTER

Monday, April 19, 1915.

BIOGRAPH—The Ebbing Tide, D., 1000.....
ESSANAY—The Mystery of the Silent Death, D., 1000.
KALEM—The Face of the Madonna, D., 3000.....
LUBIN—The Silver Cup (Road o' Strife, No. 3), D., 1000
SELIG—The Great Experiment, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 31, N., 1000.
VITAGRAPH—The Tempting of Riat, C., 1000.....

Tuesday, April 20, 1915.

BIOGRAPH—The Quicksands of Society, D., 2000.....
EDISON—Martha's Romeo, C., 1000.....
ESSANAY—The Snow-Burners, D., 3000.....
KALEM—Lotta Coin's Ghost, C., 1000.....
LUBIN—Mixed Flats, C., 1000.....
SELIG—The Conversion of Smiling Tom, D., 1000.....
VITAGRAPH—The Closing of the Circuit, D., 2000...

Wednesday, April 21, 1915.

EDISON—Sleep, Beautiful Sleep, C., 1000.....
ESSANAY—The Fable of "The Two Unfettered Birds," C., 1000 .....
KALEM—Mike Donegal's Escape, D., 2000.....
LUBIN—The Terrible One, D., 3000.....
SELIG—The Face at the Window, D., 1000.....
VITAGRAPH—The Guttersnipe, Com.-D., 1000.....

Thursday, April 22, 1915.

BIOGRAPH—To Have and to Lose, D., 1000.....
ESSANAY—Done in Wax, C., 1000.....
LUBIN—A Delayed Reformation, D., 2000.....
MINA—Feminine Wits, C., 1000.....
SELIG—Hearst-Selig News Pictorial, No. 32, N., 1000.
VITAGRAPH—Sonny Jim and the Valentine, Com.-D., 1000 .....

Friday, April 23, 1915.

BIOGRAPH—When Hearts Are Young, Com.-D., 1000
EDISON—Out of the Ruins, D., 3000.....
ESSANAY—Title Not Announced.....
KALEM—Willie Whipple's Dream, C., 1000.....
LUBIN—Indiscretion, D., 1000 .....
SELIG—The Idol of Fate, C., 1000.....
VITAGRAPH—Whose Husband?, C., 1000.....

Saturday, April 24, 1915.

BIOGRAPH—Jean the Faithful, D., 1000.....
EDISON—The Heart of a Waif, D., 1000.....
ESSANAY—The Conspiracy at the Chateau, D., 2000...
KALEM—A Race for a Crossing, D., 1000.....
LUBIN—The Fresh Agent, C., and The Haunted Attic, C., Split Reel .....
SELIG—Jungle Zoo Picture Play (Animal), 1000.....
VITAGRAPH—Pawns of Mars—War, D., 3000.....

(For Table of Contents See Page 80.)

Dallas

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, April 12, 1915.

AMERICAN—The Poet of the Peaks, D., 2000..... 03252
RELIANCE—His Bachelor Dinner, D., 1000..... 03254
KEYSTONE—The Beauty Bunglers, C., 1000..... 03255
KEYSTONE—Droppington's Family Tree, 2000.....Special

Tuesday, April 13, 1915.

THANHOUSER—The Moment of Sacrifice, D., 2000.. 03257
MAJESTIC—The Little Matchmaker, D., 1000..... 03259
BEAUTY—Persistence Wins, D., 1000..... 03260

Wednesday, April 14, 1915.

BRONCHO—Shorty Turns Actor, C., 2000..... 03262
AMERICAN—The Wishing Stone, D., 1000..... 03264
RELIANCE—The Job and the Jewels, D., 1000..... 03265

Thursday, April 15, 1915.

DOMINO—The Sons of Toil, D., 2000..... 03267
KEYSTONE—Title Not Reported, C., 1000..... 03269
MUTUAL WEEKLY—No. 15, N., 1000..... 03270

Friday, April 16, 1915.

KAY-BEE—The Taking of Luke McVane, D., 2000.... 03272
FALSTAFF—The Actor and the Rube, C., 1000..... 03274
RELIANCE—The Light in the Window, D., 1000..... 03275

Saturday, April 17, 1915.

RELIANCE—A Man for All That, D., 2000..... 03276
KEYSTONE—Title Not Reported, C., 1000..... 03278
ROYAL—When Youth Won Out, C., 1000..... 03279

Sunday, April 18, 1915.

MAJESTIC—The Highbinders, D., 2000..... 03280
KOMIC—Ethel's New Dress, C., 1000..... 03282
THANHOUSER—Big Brother Bill, Com.-D., 1000..... 03283

RELEASES OF THE WEEK AFTER

Monday, April 19, 1915.

AMERICAN—The Castle Ranch, D., 2000..... 03284
RELIANCE—The Stain of Dishonor, D., 1000..... 03286
KEYSTONE—Title Not Reported, C., 1000..... 03287

Tuesday, April 20, 1915.

THANHOUSER—The Undertow, D., 2000..... 03288
MAJESTIC—The Story of a Story, D., 1000..... 03290
BEAUTY—Oh Daddy, Com.-D., 1000..... 03291

Wednesday, April 21, 1915.

BRONCHO—The Disillusionment of Jane, D., 2000... 03292
AMERICAN—She Walketh Alone, D., 1000..... 03294
RELIANCE—Rose Leaves, D., 1000..... 03295

Thursday, April 22, 1915.

DOMINO—The Artist's Model, D., 2000..... 03296
KEYSTONE—Title Not Reported, C., 1000..... 03298
MUTUAL WEEKLY—No. 16, N., 1000..... 03299

Friday, April 23, 1915.

KAY-BEE—The Riddle of the Wooden Leg, D., 2000.. 03300
FALSTAFF—The Handicap of Beauty, Com.-D., 1000.. 03302
THANHOUSER—The Reformation of Peter and Paul, Com.-D., 1000 03303

Saturday, April 24, 1915.

RELIANCE—God Is Love, D., 2000..... 03304
KEYSTONE—Title Not Reported, C., 1000..... 03306
ROYAL—Hungry Hank at the Fair, C., 1000..... 03307

Sunday, April 25, 1915.

MAJESTIC—For the Honor of Bettina, D., 2000..... 03308
KOMIC—Home Again, C., 1000..... 03310
THANHOUSER—Fashion and the Simple Life, Com.-D., 1000 03311

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 6), The Unseen Terror, D., 2000..... 0415

Monday, April 12, 1915.

VICTOR—Saved by a Dream, D., 2000..... 0395
IMP—The Streets of Make Believe, C., 1000..... 0396
JOKER—Skipper Simpson's Daughter, C., 1000..... 0397

Tuesday, April 13, 1915.

GOLD SEAL—Wild Irish Rose, D., 2000..... 0398
BIG U—The Old Tutor, D., 1000..... 0399
NESTOR—A Mixed Up Elopement, C., 1000..... 0400

Wednesday, April 14, 1915.

LAEMMLE—When the Spider Tore Loose, D., 1000.. 0401
L-KO—Under the Table, C., 2000..... 0402
ANIMATED WEEKLY—No. 162, N., 1000..... 0403

Thursday, April 15, 1915.

BIG U—The Troubadour, D., 2000..... 0404
REX—A Man and His Money, D., 1000..... 0405
STERLING—Playmates, C., 1000..... 0406

Friday, April 16, 1915.

IMP—The Bombay Buddha, D., 3000..... 0407
VICTOR—Grand Opening of the World's Only Movie City, 1000 0408
NESTOR—All in the Same Boat, C., 1000..... 0409

Saturday, April 17, 1915.

BISON—The Doorway of Destruction, D., 2000..... 0410
POWERS—The Love That Lasts, D., 1000..... 0411
JOKER—The Way He Won the Widow, C., 1000..... 0412

Sunday, April 18, 1915.

REX—The Girl of the Night, D., 2000..... 0413
LAEMMLE—The Things in the Bottom Drawer, D., 1000 0414

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 7), "The House of Mystery," D., 2000.. 0436

Monday, April 19, 1915.

VICTOR—The Stool Pigeon, D., 2000..... 0416
IMP—Wild Blood, D., 1000..... 0417
JOKER—The Fatal Kiss, C., and Educational, Split Reel 0418

Tuesday, April 20, 1915.

GOLD SEAL—The Whirling Disk, D., 2000..... 0419
REX—The Affair of the Terrace, D., 1000..... 0420
NESTOR—Eddie's Awful Predicament, C., and Educational, Split Reel..... 0421

Wednesday, April 21, 1915.

LAEMMLE—Mavis of the Glen, D., 3000..... 0422
ANIMATED WEEKLY—No. 163, N., 1000..... 0423

Thursday, April 22, 1915.

REX—The Ladder of Fortune, D., 2000..... 0424
BIG U—The Fear Within, D., 1000..... 0425
STERLING—His Smashing Career, C., 1000..... 0426

Friday, April 23, 1915.

IMP—The Adventure of the Yellow Curl Papers, D., 2000 0427
VICTOR—The Artist and the Vengeful One, D., 1000.. 0428
NESTOR—Two Hearts and a Ship, C., 1000..... 0429

Saturday, April 24, 1915.

BISON—The War of the Wild, D., 2000..... 0430
POWERS—Love and Handcuffs, D., 1000..... 0431
JOKER—When War Threatened, C., 1000..... 0432

Sunday, April 25, 1915.

BIG U—The Grim Messenger, D., 2000..... 0433
LAEMMLE—Nature's Triumph, D., 1000..... 0434
L-KO—Poor Policy, C., 1000..... 0435

(For Table of Contents See Page 80.)

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES FOR WEEK OF APRIL 18, 1915

Sunday, April 18, 1915.

PREMIER—The Come Back, D.....1 Reel

Monday, April 19, 1915.

IDEAL—Shadows of the Harbor, D.....2 Reels

Tuesday, April 20, 1915.

SUPERBA—Uncle's Last Letter, C.....1 Reel
PREMIER—Girl with the Camera, D.....1 Reel

Wednesday, April 21, 1915.

EMPRESS—The Room Between, D.....2 Reels

Thursday, April 22, 1915.

STARLIGHT—You Need a Doctor, C.....1 Reel
LUNA—Her New Job, C.....1 Reel

Friday, April 23, 1915.

EMPRESS—More and More, C.....1 Reel

Saturday, April 24, 1915.

LARIAT—The Parasite's Daughter, D.....2 Reels

KRITERION PROGRAM

RELEASES FOR WEEK OF APRIL 6, 1915

DRAMAS

KRITERION—Cattle Queen Rancher, D.....2 Reels
TRUMP—The Accusing Finger, D.....2 Reels
MONTY—Shanghaied, D.....2 Reels
C-K—A Railroad Holdup, D.....1 Reel
SANTA BARBARA—The Cost, D.....2 Reels
ALHAMBRA—Reforming the Outlaw, D.....2 Reels
PARAGON—The Heritage of a Century, D.....2 Reels

COMEDIES

ALHAMBRA—Syd the Masher, C.....Split Reel
ALHAMBRA—Syd's Finish, C.....Split Reel
PUNCHINELLO—A Rube Conductor, C.....1 Reel
THISTLE—A Family Mixup, C.....1 Reel
SANTA BARBARA—Billy Makes a Bluff, C.....1 Reel
PYRAMID—Kriterion Komic Kartoons, C.....Split Reel
NOLEGE—Ruins, Ed. .....Split Reel

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

PICTURES CROWD VAUDEVILLE AND "LEGIT" IN PITTSBURGH

Special to Motion Picture News

Pittsburgh, Pa., April 7.

Vaudeville and the legitimate stage have been handed a hard jolt in Pittsburgh by screen drama. There is a loud cry from the management of a number of the theatres regarding the inroads made into the box office receipts since motion pictures became so popular.

The Schenley theatre, erected at great expense by Harry Davis, one of Pittsburgh's leading theatrical men, in the Oakland district, one of the richest sections of Pittsburgh, is to be turned into a motion picture theatre. It will be one of the finest if not the finest photoplay houses in Pennsylvania.

For a number of weeks the theatre has been carrying stock at a loss, and this is said to have decided the management to change to photoplays. The best pictures brought to this section will be shown at the Schenley first.

WILLIAM V. RANOUS DIES IN CALIFORNIA

William V. Ranous, one of the oldest motion picture directors in the business and the first man to make pictures for the Vitagraph Company of America, is dead in California. A widow survives him.

Mr. Ranous' most notable feat was directing the globe-girdling tour of the Vitagraph players, headed by Clara Kimball Young and Maurice Costello three years ago.

The Vitagraph players have subscribed to a fund for Mrs. Ranous, which the officers of the company started with a check for $100. Mr. Ranous was about fifty years old.

VITAGRAPH COMPLETES NEW EDUCATIONAL FILM

An educational picture in three parts, "The Lady of the Lighthouse," has just been completed by the Vitagraph Company, produced under the direction of Captain Harry Lambart. "The Lady of the Lighthouse" was picturized from the book of the same name by Helen S. Woodruff and taken in co-operation with the New York Association for the Blind.

It is the first time pictures have been taken in the rooms of the association, this being made possible by the new light adopted by the Vitagraph Company. Lionel Adams, who made his initial appearance as a Vitagraph player in this picture, is seen to excellent advantage, his co-players being Rose Tapley and Charles Wellesley.

THANHOUSER STUDIO HAS CREW AND BALL TEAMS

The completeness of the Thanhouser studio at New Rochelle is evidenced in its possession of an eight-oar rowing crew, football and baseball team.

In a spirit of fun a minstrel show was suggested recently and within forty-eight hours the play was written and the organization perfected. Everyone in the company were Thanhouser people.

ARKANSAS LEGISLATURE SEES NOTHING WRONG IN PICTURES

The Arkansas legislature of 1915 has passed into history, and in its passing has for the nonce left the motion picture business intact. And unless there should be a special session the situation will rest for two years. The strong and active organization of exhibitors is probably responsible for the non-action of the solons.

Early in the session there was quite a sentiment in favor of some sort of a censor law, but this disposition was finally overcome. The temper of the legislature seemed to be in opposition to freak legislation. Exhibitors in the state will probably become objects of envy in other localities because of the common-sense action of the Arkansas legislature.

MUTUAL'S FRISCO EXCHANGE NEEDS MORE ROOM

Special to Motion Picture News

San Francisco, April 5.

The Mutual exchange here, of which J. R. Crone is manager, reports business so good that it is handling all the business possible. With a view to increasing its capacity it is seeking new quarters. A whole building in a desirable location is wanted.

Manager Crone is arranging special exhibitions of "The Devil," to be held at Stockton, Fresno and San Jose, to which all exhibitors within a radius of 100 miles will be invited. Special music will accompany the picture.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

4— 3. Destiny Decides, D.....1000
4— 5. The End of the Play, C.-D.....1000
4— 6. The Bridge Across, D.....2000
4— 8. The Vindication, D.....1000
4— 9. The Miser's Legacy, D.....1000
4—10. The Brooding Heart, D.....1000
4—12. The Gambler's I. O. U., D.....1000
4—13. Lorna Doone, D.....2000
4—15. The Test of Sincerity, D.....1000
4—16. The Girl and the Matinee Idol, C.-D..1000
4—17. One Hundred Dollars, D.....1000
4—19. The Ebbing Tide, D.....1000
4—20. The Quicksands of Society, D.....2000
4—22. To Have and to Lose, D.....1000
4—23. When Hearts Are Young, C.-D.....1000
4—24. Jean the Faithful, D.....1000

EDISON

3—31. A Lucky Loser, C.....1000
4— 2. The Boston Tea Party, D.....2000
4— 3. When Gratitude Is Love, D.....1000
4— 5. Won Through Merit, D.....1000
4— 6. A Clean Sweep, C.....1000
4— 7. Snap Shots, C.....1000
4— 9. The Stoning, D.....3000
4—10. An Unpaid Ransom, D.....1000
4—12. A Deadly Hate, D.....3000
4—13. His Sad Awakening, C.....1000
4—14. The Cook's Mistake, C.....1000
4—16. A Woman's Revenge, D.....2000
4—17. The Landing of the Pilgrims, D.....1000
4—20. Martha's Romeo, C.....1000
4—21. Sleep, Beautiful Sleep, C.....1000
4—23. Out of the Ruins, D.....3000
4—24. The Heart of a Waif, D.....1000

ESSANAY

4— 2. Countess Veschi's Jewels, D.....2000
4— 3. Ingomar of the Hills, W.-D.....1000
4— 5. The Other Woman's Picture, D.....1000
4— 6. The Lady of the Snows, D.....3000
4— 7. The Fable of the Busy Man and the Idle Woman, C.....1000
4— 8. Sophie's Fighting Spirit, C.....1000
4— 9. An Opal Ring, D.....2000
4—10. Andy of the Royal Mounted, W.-D...1000
4—12. A Night in Kentucky, D.....1000
4—12. The Tramp, C. (Chas. Chaplin).....2000
4—13. The Turn of the Wheel, D.....2000
4—14. The Fable of "The Man at the Woman's Club," C.....1000
4—15. The Bouquet, C.....1000
4—16. The Face at the Curtain, D.....2000
4—17. The Return of Richard Neal, D.....3000
4—19. The Mystery of the Silent Death, D..1000
4—20. The Snow-Burners, D.....3000
4—21. The Fable of "The Two Unfettered Birds," C.....1000
4—22. Done in Wax, C.....1000
4—23. Title Not Yet Reported.
4—24. The Conspiracy at the Chateau, D....2000

KALEM

4— 2. A Siren's Reign, D.....3000
4— 3. A Life in the Balance, D.....1000
4— 5. The Second Commandment, D.....3000
4— 6. Ham's Harrowing Duel, C.....1000
4— 7. The Thumb Prints on the Safe, D....2000
4— 9. He Was a Traveling Man, C.....1000
4—10. The Girl on the Trestle, D.....1000
4—12. The Girl and the Bachelor, C.....2000
4—13. The "Pollywogs" Picnic, C.....1000
4—14. The Voice from the Taxi, D.....2000
4—16. The Third Commandment, D.....3000
4—17. The Girl Engineer, D.....1000
4—19. The Face of the Madonna, D.....3000
4—20. Lotta Coin's Ghost, C.....1000
4—21. Mike Donegal's Escape, D.....2000
4—23. Willie Whipple's Dream, C.....1000
4—24. A Race for a Crossing, D.....1000

LUBIN

4— 7. The Cipher Key, D.....3000
4— 8. Mr. Carlson of Arizona, D.....2000
4— 9. The Stroke of Fate, D.....1000
4—10. He Couldn't Explain, and Clothes Count.....Split reel
4—12. The Face of Fear (Road o' Strife No. 2), D.....1000
4—13. Black Art and Cleaning Time, C..Split reel
4—14. A Prince of Peace, D.....2000
4—15. Rated at $10,000,000.....3000
4—16. The Accusing Pen, D.....1000
4—17. Just Look at Jake, C.....1000
4—19. The Silver Cup (Road o' Strife No. 3), D.....1000
4—20. Mixed Flats, C.....1000
4—21. The Terrible One, D.....3000
4—22. A Delayed Reformation, D.....2000
4—23. Indiscretion, D.....1000
4—24. The Fresh Agent, C., and The Haunted Attic, C.....Split reel

MINA

3—18. As He Blew He Blew and The Dove of Peace.....Split reel
3—25. A Titled Hero, C.....1000
4— 1. Moonshine, C.....1000
4— 8. A Barber-ous Affair, C.....1000
4—15. The Amateur Nurse, C.....1000
4—22. Feminine Wits, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

KRITERION PROGRAM

Monday—Paragon, Santa Barbara.
Tuesday—Alhambra, Thistle.
Wednesday—Santa Barbara, C. K.
Thursday—Monty, Punchinello.
Friday—Trump, Pyramid, Nolege.
Saturday—Kriterion, Alhambra.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Imp, Sterling, Victor.
Tuesday—Big U, Gold Seal, Nestor.
Wednesday—Animated Weekly, Eclair, L-KO.
Thursday—Big U, Rex, Sterling.
Friday—Imp, Nestor, Victor.
Saturday—Eclair, L-KO, Rex.

SELIG

4— 6. Getting a Start in Life, C.....1000
4— 7. Aunt Mary, D.....1000
4— 9. Man Overboard, C.....1000
4—10. Selig Jungle Zoo (Animal).....1000
4—12. Poetic Justice of Omar Khan, D.....2000
4—13. Mrs. Murphy's Cooks, W.-C.....1000
4—14. Iole, the Christian, D.....1000
4—16. The Strength of a Samson, C.....1000
4—17. The Jungle Stockade, D. (Animal)...1000
4—19. The Great Experiment, D.....2000
4—20. The Conversion of Smiling Tom, D...1000
4—21. The Face at the Window, D.....1000
4—23. The Idol of Fate, C.....1000
4—24. Jungle-Zoo Picture Play (Animal)....1000

VITAGRAPH

3—31. A Fortune Hunter, C.....1000
4— 1. The Heart of Jim Brice, D.....1000
4— 2. When Dumbleigh Saw the Joke, C...1000
4— 3. Janet of the Chorus, D.....2000
4— 5. Mr. Jarr Takes a Night Off, C.....1000
4— 6. The Timid Mr. Tootles, C.....2000
4— 7. Stage Money, C.....1000
4— 8. Her Gethsemane, D.....1000
4— 9. They Loved Him So, C.....1000
4—10. The Return of Maurice Donnelly, D..3000
4—12. Mr. Jarr's Magnetic Friend, C.....1000
4—13. Between the Two of Them, D.....3000
4—14. His Phantom Sweetheart, C.-D.....1000
4—15. Strength, D.....1000
4—16. The Love Whip, C.....1000
4—17. Elsa's Brother, D.....2000
4—19. The Taming of Rita, C.....1000
4—20. The Closing of the Circuit, D.....2000
4—21. The Guttersnipe, C.-D.....1000
4—22. Sonny Jim and the Valentine, C.-D...1000
4—23. Whose Husband? C.....1000
4—24. Pawns of Mars, War D.....3000

KRITERION SERVICE

March 8 to April 10, 1915

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D.....2 reels

NOLEGE

The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft.
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons, C....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C.....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

(For Table of Contents See Page 80.)

Flash!

Sam once had a small haberdasher's shop in a newly settled and thriving little town. He had no competition so he decided to get all the profit he could out of the business while the getting was good. Sam bought a lot of odds and ends that had a "flash." These were cheaper than standard lines and had the appearance of being as good. The quality in them was negligible. The townspeople complained, but they bought from Sam anyway, because they had no other place to go for the needed wear.

A big factory concluded to locate in the town. Bill heard about it. He wanted to go into business there, too, so he looked over the ground. He sized up the situation immediately and decided to start a shop in competition to Sam's. In a few weeks Bill opened his new establishment. He put in nothing but standard lines of haberdashery that gave the purchaser full value for his money. Using the opposite of Sam's method Bill's innovation was a success from the jump. As the town grew Bill's business moved along with it. In the meantime Sam kept his shop open but the returns were almost nil. He retained some customers, to be sure, but these were either too lazy to try to get value for every dollar they spent, or they were too ignorant to take advantage of a good thing. Sam saw Bill become rich, while his own bank balance never increased.

The incident is exactly like the motion picture business. Its development is parallel to the growth of the thriving little town. It offered opportunities to the first exhibitor as the new town did to the first haberdasher. Sam was the first exhibitor. He held to cheap pictures that had only a "flash" to recommend them because he considered it economy! Then when Bill got into the game with **standard quality pictures,** Sam watched the newcomer wax prosperous.

MinA comedies are of standard quality. They breathe individuality born of the work of artists; solid comedy is the result. No beaten path is followed; flashiness is no part in or of them. Yet to have them in your program—your stock in trade—costs no more than the ordinary comic picture, so called. Insist upon getting them from your licensed exchange. Released every Thursday through the

General Film Program

RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

3—22. Ancestry, D. 2000
3—24. In the Heart of the Woods, D....1000
3—29. In the Sunlight, D....2000
3—31. Reformation, D. 1000
4— 5. His Brother's Debt, D....2000
4— 7. A Touch of Love, D....1000
4— 9. The Problem, D....1000
4—12. The Poet of the Peaks, D....2000
4—14. The Wishing Stone, D....1000
4—19. The Castle Ranch, D....2000
4—21. She Walketh Alone, D....1000
4—26. The Day of Reckoning, D....2000

BEAUTY

4— 6. Dreams Realized, D....1000
4—13. Persistence Wins, D....1000
4—20. Oh! Daddy, C.-D....1000
4—27. No. Quarter, D....1000
5— 4. The Agreement, D....1000

BRONCHO

4— 7. Molly of the Mountains, D....2000
4—14. Shorty Turns Actor, D....2000
4—21. The Disillusionment of Jane, D....2000
4—28. The Renegade, D....2000
5— 5. The Spark from the Embers, D....2000

DOMINO

4— 8. The Winged Messenger, D....2000
4—15. The Sons of Toil, D....2000
4—22. The Artist's Model, D....2000
4—29. A Power of the Street, D....2000
5— 6. The Man from Nowhere, D....2000

KAY-BEE

3—19. Phantom on the Hearth, D....2000
3—26. His Brother's Keeper, D....2000
4— 2. The Spirit of the Bell, D....2000
4— 9. The Roughneck, D....2000
4—16. The Taking of Luke McVane, D....2000
4—23. The Riddle of the Wooden Leg, D...2000

KEYSTONE

3— 8. Fatty's Chance Acquaintance....1000
3—11. Love in Armor....1000
3—15. (Special) That Little Band of Gold...2000
3—18. Ambrose's Little Hatchet....1000
3—18. His Luckless Love....1000
3—22. A One Night Stand, C....1000
3—25. Ambrose's Fury, C....1000
3—29. (Special.) Gussle's Day of Rest, C....2000
3—29. Settled at the Seaside, C., and Sc..Split reel
4— 1. When Love Took Wings....1000
4— 5. Droppington's Devilish Hand....1000
4— 8. The Rent Jumpers....1000
4—10. Gussel's Wayward Path....1000
4—12. The Beauty Bunglers....1000
4—12. (Special) Droppington's Family Tree..2000

KOMIC

3—28. Mixed Values, C....1000
4— 4. Ethel's Deadly Alarm Clock (Bill No. 20), C....1000
4—11. By Fair Means or Foul, C....1000
4—18. Ethel's New Dress (Bill No. 21), C....1000
4—25. Home Again, C....1000

MAJESTIC

3—14. Her Buried Past, D....2000
3—16. The Emerald Brooch, D....1000
3—21. The Forged Testament, D....2000
3—23. The Greaser, D....1000
3—28. The Old Chemist Book, D....2000
4— 4. Dr. Jim, D....1000
4— 6. The Little Mother, D....1000
4—11. The Fencing Master, D....2000
4—18. The High Binders, D....2000
4—20. The Story of a Story, D....1000
4—25. For the Honor of Bettina, D....2000

MUTUAL WEEKLY

Issued every Thursday.

FALSTAFF. Formerly PRINCESS

3—12. Do Unto Others, D....1000
3—19. Joe Harkins' Ward, D....1000
3—26. The Skindint, D....1000
3— 2. The Schemers, C....1000
4— 9. The Reformation of Peter and Paul, C.1000
4—16. The Actor and the Rube, C....1000
4—23. The Handicap of Beauty, C. D....1000

RELIANCE

3—19. Only a Tramp, D....1000
3—20. The Slave Girl, D....2000
3—22. The Game of Thrills, D....1000
3—24. The Black Sheep, D....1000
3—27. Bubbling Water, D....2000
3—29. The Jewelled Dagger of Fate, D....1000
3—31. The Primitive Spirit, D....1000
4— 3. Sympathy Sal, D....2000
4— 5. The Winning Hand, D....1000
4— 7. The Indian Changeling, D....1000
4—10. Station Content, D....2000
4—14. The Job and the Duel, D....1000
4—19. The Stain of Dishonor, D....1000
4—21. Rose Leaves, D....1000
4—24. God Is Love, D....2000

ROYAL

3— 6. Checked Through, C....1000
3—13. In Wrong, C....1000
3—20. Doggone It, C....1000
3—27. Journey's End, C....1000
4— 3. A Corner in Babies, C....1000
4—10. Burglars by Request, C....1000
4—17. When Youth Won Out, C....1000
4—24. Hungry Hank at the Fairs, C....1000

THANHOUSER

3—21. The Stolen Jewels, D....1000
3—23. The Duel in the Dark, D....2000
3—26. Jealousy, D. 1000
3—28. The Spirit of Uplift, D....1000
3—30. The Magnet of Destruction, D....2000
4— 4. The Life Worth While, D....1000
4— 6. The Cycle of Hatred, D....2000
4—11. A Double Exposure, D....1000
4—13. The Moment of Sacrifice, D....2000
4—18. Big Brother Bill, Com.-D....1000
4—20. The Undertow, D....2000
4—23. The Reformation of Peter and Paul, C.-D. 1000
4—25. Fashion and the Simple Life, C.-D...1000

UNITED FILM SERVICE

EMPRESS

4—16. Oysters and Pearls, C....1 reel
4—21. The Room Between, D....2 reels
4—23. More and More, C....1 reel

FEATURES IDEAL

4— 5. The Long Shift, D....2 reels
4—12. A Soul's Tragedy, D....2 reels
4—19. Shadows of the Harbor, D....2 reels

GRANDIN

3—24. Affinities, Com.-D. ....2 reels
4— 7. Tainted Blood, D....2 reels

JUPITER

3—28. Her Phoney Lovers, C....1 reel

LUNA

4— 8. Oh! You Female Cop, C....1 reel
4—15. The Misplaced Twins, C....1 reel
4—22. Her New Yob, C....1 reel

LARIAT

4—10. The Cost, D....2 reels
4—24. The Parasite's Double, D....2 reels

PREMIER

4—13. Blazing the Trail, D....1 reel
4—18. The Come Back, D....1 reel
4—20. Girl With the Camera, D....1 reel

REGENT

4— 3. Victims of Satan, D....2 reels
4—17. In the Blood, D....2 reels

STARLIGHT

4— 8. Love's Lunacy, C....1 reel
4—15. Stung!! C. ....1 reel
4—22. You Need a Doctor, C....1 reel

SUPERBA

4— 6. The Masqueraders, C....1 reel
4—13. In Dutch with a Duchess, C....1 reel
4—20. Uncle's Last Letter, C....1 reel

UNITED

3—21. Married in Disguise, C....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued Every Wednesday.

BIG U

4— 1. The Cameo Ring, D....2000
4— 6. Putting One Over, D....1000
4— 8. The Heart Breaker, C....2000
4—13. The Old Tutor, D....1000
4—15. The Troubadour, D....2000
4—22. The Fear Within, D....1000
4—25. The Grim Messenger, D....2000

BISON

3—27. The Hidden City, D....2000
4— 3. The Oaklawn Handicap, D....2000
4—10. And They Called Him Hero, D....2000
4—17. The Doorway of Destruction, D....2000
4—24. The War of the Wild (Animal), D...2000

ECLAIR

2—21. The New Dress, D....1000
2—24. The Answer, D....2000
2—28. A Bit o' Heaven, D....1000
3— 3. The Oath of Smokey Joe, D....2000
3—10. Valor's Reward, D....2000
3—17. Saved by Telephone, D....2000

GOLD SEAL

3—30. The Duchess, D....3000
4— 6. The Mysterious Contragrav, D....2000
4—13. Wild Irish Rose, D....2000
4—20. The Whirling Disk, D....2000

IMP

4— 5. The Story the Clock Told, D....1000
4— 9. The Broken Toy, D....2000
4—12. The Streets of Make Believe, C....1000
4—16. The Bombay Buddha, D....3000
4—19. Wild Blood, D....1000
4—23. The Adventure of the Yellow Curl Papers 2000

JOKER

4—10. Fares, Please, C....1000
4—12. Skipper Simpson's Daughter, C....1000
4—17. The Way He Won the Widow, C....1000
4—19. The Fatal Kiss, C....1000
4—24. When War Threatened, C....1000

LAEMMLE

4—14. When the Spider Tore Loose, D....1000
4—18. The Things in the Bottom Drawer, D..1000
4—21. Mavis of the Glen, D....3000
4—25. Nature's Triumph, D....1000

L-KO

3—21. Too Many Bachelors, C....1000
3—28. A Change in Lovers, C....1000
3—31. Hearts and Flames, C....2000
4— 7. Poor Policy, C....1000
4—14. Under the Table, C....2000
4—25. Poor Policy, C....1000

NESTOR

3—30. In the Jackpot, C....1000
4— 2. His Only Pants, C....1000
4— 6. Eddie's Little Nightmare, C....1000
4— 9. The Baby's Fault, C....1000
4—13. A Mixed-up Elopement, C....1000
4—16. All in the Same Boat, C....1000
4—20. Eddie's Awful Predicament, C....1000
4—23. Two Hearts and a Ship, C....1000

POWERS

4—10. The Law of the Open, D....1000
4— 8. The Clutch of the Emperor, D....1000
4—11. The Grind, D....3000
4—17. The Love That Lasts, D....1000
4—24. Love and Handcuffs, D....1000

REX

3—25. Six Months to Live, D....1000
3—28. The Desert Breed, D....2000
4— 1. Maid of the Mist, D....1000
4— 4. A Lesson from the Far East, D....2000
4—15. A Man and His Money, D....1000
4—18. The Girl of the Night, D....2000
4—20. The Affair of the Terrace, D....1000
4—22. The Ladder of Fortune, D....2000

STERLING

3—25. Olive's Pet, C....1000
4— 1. Olive's Hero, C....1000
4— 8. The Butler's Busted Romance, C....1000
4—15. Playmates, C....1000
4—22. His Smashing Career, C....1000

VICTOR

3—26. The Danger Line, D....1000
3—29. Playing with Fire, D....2000
4— 2. The Law of Love, D....1000
4— 5. The Guardians of the Flock, D....2000
4— 9. The Rustle of a Skirt, C....1000
4—12. Saved by a Dream, D....2000
4—16. Grand Opening of the World's Only Movie City 1000
4—19. The Stool Pigeon, D....2000
4—23. The Artist and the Vengeful One, D..1000

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FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

EXCELSIOR FEATURE FILM CO.
The Path Forbidden.....5 parts
When Fate Leads Trump.....4 parts
In the Shadow.....5 parts

FAVORITE PLAYERS
The Key to Yesterday.....5 parts
The Man Who Could Not Lose.....5 parts
The Last Chapter.....5 parts
The High Hand.....5 parts

MASTERPIECE FILM COMPANY
The Truth Wagon.....5 parts
Jack Chanty.....5 parts
Hoosier School Master.....5 parts
Lord Loveland Discovers America (coming)

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

PROGRESSIVE MOTION PICTURE CORP.
The Martin Mystery.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

SELECT PHOTO-PLAY PRODUCING CO.
At the Old Cross Roads, D.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Great Leap.....
The Gangsters of New York.....
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Frou-Frou .....
Joseph In the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

COSMOFOTOFILM COMPANY
Called Back .....4 parts
Beauty and the Barge.....4 parts
The Black Spot.....4 parts
The Victoria Cross.....3 parts
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts

FOX FILM CORPORATION

The Thief .....5 reels
The Idler .....5 reels
Samson .....5 reels
A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenseau Case .....5 reels

FICTION PICTURES, INC.
The Spanish Jade.....5 parts

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent.....3 parts

GEORGE KLEINE ATTRACTIONS
European Armies in Action.....3500
The Naked Truth 5000
Julius Caesar 6000
Officer 666 5000
Du Barry .....6 reels
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
Who's Who in Society (coming)....3 parts
The Commuters (coming).....5 parts

GREAT NORTHERN FILM COMPANY
Adventures of Gar El Hama.....3 reels
The Fight for Fortune.....3 reels
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

LEWIS, WOLFF
Billy Sunday ... .1 reel

LIFE PHOTO FILM CORPORATION
Springtime .....5 parts
The Avalanche .....5 parts
A Modern Magdalen.....

METRO PICTURES CORPORATION

The High Road (coming).....
The Flaming Sword (coming).....
Fighting Bob (coming).....
The Shooting of Dan McGrew (coming)
Cora .....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
The Quest (*American*).....5 reels
The Lost House (*Majestic*).....4 reels
The Outcast (*Reliance*).....4 reels
The Devil (*N. Y. Motion*).....5 reels
The Outlaw's Revenge (*Reliance*)....4 reels
Enoch Arden (*Majestic*).....4 reels
On the Night Stage (*N. Y. Motion*).5 reels
Man and His Mate (*Reliance*).....4 reels
Man's Prerogative (*Reliance*) .....4 parts
Captain Macklin (*Majestic*).....4 parts
The Cup of Life (*N. Y. Motion*)....5 parts
Child of God (*Reliance*).....4 parts

NONPAREIL FEATURE FILM CORP.
Line Up at Police Headquarters....6 parts
Alice in Wonderland.....6 parts

PARAMOUNT PICTURES

BLAZON FILM CO.
3— 4. "Rule G".....5 reels

BOSWORTH
1—14. It's No Laughing Matter.....4 reels
2— 4. Buckshot John .....4 reels
3— 8. Caprices of Kitty.....4 reels
3—11. Sunshine Molly .....5 parts

FAMOUS PLAYERS
2—11. The Bachelor's Romance.....5 reels
2—22. David Harum .....5 reels
2—25. The Love Route.....4 reels
3—18. Gretna Green .....4 reels
3—22. Are You a Mason?.....4 reels
3—25. The Commanding Officer.....4 reels
4—26. Jim the Penman.....5 reels

JESSE LASKY COMPANY
1—25. The Goose Girl.....5 reels
3— 1 A Gentleman of Leisure.....5 reels
4— 1 The Unafraid .....5 reels
4—12. The Capture .....5 reels
4—22 Snobs .....5 reels

LASKY-BELASCO
1— 4. The Girl of the Golden West.....5 reels
2—15. Warrens of Virginia.....5 reels
3—15. The Governor's Lady.....5 reels

LASKY-LIEBLER
1—28. After Five .....5 reels

MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....5 parts
4—29. Help Wanted .....5 parts

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Week of Mar. 22, 1915—
Exploits of Elaine, No. 13, D.....2 reels
The Tale of a Shirt, C.....1 reel
Shadows of Doubt, D.....3 reels
Horse Breeding (Colored Ed.), and Picturesque Sweden, Scen.....Split reel
Ima Simp's Dream, C. (Balboa).....1 reel

Week of Mar. 29, 1915—
Exploits of Elaine, No. 14, D.....2 reels
Bray Cartoon Comedy "Police Dog," and Seringham (Colored Scenic).....Split reel
The Bliss of Ignorance, D. (Balboa).....3 reels
The Gorges of the Tarn (Col. Scen.), and The Praying Mantis, Ed. .....Split reel
The Treasure, D.....1 reel

Week of April 5, 1915.
Exploits of Elaine, No. 15, D.....2 reels
Ima Simp, Detective C. and The Intelligence of Apes, Ed.....Split Reel
The Quality of Forgiveness, D.....3 reels
Gulf of Roses, Spain, Sc. and Wiesbaden, Germany, Sc. .....Split reel
Too Much Bull, C., and Fjords and Mountains of Norway, Sc.....Split reel

Week of April 12, 1915.
Exploits of Elaine, No. 16, D.....2 reels
His Friend the Captain, C.....1 reel
Ashes of Dreams (H. Walthall-Balboa)..1 reel
Picturesque France, Grand Morin, Col. Sc., and The Stickleback, Col. Ed...Split reel
A Festival Religious, India, Sc., and Sugar Culture, Java, Ed.....Split reel
Who Pays? No. 1. "The Price of Fame," D .....3 reels

PICTURE PLAYHOUSE FILM CO., INC.
The Three Black Trumps.....4 parts
The Explosion of Fort B2.....5 parts
The Black Envelope.....4 parts

WORLD FILM CORPORATION

The Seats of the Mighty.....6 parts
The Pit .....5 parts
Wildfire .....5 parts
Old Dutch .....5 parts
Alias Jimmy Valentine .....5 parts
Money .....6 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts

CALIFORNIA MOTION PICTURE CORP.
Salomy Jane .....5 parts
Mrs. Wiggs of the Cabbage Patch...5 parts
Mignon .....4 parts
Lily of Poverty Flat.....5 parts

FLAMINGO FILMS
Without Hope .....4 reels
Puritans' Conscience .....3 reels
Sybil of the Film.....3 reels

FROHMAN AMUSEMENT CORP.
The Fairy and the Waif.....5 parts

LEDERER
The Fight .....5 parts

SPECIAL RELEASES
Your Girl and Mine.....7 parts
The Adventures of a Boy Scout....5 parts
In the Land of the Head Hunters...
Salambo .....6 parts

WORLD COMEDY STARS.
3—15. The Dancing Beetle (Richard Carle).
3—22. Health by the Year (Jeff de Angelis).
3—29. Housekeeping under Cover (Kathryn Osterman).
4— 5. The Magic Bottle (Tom Wise).
4—12. Opened by Mistake (Richard Carle).

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Vitagraph
BLUE RIBBON FEATURES

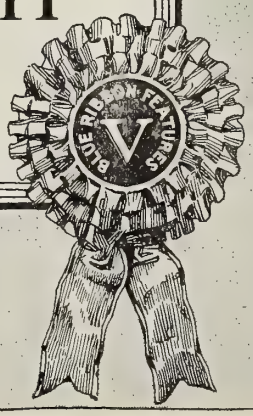
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THE JUGGERNAUT, in five parts with Anita Stewart and Earle Williams, directed by Ralph Ince, is the first of the series of Blue Ribbon Features. This Colossus of Modern Railway Drama, which has been packing the Vitagraph Theatre, New York, is now ready.

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VITAGRAPH

1600 Broadway New York



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Films Actually Finished

"The Sins of the Mothers"—$1,000.00 Vitagraph Evening Sun Prize Winner—by Elaine Sterne.
"Dust of Egypt," in five parts—by Alan Campbell.
"A Price for Folly,"—in four parts—by George P. Dillenback.
Five Plays by Rev. Cyrus Townsend Brady.
"The Island of Regeneration," in six parts—
"The Chalice of Courage," in six parts—
"West Wind," in five parts—
"Britton of the Seventh," in six parts—
"Hearts and the Highway," in four parts—

Stage Stars Soon to Appear

Robert Edeson in "The Caveman" by Gelett Burgess and "Mortmain" by Arthur Train.

De Wolf Hopper in picturized comic operas.

Charles Richman in "The Heights of Hazard" by Rev. Cyrus Townsend Brady.

Frank Daniels in "Crooky Scruggs" by Paul West and "What Happened to Father" by Mary Roberts Rhinehardt.

Joseph Kilgour and Virginia Pearson in "The Writing on the Wall" by William J. Hurlburt.

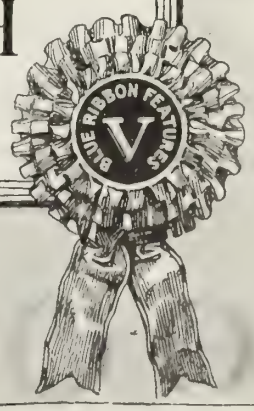
Other Blue Ribbon Features In Preparation

"Madame Delphine"—by George W. Cable.
"Glorious Betsy"—by Rita Johnson Young.
"Kennedy Square"—by F. Hopkinson Smith.
"Playing Dead" and "Who's Who"—by Richard Harding Davis.
"Thou Art the Man"—by George Cameron, author of "A Million Bid."
"Hashashin, the Indifferent"—by George P. Dillenback.
"Nancy Hanks"—by Frank Tannehill.
"Black Prince Carl"—by Alan Campbell.
"The Guilty Man"—by Charles R. Dazey, author of "In Old Kentucky."
"The Shop Girl"—by C. N. and A. M. Williamson; also a brilliant serial in twelve 2-reel parts, entitled "The Scarlet Runner"—by C. N. and A. M. Williamson.
And the following Cyrus Townsend Brady Features—
"The Island of Surprise" (now running serially in the "Red Book.")
"Sir Henry Morgan, Buccaneer."
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"THE GREAT RUBY" . . . . . Drama by CECIL RALEIGH
"HEARTS ARE TRUMPS" . . . . . Drama by CECIL RALEIGH

PLAYS TO BE PRODUCED

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THAIS	BY PAUL WILSTACH
ZIRA	BY J. HARTLEY MANNERS AND HENRY MILLER
TWO WOMEN	BY RUPERT HUGHES
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THE FLOOD TIDE	BY CECIL RALEIGH
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THE BIGAMIST	BY LEWIS ALLEN
THE GREAT WALL STREET MYSTERY	BY CHARLES KLEIN
HEARTS AFLAME	BY GENEVEUR G. HAINES
THE GREAT DIVIDE	BY WILLIAM VAUGHN MOODY
THE DESERTERS	BY ROBERT PAYTON CARTER
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ZORA	BY EDWIN ARDEN
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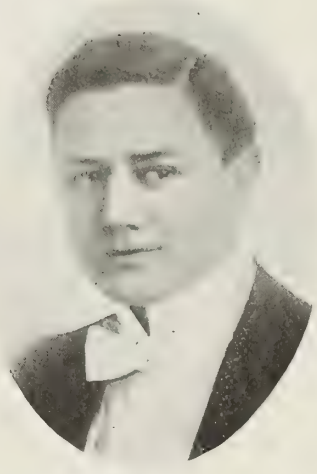
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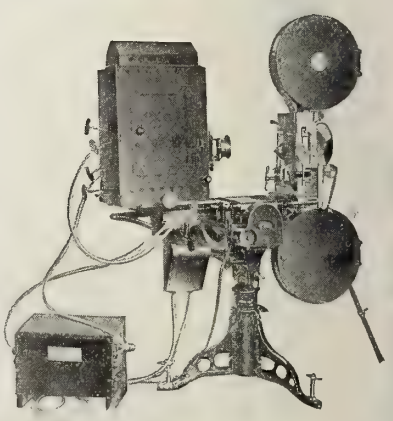
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Accessory News

A SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

Rembusch Screen Talks

By F. J.



If I had all of the money that exhibitors waste every year in experimenting and smearing around, trying to make their own screens, I would be the highest salaried man in the United States, and again,

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Rembusch Silverfibre Screen, seamless, on rollers or stretchers,
Rembusch Mirrorcloth Screen, Cheaper than the cheapest,
Rembusch White Opaque Screen.

MIRROR SCREEN COMPANY Shelbyville, Indiana

F. J. REMBUSCH, President

P. S.—Advice on building, projection, equipment, free. $1,000.00 on a bet that no screens on earth are equal to our surfaces.

"THE SCREEN THAT HAS WON ITS SPURS"

FLATTERY

While "imitation" is said to be the sincerest form of "flattery," the tremendous abundance of it that has been bestowed upon us has become an annoyance—especially after verbal pyrotechnics indulged in recently by one of our "flatterers."

SKY-ROCKETS

Heretofore it has always been our policy to ignore the "mushroom growth" of "gold" screen makers, knowing full well theirs to be a "sky-rocket" career—SPLASH—SPLUTTER—THUD.

WARNING

However, so bold have some of the "flattery family" become that it becomes our duty to *warn exhibitors* when purchasing a screen to insist upon a *guarantee against suits for infringement*, as we have taken steps to protect our rights.

FACTS

There is but one RADIUM GOLD FIBRE SCREEN, the patents and secret processes of which are owned and controlled by THE RADIUM GOLD FIBRE SCREEN COMPANY.

ROBERT T. KANE is and always has been the General Manager of this company.

FRANK T. HIGHFIELD is and always has been the factory Superintendent of this company.

The RADIUM GOLD FIBRE SCREEN is the first screen to be backed by a 5-YEAR GUARANTEE.

PROOF

That the RADIUM GOLD FIBRE SCREEN is acknowledged by projection experts to be the screen of PERFECT PROJECTION is proven by the fact that the FINEST Moving Picture Theatre in the world—The STRAND—and most all the LEADING Moving Picture Theatres in the United States and Canada have RADIUM GOLD FIBRE SCREENS.

"ASK THE EXHIBITOR WHO HAS ONE"

Radium Gold Fibre Screen, Inc.

220 West 42nd St. New York City

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

A REPRESENTATIVE ST. LOUIS THEATRE

THE New Grand Central Theatre, Grand and Lucas avenues, St. Louis, Mo., cost $160,000, and is representative of the highest type of photo-play theatre in the United States.

It was constructed in accordance with the very rigid requirements and ordinances governing the erection of new theatres, in St. Louis. It embodies every principle known to the expert architecture, to insure the public against disaster by fire and panic. The practical disposition of the large number of exits impresses every visitor at once.

On the north side twenty-six feet is a store having a depth of about sixty feet; in its rear is an open yard and under the same,



THE GRAND CENTRAL THEATRE, ST. LOUIS, MO.

entirely outside and separate from the theatre, are the boiler and fan rooms.

The theatre building proper has a frontage of eighty feet by a depth of one hundred and fifty feet. The entrance, which is on the axis, is emphasized by the highly ornate canopy. The lobby is thirty-seven feet wide by twenty-one feet six inches deep; the walls thereof are wainscoted with marble and mirrors to a height of eight feet; the ceiling is groined or vaulted, and these wall and ceiling surfaces lend themselves admirably to embellishment by the decorator.

The theatre auditorium has a width of seventy-eight feet by a length of one hundred feet. Only one balcony is provided, the extreme forward edge of which extends to within forty-eight feet of the curtain. The lower auditorium will seat 1,200, while the balcony has a seating capacity of eight hundred, all immeasurably comfortable. The balcony is reached by broad, easy stairways, provided with two intermediate platforms.

Months to Finish Decorations

A stage complete in all its details is provided; its depth is twenty-six feet, its width eighty feet; the proscenium opening is forty feet wide by twenty-one feet high. Every modern and ingenious electric device enters into the theatre equipment.

The asbestos curtain with which the stage is provided, is decorated by a prominent St. Louis curtain painter, Benjamin Berger, with a scene depicting the entrance to the Garden of the Gods, in Colorado. It is a very truthful and well executed representation of this well known spot, near the Rockies.

The mural decorations of this theatre were done by Mr. Aquardo, and took several months for the completion. They are of such pleasing quality that upon entering the theatre one is impressed with an air of quiet refinement, seldom found in a place of public amusement.

The theatre is equipped with a large three manual organ, a unique departure from the usual motion picture theatre.

The illumination of the theatre is accomplished by the indirect system, using two types of units, one for the general illumination of the theatre while the audience is assembling and departing, and the other for a very subdued lighting all through the performance, but of sufficient intensity to allow a person to readily make his exit while the performance is going on. The fact that there is at all times considerable illumination within the theatre demands particularly powerful projection apparatus.

The screen is 15 x 20 feet, which shows a picture of sufficient size to allow details to be seen from any part of the theatre.

Position of Projection Booth

The projection apparatus is located in a booth, in the foyer of the theatre, at such an elevation that the axis of a cone of light is at right angles to the screen. This eliminates all distortion in the projection of the pictures, and allows every part of the picture to be



INTERIOR, THE GRAND CENTRAL, ST. LOUIS

in focus. The distance between the projection lens and the screen is 123 feet.

This requires highly intensified light, the current for which is furnished by two 70 ampere Wagner white light converters, one for each one of the projection machines.

These converters are sufficiently liberally rated so that they will be able to furnish larger currents for short times, if an intensified light is desired.

The operating switches for these converters are located in the projection booth. The converters themselves are located in the basement of the building. Thus no larger amount of space is

(Continued on Page 13A)

(For Table of Contents, See Page 80.)

Projection

CONDUCTED BY HERBERT W. ANDEM

Operators are allowed a special rate of $1.50 on a year's subscription to Motion Picture News. No agent is authorized to take subscriptions for Motion Picture News for less than the above rate. Have the agent taking your subscription show his letter of credentials and coupon book.—Projection problems answered.

Problems That Puzzle Projection People

Dimmed or Blurred Spots

P. N. S. San Diego, Texas.—*We wish a little information from your projection department.*

First. In the Edison machine, which carbon, top or bottom, should the current come in on to form the arc?

Second. In which carbon should the crater form? On the carbon the current comes in on, or on the one it is passing out on? One carbon burns to a point, the other forming a crater. Which way is the correct passing?

Third. The curtain is 62 feet from the objective lense, forming a picture about 9½ x 11½ feet. The condensing lenses are 5-inch focus each. The outer one seems to have a greenish shade. The other is pure white. The dynamo is 46 amperes and 65 volts, D. C.

We are troubled with a dim or blurred spot which takes different positions on the curtain.

For the past two months we have had trouble with a hole burning in the lower carbon, where the clampscrew sets against the carbon. Sometimes this will be half way through the carbon.

I have been running this outfit for the past two years. Never had any trouble until past two months. Use ½-inch carbons, top and bottom.

ANSWER: When using direct-current, which you say that you have, the current flows or travels always in the one direction; that is, it is passing into the lamp over the wire connected to the carbon burning to a crater. This carbon should be the top carbon. The carbon burning to a point is the negative carbon and should be the bottom one.

The difference in the color of the glass of which the condensing lenses are made is due to impurities or composition of the glass. Crown glass gives a whitish reflection of color and flint a greenish color. It is best to use clear white color lenses.

It would seem the connection or carbon clamp is corroded and affords a poor path for the current to flow into the carbon. An arc forms at the small area which the current finds available. Clean the inside faces of the clamp, by filing and have the threads of the clamp screw clean and to turn freely in order to secure a firm pressure against the carbons.

If you are using the full 46 amperes from the dynamo, and without resistance, ½-inch diameter carbons are too small. A ⅝-inch carbon would be better to use and have it a cored carbon. The ½-inch carbon will answer for the lower carbon, though it should be a solid carbon. Make this change of carbons and clean the bottom carbon clamp, or obtain a new arm for the lamp and the blurring in the picture will disappear.

Change in Meter Register

M. R. Merslon, McGehee, Ark.—*Our meter was placed in a building with entrance switch. Then, through a ruling of the city, the meter was removed to a new location across the street, a wire distance of 100 feet, feeding to the house through several No. 6 wires on a 110-volt alternating current.*

Will the meter register the same, or will it not register higher than the current we are actually getting? I have contended that the drop in power comes after the meter, or through the 100-foot leads, but I am not well enough informed to know if the drop only affects volts and not wattage.

ANSWER: All wires conveying electric power dissipate some energy from the heat radiation. This is a loss of power. It will vary according to the current passing and the resistance of the wire. Especially so with the current strength. Say a No. 6 wire is conducting 20 amperes and then it is increased to 40 amperes. The loss from heat radiation will be four times as much.

The current flowing in the wires across the street will be the same on both ends. The voltage will not, however. The meter measures the actual power passing in the wires at the point of connection of the meter wires. The lost energy from the new location of the meter may not be much, according to the current the several No. 6 wires are conducting.

You might demand the company to install an additional wire to act solely as a potential wire to measure the voltage at the entrance to your building. The watt is the volt times ampere. Hence, the drop you speak of affects the wattage also.

Speed of Projection Machines

J. J. B. Toledo, O.—*What is the proper speed for a motion picture projector or how many revolutions per minute?*

What is the length of life for 1,000 feet of film and how many days will it stand the wear and tear of the projector?

How many duplicates are made from each subject?

ANSWER: The correct speed to run a projector is the exact speed at which the film was taken. It will vary slightly according to the scene and the cameraman taking the picture. As an approximate guide the cranking handle should be turned about fifty to sixty revolutions per minute. This will be varied too by the make of the projector. The surest way is to watch closely the action in the picture on the screen and turn more slowly or faster to obtain a natural walk or other action to the persons in the picture.

Starting in with a good film stock and a machine in easy running order a film will last for a long time. With the same film used in a machine not in perfect adjustment it may only last a few days or even hours, accordingly. There is no definite answer to the length of the life of a film. There are too many circumstances to affect it.

Also with the number of duplicates positive films made from each film negative. This will vary to the popularity of the subject. A producer may order so many positives according to his judgment as to the subject. With special features a limited number only are made and with comedy or single reelers, it may be several thousands ordered, et cetera.

How to Remove Blue Streaks

The R. M. McGehee, Ark.—*In a question of March 6 to W. W., he asks what makes a blue streak, but does not specify where in the picture. I have the same trouble, but will state that mine is a blue streak from top to bottom on the left-hand side or margin of picture, about two inches wide. I can remove it by turning the objective lens but in doing so it throws picture out of focus.*

ANSWER: The blue streak may be from defective chromatic aberration in the lens, judging from its disappearance when moving the objective lens. This is a good clue toward locating the seat of trouble.

It might be suggested that you turn one of the lens combination of the objective around about one-half turn and see if it will remove the streak. If possible try another objective lens. You might be able to borrow one for this experiment.

If the color is always in the same location it would seem to be seated in one of the lenses and not from the light source. Look inside the barrel mounting of the lenses and see if it has a dull black surface; also the side of aperture plate next the objective lens, and see if this surface does not reflect some light into the objective. Clean the lenses thoroughly.

Difference Between Dynamo and Motor

T. S. M., Richmond, Va.—*Will you please explain the difference between a dynamo and a motor? Can a dynamo act of a motor?*

ANSWER: The definitions of a dynamo-electric generator is a machine for converting mechanical energy into electrical energy; in other words, it generates electric pressure when driven by mechanical power.

The term dynamo-electric generator is so long that it is usually and unavoidably shortened into "dynamo," which has the same meaning. The name electric generator or simply "generator," is commonly used when the machine performs that function, in order to distinguish it from the motor, which is also a dynamo-electric machine.

This last term is employed generically to include practically all electrical machinery—direct and alternating current generators, motors, rotary converters, etc. An alternating generator is commonly called an "alternator."

An electric motor is a machine for converting electrical energy into mechanical energy; in other words, it produces mechanial power when supplied with electric current. The two machines are very similar in construction.

In fact, the same machine can be used equally well for either purpose. They are generally made slightly different, but this is only done to adapt them more perfectly to certain conditions of operation.

Causes of Sparking

D. V. N., Chicago, Ill.—*What causes sparking at the commutator in a motor? Is there any way in which it can be prevented?*

ANSWER: This is a common trouble that is not objectionable if moderate in amount and duration. Beyond these limits, however, it is likely to become serious because it burns and roughens the commutation and at the same time it produces heat. This heat may spread and damage the armature, or bearings.

This trouble can be prevented by proper design and construction. When these have been done a motor may spark when it is overloaded. A short circuit, leak, or ground on the line may also have the effect of overloading a dynamo. A motor may bind in its bearings and cause sparking.

The wear of the bearings may cause the armature to rub the pole faces and cause sparking. If the commutator is smooth and the armature turns freely, the position of the brushes, if not in correct position, is a very frequent source for sparking.

Move the brushes back and forth until a point is found to produce no sparking. High copper bars in a commutator, or hard mica, will lift the brush and cause sparking. Brushes should fit the curvature exactly and held with a firm tension against the commutator. Have the motor set on a firm foundation.

Angle of Incidence Defined

M. O. H., Pittsburgh, Pa.—*What are the meanings of the two terms catoptrics and dioptrics? Also what is angle of incidence?*

ANSWER: In the science of light the phenomena of refraction and reflection of light have been given separate divisions in the science. Catoptrics deals with the laws and nature of light from reflecting surfaces, such as mirrors and screens.

Dioptrics deals with light being bent from a straight line by means of transparent bodies, as glass and water.

The angle of incidence is the term used when speaking of a ray of light striking a reflecting or refracting surface. It is the incoming ray of light to the surface, and, after reflection, it is the reflected ray. After refraction, it is the refracted ray.

Film Vaults Absolutely Fireproof

THE Detroit Theatre Equipment Company, 154 Woodward avenue, Detroit, Mich., L. J. Gardiner, manager, is placing on the market a U. S. Safety Film vault. It is constructed in such a way that it is impossible for an operator at any time to leave the vault open as it is self closing as soon as the reel is de-

AIRDOMES

Owners of airdomes listen! Do you want the best patronage of your neighborhood? If you do, you will not use last year's sheet iron Screen. It looks pretty bad after the winter, with its bulges and dents and rusty spots. Even after giving it the "once over" with a coat of white paint, it won't do.

The best patronage of your neighborhood demands a Screen that not only gives them brilliantly clear pictures, but by that very brilliancy, enables you to commence your show two or three hours earlier every evening, or under proper conditions, to give it in the afternoon. Write and learn how this is done.

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Gentlemen:

The Rex Film Renovator which you installed for us some time ago is the best thing the writer has ever come across in this line. It does the work so well that we call our films which have just been put through it "first run renovated." And aside from a very short distance from the beginning and the ending of the film it is indeed "first run" again. I can highly recommend this Renovator to any Exchange man who wants to have his cheaper customers satisfied. Our Exhibitors are now beginning to ask for "renovated" reels, and not for "age," as the Renovator almost entirely eliminates the age objection.

With kindest personal regards and best wishes for your continued success, I am,

Yours very truly,
J. A. ESLOW, Mgr.
NEW ENGLAND UNIVERSAL FILM EXCH.
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Write for information

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We Renovate Film.
Write for Prices.

posited and also lifts the reel out on opening the door. It is absolutely fireproof.

The vault is made of heavy galvanized iron, the sides and bottom of one piece and the ends are locked and double seamed; the covers are hinged and riveted and the partitions are made with a hollow air space between each vault, the reel being held suspended in the vault by a band which is fastened to the front of the box and passing around the reel to the center of the cover which holds the reel suspended in the center of the vault and also closes the cover by the weight of the reel, and at the same time lifts the reel out on opening.

The whole box is made of lock seams and riveted, and comes in standard sizes for three, four, five or six reels. Other sizes can be made to order. Prices range from $7 to $12.

American Shipments of Film Abroad, 1914-1915

IN the last six months of 1911, 42,468,442 linear feet of American cinematograph films, valued at $3,277,668, were shipped to other countries. In 1912—the first complete calendar year for which figures are to be had—exports amounted to 62,240,743 feet, value $5,501,593; in 1913 these shipments rose to 146,436,783 feet, though the value dropped to $5,291,464; in 1914 they receded to 117,580,304 feet, value $4,742,620. The countries that shared to the largest extent in this trade were:

Exported to—	1912		1913		1914	
	Linear feet	Value	Linear feet	Value	Linear feet	Value
France ...	1,019,171	$375,549	306,774	$41,688	316,020	$26,261
United Kingdom.	51,039,463	4,447,942	126,002,358	3,900,529	95,655,810	3,207,981
Canada ..	5,930,072	460,332	12,467,448	977,663	10,981,146	856,245
Brazil	423,131	36,371	372,882	21,090	67,214	6,570
Other countries.	3,828,906	181,399	7,287,321	350,494	10,560,114	645,563
Total...	62,240,743	$5,501,593	146,436,783	$5,291,464	117,580,304	$4,742,620

The extent to which the present European conflict has affected the American export trade in motion-picture films—chiefly through interposing transportation difficulties—is apparent from the following table, which gives comparative figures for the seven months ending with January, 1913, 1914, and 1915:

Exported to—	July, 1912-January, 1913		July, 1913-January, 1914		July, 1914-January, 1915	
	Linear feet	Value	Linear feet	Value	Linear feet	Value
France ...	310,881	$104,743	186,018	$18,536	10,516	$805
United Kingdom.	19,429,645	1,552,757	95,800,344	2,781,588	16,923,986	697,710
Canada ..	4,614,992	251,037	7,522,657	573,565	5,974,484	471,293
Brazil	242,712	19,770	198,030	9,350	26,101	3,380
Other countries.	3,205,531	143,462	4,774,523	239,213	6,881,948	433,121
Total...	27,803,761	$2,171,769	108,481,572	$3,622,252	29,817,035	$1,606,309

It is interesting to note that the average value per linear foot of film exported in the last six months of 1911 was 7.72 cents; in the complete calendar year 1912, 8.84 cents; in 1913, 3.61 cents; in 1914, 4.03 cents; and in the seven-month period ending with January, 1915, 5.39 cents.

The manufacture of films and the production of motion-picture plays have reached vast proportions in the United States, but no official figures of the production or consumption of "raw" films in this country exist. However, a marked development of the trade in foreign "raw" films followed the placing of these on the free list under the law of October 4, 1913, imports of "sentitized but not exposed" films into the United States during 1914 aggregating 70,518,288 linear feet (against 17,945,908 feet of completed film), and in value constituting more than one-half the total for that year. Details of the film imports of the United States during the last three calendar years and in the seven months ending with January, 1913, 1914, and 1915, follow:

Period	Sensitized, but not exposed		Positives		All other (entered by value only)	Total value
Year:	Linear feet	Value	Linear feet	Value		
1912 ...	.....	.....	16,474,572	$929,300	$292,524	$1,221,824
1913 ...	*13,363,016	*$295,464	14,833,969	795,298	457,545	1,548,307
1914 ...	70,518,288	1,264,761	17,945,908	848,073	389,592	2,502,426
Seven months ending Jan.—						
1913 ...	.....	.....	10,235,889	566,770	206,157	772,927
1914 ...	*19,482,179	*429,327	9,717,326	512,926	186,194	1,128,447
1915 ...	39,897,743	686,626	6,474,831	275,831	172,035	1,134,492

*Figures cover period beginning October 4.

These tables indicate a tremendous output of American films in Europe and the indications are that the figures will soon get higher.—(*From the U. S. Trade and Consular Reports.*)

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Read the following from Mr. Joseph Levy, Vice Pres. of the Chenango Amusement Co., Binghamton, N. Y.

Binghamton, N. Y., March 31, 1915.

J. H. Genter Co.,
Newburgh, N. Y.

We have had fine success with Mirroroid screen, positively getting the finest picture in the city, and in fact haven't seen a better one anywhere in my travels.

Yours truly,
JOS. LEVY.

Don't you think the above unsolicited testimonial should convince you that Mirroroid is the screen for you?

Mirroroid is ***not misrepresented,*** it ***is*** backed by a five-year guarantee of a firm with a national reputation.

Avoid the window shade screen, the "Fly by Night" concerns. Insist on a guarantee. Investigate the standing of the manufacturer. Send for large free samples of Mirroroid and prove there is only one ***real*** screen—MIRROROID.

THE J. H. GENTER CO., INC., NEWBURGH, N. Y.

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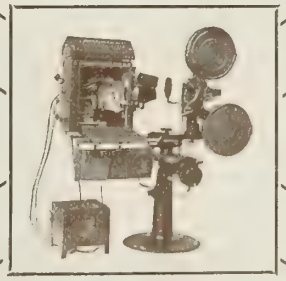
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Building and Furnishings

PLANNING OF PICTURE THEATRES—II

By Percival R. Pereira

IN discussing the matter of balconies I shall quote from an article by myself in the "American Architect" of September 23, 1914:

"In modern picture houses and, in fact, in most of the more recent playhouses, it has been found best to omit the gallery or second balcony entirely. The advantage of this is not only from the standpoint of economy, which is effected by the fact that the auditorium may be reduced in height, but a finer architectural effect may be obtained.

"Also in modern picture houses, even where vaudeville is presented in connection with the pictures, the prices are in most cases moderate, and it is found that a certain class of patrons will be kept away in the event that they will have to climb to an upper balcony or gallery.

"In this connection it is well to provide the entrance to the balcony through the main entrance, as is usual in the regular theatre, access to the same being greatly improved by providing a mezzanine directly over the rear of the orchestra from which tunnels or vomitories are extended, bringing the patrons out on the lower portions of the balcony and at those points placing ushers to direct the audience to their seats.

"At these openings a cross-over aisle is nearly always provided; that is, a stepping wider than the other steppings of the balcony on which seats are located. Seats are sometimes located at the back of the cross-over aisle. In houses of great depth more than one cross-over aisle is found necessary and the main balcony stairs are extended up to a second mezzanine with additional outlets further up the balcony.

"This arrangement of cross-over aisles and tunnels eliminates the necessity of climbing to the rear or highest point of the balcony and then walking down the aisles to reach the lower or front portion, which is, of course, inconvenient for the patrons of the continuous performance house, as it creates unnecessary disturbance."

Slope of Balcony Determined

The foregoing, of course, applies only to the larger type of picture theatre, since a shallow balcony will, as a rule, not be of sufficient height to leave head-room for a mezzanine. If the theatre is to be provided with a stage the balcony must have the same pitch as in a regular playhouse so as to provide the usual sight lines.

When a stage with scenery is not to be used, then the pitch of the balcony may be reduced considerably, at a consequent saving in height of the auditorium and in cost of construction. Auditoriums of more than thirty rows deep are to be avoided in either a picture house or playhouse.

As to the doorways, great judgment should be used in determining on the number and location of them, since very often it is found advisable to provide more ample facilities for entrance and exit than called for by the laws. The value of emptying a house rapidly is fully appreciated by theatre owners and operators.

These doors should not in any individual case be less than five feet in width, with single or double doors as conditions require, and where exterior doors, the same should be provided with panic bolts, which are spring bolts operated by means of a lever arm horizontally placed across the door.

The lobby should not be obstructed by a projecting ticket booth or announcement frames or furniture, unless it is of unusual width.

The placing of temporary vestibule doors during the winter months is often done with very little consideration to their appearance, and, frequently they are not provided for in the original layout. This is a very serious consideration and should be arranged for in the design of the building as first planned.

3 Sets of Doors in Cold Regions

In the colder sections of the country it is usually thought proper to have three sets of entrance doors intervening between the auditorium and the outside. Of course, this is possible only where a long entrance space is practicable. The constant incoming and outgoing of the audience where doors are so provided does not tend to make the auditorium drafty.

The toilet rooms for men and women should, where possible, be widely separated, and should be reached by passing through at least two sets of doors from the auditorium. This, of course, cannot always be obtained, but its advantage is obvious.

As to the location of the ticket booth, the treatment of the picture screen, or proscenium, and its surroundings; these will be discussed in another article.

Enterprise Projection Machines in Big Demand

THE Enterprise Optical Manufacturing Company, is receiving a large number of orders from schools, churches and sanitariums for projectors and, if the orders continue to come in as they have during the past three months of this year, it would seem that every school and church in the country would be equipped with a projector.

Some of the very recent shipments are as follows:

Punta Gorda School, Punta Gorda, Fla.; W. N. Fuller, care of Board of Education, Cumberland, Wis.; the Catholic Assumption Church, Chicago, Ill.; Rev. Joseph Corder, Corrall, Ia.; and Battle Creek Sanitarium, Battle Creek, Mich.

At all of the above places were installed late model motiographs.

Operators in Nashville Strike for Union Recognition

THIRTY operators in Nashville, Tenn., are out on a strike, which was called a day or two ago in an effort to force local operators to recognize the union.

The Elite, Alhambra, Rex, Crystal, Crescent and Princess were affected, and were forced to shut down, but only for a few moments. The places of the strikers were immediately filled.

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MAJESTIC, DETROIT, THROWS OPEN ITS DOORS

OVER five thousand of Detroit's select people attempted to gain admission the opening night of the New Majestic, Woodward and Willis Avenues, Detroit, Mich., which threw open its doors for the first time Thursday evening, April 1, at seven o'clock.

There have been theatre openings galore in the past year, but it is doubtful if any were more auspicious and noteworthy. There were floral offerings galore in the foyer and lobby sent by friends. All of the officers of the company were on hand to receive the congratulations bestowed upon them.

The majestic theatre company consists of A. Arthur Caille, president, Henry J. Guthard, secretary and treasurer, and M. W. McGee, managing director, formerly of New York.

The program for the first night consisted of selections by the orchestra, the Majestic topical review, Pathé hand colored travel views, George Kleine's masterpiece, "The Woman Who Dared," southern melodies by three young ladies, and "The Dancing Beetle," with Richard Carle. In addition to a large orchestra seated upon the stage, there has been installed a large duplex pipe organ, performed by Prof. Frank Fruttchey, an expert organist.

The Majestic is built in the amphitheatre style, there being no balcony or gallery. The total seating capacity is 2,160.

And now just a few words about the theatre itself. It occupies a plot of ground 120 by 175 feet, the main entrance being on Woodward avenue. It is a two-story structure, built of stone, steel and concrete. The stage is 48 by 28 feet deep. C. Howard Crane, of Detroit and New York, was the architect and the Frank Farrington Company, of Detroit, the builders.

The front is faced with glazed polychrome terra cotta, treated in modern architectural style. The entrance has three stores on either side and the second floor is to be laid out for high-class shops or offices.

Elaborate Finish of Entrance

The entrance is entirely finished with tile, marble and terra cotta. In addition to the foyer there is a recessed loggia or lounging room which is artistically furnished and fitted up, and which contains an open fireplace; on one side of the foyer are spacious retiring and rest rooms for ladies, with a maid in attendance, while on the other there is a large smoking room for gentlemen.

The arrangement of the theatre itself is novel, original and unique. Everyone of the 2,160 seats has a perfect "sight line." Each seat is finished in leather, firmly upholstered. There are forty boxes on both sides of the auditorium and across the center; the box chairs are made of reed, finished in old ivory.

Ivory, gold and old rose are the basis of the color scheme, while the decorations are conformed to the Adam period. The lobby color scheme harmonizes with that of the auditorium. Its mosaic and terrazzo flooring, marble, tile and wainscoting with marble trimmings are magnificent specimens of the best workmanship.

As to the ventilation, in the cold season the air is heated in a specially constructed chamber and forced into the theatre by powerful electric fans so that any temperature desired may be maintained. An attic ten feet in height between the ceiling of the theatre and the roof also permits of the proper cooling.

Gorgeous Draperies

As for the draperies, the old rose velour with gold trimmings has created a harmonious effect. It is used in the many portieres, lambrequins and immense stage curtain. The same color scheme has been carried out in the box office, lobby, foyers and throughout the theatre.

The orchestra is seated on the stage, and is a reproduction of a theatre with its boxes and stairways on both sides. On the opening night there was a beautifully gowned woman in each stage box enhancing the effect.

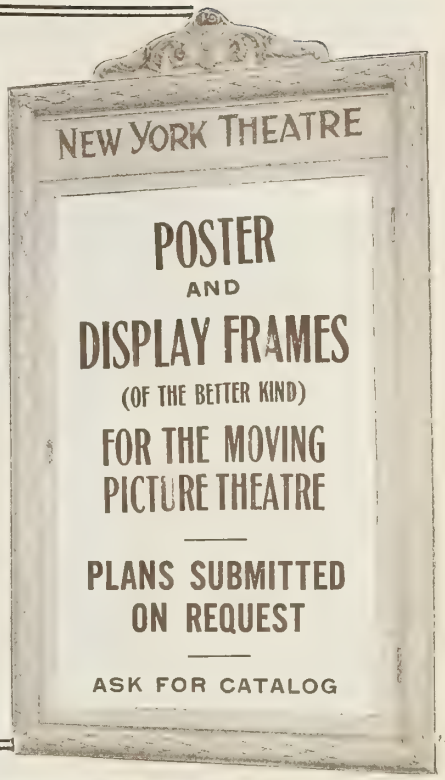
The box office is provided with an electric ticket seller, a machine capable of delivering to patrons 275 tickets a minute. At the foyer entrance has been installed an electric ticket chopper—a machine that defaces tickets so that they cannot be used again. Both of these devices were made by the Caille Brothers Company, of which A. Arthur Caille is at the head.

In the projection room has been installed two Powers 6-A machines.

Prices are from ten to twenty-five cents. It will be exclusively a motion picture theatre, there being four changes weekly.

MOTION PICTURE NEWS wishes its officers, promoters, directors and management the very best of success.

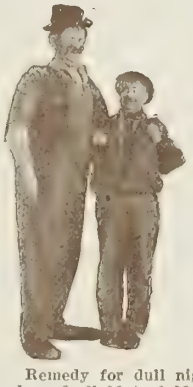
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Directory of New Theatres

Photoplay Theatres Here and There

F. J. REMBUSH, of Shelbyville, of "Mirror Screen" fame, has purchased the Dream Theatre at Martinsville, Ind., from the Switow Amusement Company and is running the Mutual program.

The Wells Bijou Theatre, of Evansville, Ind., formerly a legitimate theatre, has reopened as a moving picture theatre and is running a Mutual Master release four days each week. Philip Scora is the manager.

J. T. Lacey, of Muncie, is booking service for his mammoth airdome at Muncie, Ind., which will open for the summer, May 10.

The Grand Opera House at Terre Haute, Ind., formerly a legitimate theatre, has changed its policy and is running short tabloid shows and feature pictures, running each Mutual Master release four days.

Indianapolis Houses Show Activity.

The Lyric Theatre, of Indianapolis, will change its policy this week. It will run Mutual Master pictures with vaudeville.

The Starland Theatre, in West Market street, Indianapolis, has reopened after undergoing extensive repairs and alterations. The entire theatre has been redecorated, and the color scheme of old ivory and amber has been carried out. A women's retiring room at the right of the lobby has been added.

The Starland was the first moving picture theatre in Indianapolis to show the Kriterion program. Grant Heth, manager of the theatre, announces the formal spring opening Easter Monday, when he will inaugurate a special lunch hour program from 12 to 1:30 o'clock.

W. W. McEwen has been appointed manager of the new Orpheum Theatre, Lafayette and Shelby streets, Detroit, succeeding Harry P. Williamson. Mr. McEwen was formerly associated with the John H. Kunsky, Inc.

The Colonial Theatre, in North Illinois street, Indianapolis, or "movie row," which has been closed for some time, will open Monday under the management of Bingham, Crose & Cohen, with a feature moving picture program and vaudeville. Three performances will be given each day.

Alex Cornut has purchased the interest of his partner, Clyde Willard, in the Westport Theatre, Westport, Ind. Mr. Willard has gone out of the moving picture business entirely as he recently sold his interest in a Greensburg theatre.

The Broadway Theatre at Logansport, Ind., is being redecorated and refinished inside and out for the formal opening the middle of April. Joseph Schmal, of Chicago, will put on moving pictures and stock.

Samuel L. Cohn, who has an option on a valuable site in Monument place, Indianapolis, and expects to erect a $200,000 moving picture theatre, says he has no theatre interests in Denver, but that his interests are in San Francisco.

The Royal Theatre Company, Manistee, Mich., plans to completely rebuild its theatre, making it 48 by 100 feet in size.

With Exhibitors In and Near Pittsburgh

New managers have been installed at the Carlton theatres in both Butler and Dubois, Pa. W. H. Hampton, of LeRoy, N. Y., has purchased an interest in the Dubois house and will act as its manager from now on. Harry Thompson, who was its former manager, has been transferred to Mr. Carlton's house at Butler.

Mr. Walker, who formerly managed the house, will remain with the theatre and act as its publicity manager as the theatre is doing a lot in this line. The entire town is being billed by Mr. Carlton the same as though he were running a regular performance of some road company, and it is said he has found this to be most profitable in bringing business to his house.

A. J. Lax, formerly manager of the Sharpsburg Cameraphone Theatre at Sharpsburg, Pa., has been installed as manager of the Cameraphone Theatre at 1600 Fifth avenue, Pittsburgh. He took charge of the place last Thursday.

It is understood Mr. Young, one of the stockholders in the theatre, has sold his interests in the concern. He was the former manager of the theatre and it is said he has other interests which occupy too much of his time for him to take an active part in the management of the Cameraphone.

Erskine and McGivern are erecting a new motion picture theatre at Hermoine, Pa., which they expect to open in about two weeks. The name of the new theatre is "The Grand," and it is said to be one of the most complete theatres of its kind in that part of the state.

The theatre is to have a capacity of 200 and is a new and neat proposition. The entire equipment for the theatre has been secured from Pittsburgh firms and the work of getting the auditorium ready for the opening two weeks hence is progressing rapidly.

Theatre Activities in Ohio

Lorain, O., is to have a winter garden, as the Majestic Theatre is to be converted into a place of amusement of that kind. L. C. Hoover and Gus Schroeder, of Cleveland, have secured the playhouse on a long lease. They will make changes in the interior of the house, and have announced that their policy will be to run high class photoplays exclusively. The showhouse will be redecorated. They plan to install an air-cooling plant, so that the house can be open all summer.

The front of the Colonial Theatre, Ashland, O., will be remodeled and new furnishings installed. The Princess Theatre, in the same town, has put in a new steel ceiling and made other improvements.

Manager Gebhart, of the Grand Theatre, Ashland, O., has put in an attractively arranged box, which accommodates eight persons. It is located in the rear of the theatre and on an elevation above the rest of the seats. A Wurlitzer musical instrument, which plays twenty selections without change, has been added to the equipment of the house.

T. J. Powell, veteran motion picture theatre man, has bought the Gem Theatre, Sandusky, O., from H. C. Mills. Mr. Powell has been located at Lorain, and he has announced that he will remodel the house. Mr. Mills and his wife will retire from the picture theatre field for a rest, but are expected to get back into the show business in the fall.

Manager O. L. Taylor, of the Majestic, Lancaster, O., announces that he will retain that theatre, but is seeking a buyer for the Orpheum Theatre, at Nelsonville.

Shaheen and Thomas have just opened a new theatre at Clairton, Pa., and it is said with the opening of the doors the crowd waiting outside filled the theatre to overflowing.

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The theatre is a well designed, fireproof structure, large, roomy and well ventilated and is one of the best theatres in the town.

The proprietors have several other theatres on their list and it is said will shortly visit several towns in the vicinity of Clairton to look over several properties with the view of buying and erecting other theatres.

The Stanley Theatre, owned by the Stanley Company, of which Mr. Stanley V. Mastbaum is president, will on April 26 celebrate its first anniversary.

This occasion will be made a notable one; the management will announce its program in a few days. The Stanley was the first picture theatre in Philadelphia to raise the price of admission to twenty-five cents, and that standard has been maintained, no seats being reserved. The Stanley has 1,200 seats and uses first run Paramount program in conjunction with special comedies and news features.

Will Stop Vaudeville

The Globe Theatre, owned by the Stanley Company, will on next Monday give up its vaudeville policy and for the present during the summer season, run special feature pictures beginning with "Hypocrites," the Bosworth film.

The Globe, which seats 2,200 and cost $1,000,000, was opened last summer. "Hypocrites" will be first shown on Sunday at an invitation performance.

The Regent Theatre has been sold by N. R. Boyd to a stock company not heretofore interested in picture houses, the president of which is Mr. Jacques Moore of Jenkinstown, Pa. The price is said to be in the neighborhood of $50,000.

The Regent will continue its present policy and book as formerly through the Stanley Booking Company.

Mr. Boyd owns the Arcadia Theatre now nearing completion. The Arcadia at Sixteenth and Chestnut streets, Philadelphia, while but one block distant from the Stanley and the Regent, is the very finest theatre in the city to be built in the business part of Chestnut street.

The Chestnut Street Opera House, Philadelphia, which has so successfully emerged from the legitimate to a full-fledged picture house, is six blocks further down town on Chestnut street.

The Victor Theatre, Sixteenth and McKeon streets, has changed hands, going from its present proprietor, J. M. Walters, to S. W. Henry.

The Empress, built but three months ago at a cost of $84,000 with 1,200 seats, will come up at Sheriff's sale this week. The Empress is owned by the Manayunk Realty Co., and is situated in Manayunk, a suburban part of Philadelphia.

Another theatre to come under the Sheriff's hammer is the Kriterion, formerly the Lancaster, at Forty-fifth street and Lancaster avenue, Philadelphia. This theatre is about two years old and has 500 seats; there is a mortgage of $1,000 and a judgment of $9,600 against the property.

A serious panic was averted at the Woodland Theatre, 71 Woodland avenue, the other evening. When fire broke out in a nearby dwelling, the management instructed the musicians to play a stirring march while "goodnight" was flashed on the screen. The audience moved out in a quiet manner and no one was hurt.

The Overbrook Theatre was one of the few moving picture houses to close during Holy Week. The management took this opportunity of redecorating the interior of the theatre.

A permit has been granted to Chas. E. Fuchter for a motion picture theatre at 6149 Woodland avenue, Philadelphia. This will be a one-story, stone, steel and brick structure, 50 x 125 feet, and will cost $15,000.

Kline Is Manager of Palace in Harrisburg, Pa.

W. A. Kline, formerly traveling representative of the Fairmount Feature Film Company, 1304 Vine street, Philadelphia, a branch of the Universal Film Company, has become manager of the Palace theatre, Harrisburg, Pa. Mr. Kline succeeded Clyde D. Klinger, who has become manager of the Photoplay theatre, here, owned by Isaac Silverman. The Palace is owned by George W. Bennethum, of Reading. Mr. Kline at one time was manager of the Comedy theatre, Baltimore.

The Picto motion picture theatre, Chattanooga, Tenn., which for the past several days has been undergoing thorough repairs, reopened March 30. "Smouldering Fires," with Warren Kerrigan as the star, proved an excellent drawing card for the opening day.

Fire practically destroyed the Pastime theatre, Brunswick,



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Our service includes new motion picture theatres contemplated or being built, or only those existing, or both, as required. The former comprises a card resume of what you now receive thru trade papers and clipping service, together with many additional items secured by our reporters, summarized and standardized, and mailed to you daily, reported as received with subsequent reports verifying or cancelling.

The fact that we report all information received, irrespective of whether it is an unverified rumor (which we use our best endeavors to substantiate later), or a verified fact, makes it of particular value.

Waiting until plans are filed or the ground is broken, is ofttimes the means of losing an order. The earlier the approach is made the fewer the "lines of resistance" to overcome.

Changes in ownership included if desired. All classes of new motion picture ventures are reported. The saving in office expense thru its use will pay for its cost.

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N4 FRED HAWLEY,

MOTION PICTURE DIRECTORY COMPANY, 80 Fifth Avenue, New York
Advance Information—Card Index Lists—Addressing and Mailing
Theatres—Exchanges—Producers—*Foreign and Domestic*

Me., a motion picture house, last week, causing a loss of about $10,000 to Wallace O. Gould, the proprietor, and the destruction of the film "The Master Key," which was the feature picture of the program at the time.

Manager Gould and his family occupied a flat in the building and barely escaped. Mr. Gould jumped from an upper window, receiving a severe cut on the right leg, and was badly bruised. His wife sustained a fracture on the left leg and both arms were cut by glass. Miss Amy Gould, their daughter, fractured her left leg and broke one rib.

News of the Theatres in Northern California

A. C. Pabst has taken over the Swastika theatre at Sausalito, Cal., and will conduct this in conjunction with the house being erected for him at Mill Valley by C. L. Mehrten.

Plans are being made to reopen the Crystal theatre at Grass Valley, Cal., at an early date. The women of that place are devoting their energies to securing programs for children.

R. A. Howell and R. J. Sheldon have closed the Curry theatre at Martinez, Cal., and the former has left for Benicia.

A moving picture theatre has been opened at Sutter City, Cal., by Smith & Benham in an amusement hall recently erected. Shows will be given on Monday, Wednesday and Friday evenings, and on Wednesday evening will be followed by a dance. On the opening day ice cream was served free to patrons.

The Novelty Show Company, headed by John Hayward and Geo. H. Perry, of Cloverdale, Cal., has purchased a theatre at Geyserville, a summer resort, and will give a weekly show. This concern now has houses at Cloverdale, Hopland, Asti and Geyserville.

S. Dales has reopened the Dales theatre at Los Molinos, Cal. A show recently advertised had to be postponed, owing to the failure of the films to arrive, and it developed that three of the boys in the audience had walked five miles to attend the entertainment.

W. Burgen has taken over the Orpheum theatre at Alturas, Cal.

The First Presbyterian Church at Fresno, Cal., has installed a moving picture machine and is giving entertainments regularly.

The Majestic theatre at Spokane, Wash., has been taken over by A. H. McMillan, who will remodel it.

Beck's theatre, Spokane, Wash., is now under the management of E. M. Helmund, formerly of Seattle.

The Osra Amusement Company will erect a moving picture theatre at Bremerton, Wash., at an estimated cost of $65,000.

A new theatre is being planned to take the place of the canvas-topped theatre situated at the southwest corner of Grand and Cass avenues, St. Louis. George Colovos is the owner, and will retain the name The Fair, for the new house, which will be thoroughly modern in every respect.

The White Way Theatre and Airdome, a new house seating 600 persons is nearing completion at Sixth and Hickory streets, St. Louis. The house will be equipped with two projecting machines, all the modern improvements, and will open for business on April 10.

An important change has taken place among the large motion picture houses of Washington, D. C., in the departure of A. M. Waters for Roanoke, Va., where he will assume the management of the Paramount Theatre. Mr. Waters has been the popular manager of the Apollo Theatre, Washington, for the past several years and it was on account of his exceptional business abilities to build up a new theatre that he was offered the management of the Paramount.

Minusa in New Office in St. Louis

THE Minusa Cine Products Company have taken possession of a new suite of offices on the sixth floor of the Houser building, St. Louis, specially refitted for their occupancy.

$25,000 Organ for Harrisburgh, Pa. House

THE Victoria Theatre, Harrisburg, Pa., of which James and Athens George are the proprietors, installed a Wurlitzer Unit organ, the first of the kind to be introduced in that city.

The organ has a two-board manual, 65 stops and 32-foot pedals, all operated by one musician. The management says the cost of the instrument was $25,000.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Complete Musical Program For Three World Film Pictures

MUSICAL accompaniment for three of the late World Film releases, "The Man Who Found Himself," "Hearts in Exile," and "The Coming of Perpetua," as arranged by M. Winkler for the World Film Corporation, are as follows:

"The Man Who Found Himself," in Five Acts

1. Suite for Orchestra from "Sigard Jorsalfar," Grieg.
2. Tone Poem, Pryor, until end of reel. Reel Two.
3. Rosamunde Suite, Schubert, until the scene is seen where a moving picture is taken in Sing Sing; then
4. Pastel Menuet, Paradis, until end of reel. Reel Three.
5. Valse Caprice, Rubenstein.
6. L'Amour du Papillon, Henneberg, until end of reel. Reel Four.
7. Love in Idleness, Macbeth, until the sleigh ride scene appears; then
8. Sleigh Ride Galop, Eilenberg, as long as sleigh ride party lasts; then
9. Berceuse, Grieg, until end of reel. Reel Five.
10. Venetia, Tobani.
11. Canzonetta, Godard, until the fight; then
12. Hurry No. 4, from Lake's Famous Dramatic Set, until fight ends; then
13. Fantasia, Bach, until finale.

"Hearts in Exile," in Five Parts

1. Russian Fantasia, Tobani.
2. From Foreign Lands, "Russian" Moszkowski, until end of Reel Two.
3. Chanson Russe, Smith, until title "The Great Day" appears; then
4. Kamarins Kaja, Fantasia, Glinka.
5. Paraphrase on the Russian folk song "Troyka," until end of Reel Three.
6. March Russe, Ganne.
7. Allegro Con Grazia from the Symphonic Pathetique, Tschaikowsky.
8. Prelude, Rachmaninoff, until end of Reel Four.
9. Andante from the fifth symphony, Tschaikowsky.
10. Bacchanal, from "The Seasons," Glazounow, until end of Reel Five.
11. Kukuska, Lebar, until the escape; then
12. The Chase, Koelling, until Serge is shot; then
13. Bright Star of Hope, Robaudi, until finale.

"Arrival of Perpetua," in Five Parts

1. Berceuse, Iljinsky.
2. Swing Song, E. Barns, for children's games.
3. Suite of Lyric Pieces, E. Grieg, until end of Reel Two.
4. Serenade, Driego, until Miss Majandrie's party; then
5. Kaffe Klatsch, Keiser.
6. Raindrops Intermezzo, Gautier, until end of Reel Three.
7. Little Charmer, Intermezzo, Hollander, until title "At Last I'm Home" appears; then
8. Home Sweet Home melody once through; then
9. A Tale of Two Hearts, romance, Roberts.
10. Happy Go Lucky, march, Barnard, until end of Reel Four.
11. Souvenir, Drdla.
12. Dawn of Hope, Casella, until title "Sleepless Nights" is seen; then
13. Why? song, Schumann.
14. Balladora, Tobani, until end of Reel Five.
15. Canzonetta, Godard, until the escape; then
16. Andante Mysterioso, Lake, once only; then
17. Serenade, Joncieres.
18. Forget Me Not, Macbeth, until finale.

The different musical selections mentioned in the foregoing can be secured from most any music store or can be procured direct from Carl Fischer, music publisher, 48 Cooper Square, New York.

Piano Duets in Oregon Theatre

CLIFFORD L. CARNEY, without doubt one of the cleverest organists and pianists in the Northwest, has introduced a novelty at the National Theatre, Portland, Ore.

Assisted by Mr. Russell they play piano duets, and on an organ picture also use a piano accompaniment. Mr. Carney is both versatile and talented to an amazing degree, and his new stunt at the National has met with universal approval.

Mr. Carney has been in charge of the musical department of the new theatre since its opening. It has a twenty-piece orchestra.

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(*Continued from page* 121.)

utilized for the projection booth than is absolutely necessary, and the converters are removed from all danger of fire. should it occur by the film being ignited from the intense light and the necessary heat therewith of the projection lamp.

These converters have been in operation for over one year. and have given excellent satisfaction. At no time has it been necessary to interrupt the performance on account of failure of the converter to supply current for projection purposes.

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During its first summer, the hottest summer that St. Louis has known for several years, the New Grand Central theatre was the one cool place in St. Louis, and many people were known to attend the theatre not entirely for the very excellent films that were shown, but for the purpose of keeping cool.

This theatre is owned and operated by the Rex Amusement and Realty Company, of which Edmond Koeln is the president, and William Sievers is secretary and treasurer. The latter gentleman also is the manager.

The architects, Helfensteller, Hirsch and Watson, of St. Louis, deserve considerable credit for the manner in which they worked out the details of this theatre.

Arc Controllers Ordered For Keith-Proctor Theatres

THE Speed Controller Company, Inc., 257-259 William street, New York, has just received from J. J. Murdock, executive manager of the United Booking Offices, an order for twenty-two Arc Controllers for shipment to various points, and it is understood that this order is only preliminary to an order which will cover the equipment of all of the houses of the Keith-Proctor-Orpheum circuits that show motion pictures.

In view of the number of houses that are controlled by the United Booking Offices, the Speed Controller Company anticipates that this order alone will keep it busy for some time.

The Arc Controller was described in detail in a recent issue of Motion Picture News, and we believe that its universal adoption is only a matter of the length of time it takes exhibitors to realize that the quality of their projection is their stock in trade.

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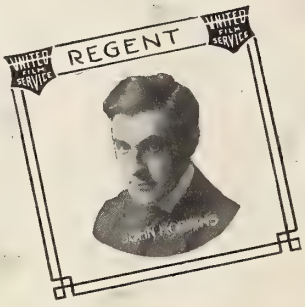
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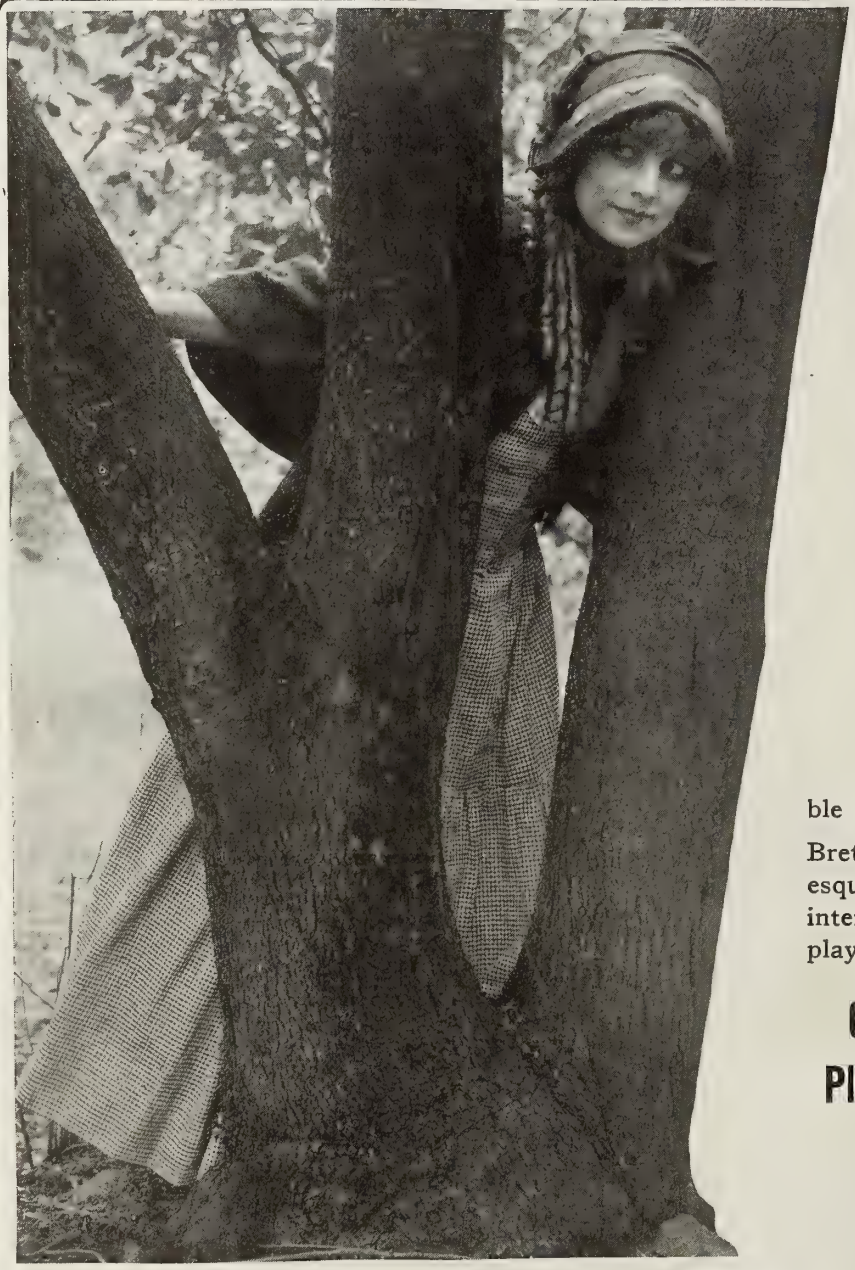
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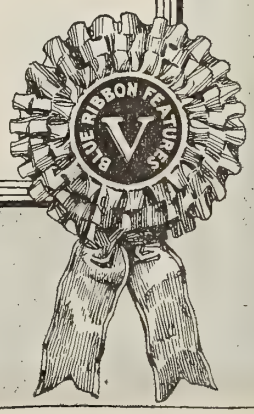


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THE Vitagraph Company, familiar with the amazing success of The Juggernaut at the Vitagraph Theatre, New York, before the most critical public in the world, is not surprised, but is no less gratified at the reports of equal success from exhibitors who have shown the film elsewhere.

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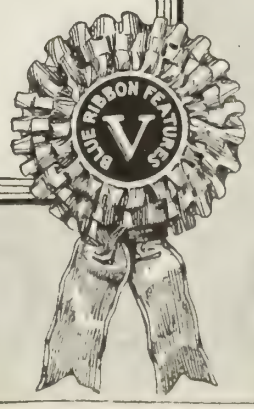
"Glorious Betsy"—by Rita Johnson Young.

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"Who's Who"—by Richard Harding Davis.

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THE FLOOD TIDE	BY CECIL RALEIGH
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HEARTS AFLAME	BY GENEVEUR G. HAINES
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THE DESERTERS	BY ROBERT PAYTON CARTER
PECK'S BAD BOY	BY GEORGE W. PECK
ZORA	BY EDWIN ARDEN
THE LADDER OF LIFE	BY EDWIN ARDEN
THE PILOT	BY EDWIN ARDEN
THE TRUTH	BY CLYDE FITCH
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Mr. Arden's Successful Drama with Edwin Arden and Romaine Fielding. Direction—Romaine Fielding.

WEEK OF APRIL 19

Vitagraph's "THE JUGGERNAUT" 5 Parts

The Colossal Railroad Wreck Sensation with Earle Williams and Anita Stewart. Direction—Ralph Ince.

WEEK OF APRIL 26

Essanay's "GRAUSTARK" 6 Parts

By George Barr McCutcheon with Francis X. Bushman and Beverly Bayne.

WEEK OF MAY 3

Selig's "THE CARPET FROM BAGDAD" 5 Parts

From Harold MacGrath's Novel, a Tale of the Orient with Kathlyn Williams, Charles Clary and Wheeler Oakman.

WEEK OF MAY 10

Lubin's "THE COLLEGE WIDOW"

George Ade's Most Successful Comedy with Ethel Clayton and George Soule Spencer. Direction—Barry O'Neil.

WEEK OF MAY 17

Vitagraph's "THE ISLAND OF REGENERATION" 6 Parts

Cyrus Townsend Brady's Masterpiece of Unique Romance with Edith Storey and Antonio Moreno. Direction—Harry Davenport.

WEEK OF MAY 24

Essanay's "THE SLIM PRINCESS" 4 Parts

By George Ade with Francis X. Bushman and Ruth Stonehouse.

WEEK OF MAY 31

Selig's "THE ROSARY" 5 Parts

Edward E. Rose's soul-stirring, intense drama with Kathlyn Williams and her supporting company.

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WEEK OF JUNE 7

Lubin's "THE SPORTING DUCHESS" 6 Parts

Cecil Raleigh's Successful Comedy Drama with Rose Coghlan and Ethel Clayton, supported by George Soule Spencer. Direction—Barry O'Neil.

WEEK OF JUNE 14

Vitagraph's "THE SINS OF THE MOTHERS" 5 Parts

The Powerful $1,000 VITAGRAPH-EVENING SUN Prize Contest Scenario Winner. With Earle Williams and Anita Stewart. Direction—Ralph Ince.

WEEK OF JUNE 21

Essanay's "THE CRIMSON WING" 6 Parts

By H. C. Chatfield-Taylor with E. H. Calvert, Beverly Bayne and Ruth Stonehouse.

WEEK OF JUNE 28

Selig's "MILLIONAIRE BABY" 5 Parts

From Anna Katherine Green's Fascinating Mystery Story with Harry Mestayer and John Charles.

WEEK OF JULY 5

Lubin's "THE VALLEY OF LOST HOPE" 4 Parts

By Shannon Fife. With Romaine Fielding. Direction—Romaine Fielding.
ELABORATE—SENSATIONAL—SPECTACULAR—DRAMA.

WEEK OF JULY 12

Vitagraph's "CROOKY SCRUGGS" 5 Parts

The Comedy of Innumerable Laughs, by Paul West, with Frank Daniels. Direction—C. J. Williams.

WEEK OF JULY 19

Essanay's "THE WHITE SISTER" 5 Parts

with Viola Allen, the world famous actress in her greatest success.

WEEK OF JULY 26

Selig's "A TEXAS STEER" 5 Parts

Charles Hoyt's greatest American Comedy in which Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brander."

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"When Billy Struck the Stage"
Santa Barbara (comedy)

"A Smuggler's Love"
Alhambra (2-reel drama)

"Rena's Pet Pirate"
Thistle (comedy)

"A Mother's Awakening"
C-K (2-reel drama)

"Irresponsible Syd"
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Monty (2-reel drama)

"Taming Father"
Thistle (comedy)

"The Greater Power"
Santa Barbara (2-reel drama)

"When You and I Were Young"
C-K (comedy)

"Broken Vows"
Trump (2-reel drama)

"An Amateur Burglar"
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"The Power of Prayer"
Alhambra (2-reel drama)

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Pyramid (split-reel—comic)

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And those exhibitors whose letters we quote, attest to the superiority of Kriterion Service.

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They are but a few picked at random. We print them in proof of our many statements that Kriterion Service is highly pleasing to both exhibitors and patrons.

They speak not only well of Kriterion pictures, but also of Kriterion advertising matter. Every theatre owner knows that half the battle of getting people to coming to the theatre is the advertising material used. Then to have the pictures fulfill your advertised promises is securing the faith of the public.

Read these over carefully, undoubtedly one or the other of them will answer some question that has come into your mind concerning Kriterion.

I have run the KRITERION Service the past week, and found it to be very satisfactory in every respect. The two reel features are exceptionally fine, and the photography, production, etc., entirely up to the standard. The comedies are also very good, taken as a whole, the service is as good as any on the market in my estimation. Respectfully yours,
Howard G. Carroll, Mgr.,
International Theatre, Niagara Falls, N. Y.

I never in my experience in the show business have received as good a selection of subjects, every one having a cause for the making of it, especially the dramas which were far above the average, each and every one having a good punch. If your paper will not pull people into a house there is something radically wrong with the neighborhood or the house.
Looking forward to my next week's program and wishing you the success that you deserve, believe me to be,
A Kriterion Booster,
L. Israel,
Main Theatre, Cleveland, Ohio.

Although I am a new man in the game, I have heard many of my patrons say that I have shown the highest class and cleanest pictures that have ever been shown in our city, and can see new ones come each evening, and will say that if I am able to put this house on a paying basis it will be largely due to your good Service for which I am so far very grateful. Yours very truly,
Ira W. West,
Rex Theatre, Oberlin, O.

The comedy was refined, the drama strong and appealing, and held me spell bound. Another thing I noticed was that the photography is exceptionally clear and the settings are distinctively the best I have ever seen in a regular service. Yours very cordially,
F. J. Rembush,
Fountain Theatre, Terre Haute, Ind.

Paper, none better. Dramas, A-1 in every respect. Plenty of action and good photography, and your comedies are good, clean subjects, with a laugh in every one. Yours' very truly,
H. W. Dirmeyer, Mgr.,
Princess Theatre, Cleveland, Ohio.

I was certainly more than pleased with the pictures that you had been sending me, and what is more important, my patrons also are more than satisfied and are showing their satisfaction by filling my house. You have the three requirements for good pictures. Splendid photoghaphy, acting and setting.
Hoping that both your success and mine may continue, I am, Yours very truly,
Sam Barck, Owner,
Market Square Theatre, Cleveland, O.

The service that we have been getting is satisfactory in every way, both dramas and comedies, and I trust that they will keep to the standard that they have set for themselves.
Yours truly, Hilda Reark,
Theatorium, 710 Market St., Sandusky, O.

I want to say to you that I am more than pleased with your service so far, and you have the best of advertising matter of any service I have run yet.
Wishing you the best of success, I am
Very respectfully yours,
John Gallagher,
Lyric Theatre, Newark, Ohio.

Write any of these exchanges or call on them and they will show you hundreds of arguments such as these.

MANHATTAN KRITERION FILM EXCHANGE, 730 7th Ave., 48th St. & 7th Ave., 6th floor, New York City. Phone: Bryant 1026-7.

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A GREAT SERIAL

MYSTERY DRAMA

by

EMMETT CAMPBELL HALL

Road O' Strife

in 15 Parts

ONE PART RELEASED EACH MONDAY



Crane Wilbur Mary Charleson John E. Ince Rosetta Brice Jack Standing

AN ALL STAR CAST

Including

Charles Brandt George Soule Spencer Peter Lang
William H. Turner Clarence Jay Elmer Francis Joyner
Howard M. Mitchell Bernard Siegel Ferdinand Tidmarsh
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and many others

EVERY ONE A PICTURE FAVORITE

AN ARTISTIC PHOTOGRAPHIC INNOVATION

BOOK THIS SERIES AND CROWD YOUR HOUSES

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

Monday, April 19th

ROAD O' STRIFE NO. 3

"The Silver Cup"

More intensity in the mystery drama. Strange legend of the Silver Cup, of life and death.

Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, April 20th

"Mixed Flats"

Comedy

Laughable mix-up of two worthy couples who by accident get into the wrong flats, but the compromising situations happily explained.

Wednesday, April 21st

"The Terrible One"

Three-Reel Drama

A great Mexican War story, very dramatic. A noble soldier's life is wrecked by a treacherous rival, but in after years he enjoys a fearful revenge.

Featuring **Velma Whitman** and **William E. Parsons**

Thursday, April 22nd

"A Delayed Reformation"

Two-Reel Drama

Story of a strange reformation. The worthy wife of a magistrate has a brother who is a crook, and with an associate blackmails his sister. Reformation restores happiness.

Featuring **Lilie Leslie** and **Jack Standing**

Friday, April 23rd

"Indiscretion"

A very pretty story of the love of a flower shop girl who with indiscretion falls in love with one of her patrons, but she wins out.

Featuring **Louise Huff** and **Edgar Jones**

Saturday, April 24th

"The Fresh Agent"

The funny experiences of a fresh agent who undertakes to sell safety razors in a Rube town.

"The Haunted Attic"

A traveling salesman spends an exciting night in a room that is haunted by a parrot.

Split-Reel Comedies

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GRAY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE
(By Arrangement with Fred Mace)
EVELYN NESBIT THAW and her son, Russell William Thaw
in "THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY
and the wonderful picture
"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

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MME
Olga Petrova
in
An Original
Photo Play Production

The
Heart
of a
Painted
Woman



PRODUCED BY
THE POPULAR PLAYS & PLAYERS
IN FIVE ACTS OF
SUPREME SUSPENCE

RELEASED
APRIL 19TH.
ON THE
METRO PROGRAM

BRANCHES GIRDLING AMERICA
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METRO PICTURES
CORPORATION

ANNOUNCES
THEIR FORTHCOMING FEATURES



B. A. ROLFE
PRESENTS
VALLI VALLI
THE DAINTY, MAGNETIC STAR
IN
"THE HIGH ROAD"
RELEASED APRIL 26



POPULAR PLAYS AND PLAYERS
PRESENT
THE POWERFUL DRAMATIC ACTOR
Mr. EDMUND BREESE
IN
THE POEM CLASSIC
"THE SHOOTING OF DAN McGREW"
RELEASED MAY 2



B. A. ROLFE
OFFERS
THE BRILLIANT YOUNG STAR
MISS EMILY STEVENS
IN THE DRAMATIC SURPRISE
"CORA"
RELEASED ——— MAY 9

RELEASED BY THE
METRO PROGRAM

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That beginning with the Forthcoming Production of

Four Feathers

with

Howard Eastabrook

A. E. W. Mason's thrilling tale of the man who redeemed himself

DYREDA

ART FILM CORPORATION

Will release exclusively on the METRO *program*

A Permanent Parade of Prodigous Plays of Productional Magnificence . . . . . .

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OF THE SPLENDID EFFORTS OF THE PRINCIPAL PLAYERS AND STAFF, RESPONSIBLE FOR THE SUCCESS OF

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HEREBY CONVEYS THEIR GRATITUDE PUBLICLY FOR

MRS. LESLIE CARTER'S

MAGNIFICENT AND NATURAL PORTRAYAL OF THE ROLE OF MARYLAND

MR. WILLIAM E. SHAY
FOR HIS GLORIOUS RENDITION OF THE DIFFICULT PART OF
ALAN KENDRICK

J. FARREL MacDONALD
FOR HIS UNCTUOUS AND CONVINCING WORK AS
MAJOR THORPE

MATT SNYDER
FOR HIS EXCELLENT EFFORT AS
GENERAL KENDRICK

RAYMOND RUSSEL
FOR HIS SMOOTH ENACTMENT OF THE PART OF
LIEUTENANT TELFAIR

VIVIAN REED
FOR HER FASCINATING APPEARANCE AS
DOLLY GRAY

MARCIA MOORE
FOR SHE WAS AS SCOTCH AS THE HEATHER AS
NANNIE McNAIR

DORIS BAKER
FOR HER SWEET PERSONALITY AS
LITTLE TRUE BLUE

BERTRAM HADLEY
FOR HIS POWERFUL ACTING IN THE ROLE OF
TOM BOONE

HERBERT BRENON
FOR HIS PAINSTAKING AND CAREFUL ATTENTION TO DETAIL IN THE DIRECTION OF THE PICTURE

JAMES McKEY
WHO ASSISTED IN THE DIRECTING AND WHO ASSEMBLED THE BIG PICTURE IN AN UNUSUAL MANNER

PHIL ROSEN
CHIEF CAMERA MAN WHO IS TO BE THANKED FOR HIS FAITHFUL ATTENTION TO HIS WORK SHOWN VIVIDLY IN THE RESULTS

AND LAST BUT NOT LEAST
GEORGE FITCH
WHO LEFT NO STONE UNTURNED TO PROCURE THE 'PROPS' THAT MADE THE PICTURE A HISTORICAL AND ATMOSPHERICAL MARVEL.

AND TO THE MINOR ARTISTS,
WE EXTEND OUR SINCERE THANKS AND ONLY REGRET THAT SPACE FORBIDS THE MENTION OF THE NAMES OF EACH AND EVERY PARTICIPANT.

TIFFANY FILMS CORPORATION
1465 BROADWAY - - - - - - NEW YORK CITY

THE EXHIBITOR'S ETERNAL QUESTION

HOW CAN I FILL MY HOUSE THIS SUMMER?

WILLIAM FOX SHOWS YOU ON OPPOSITE PAGE

FOX FILM CORPORATION

130 WEST 46th STREET NEW YORK

BRANCHES IN ALL PRINCIPAL CITIES

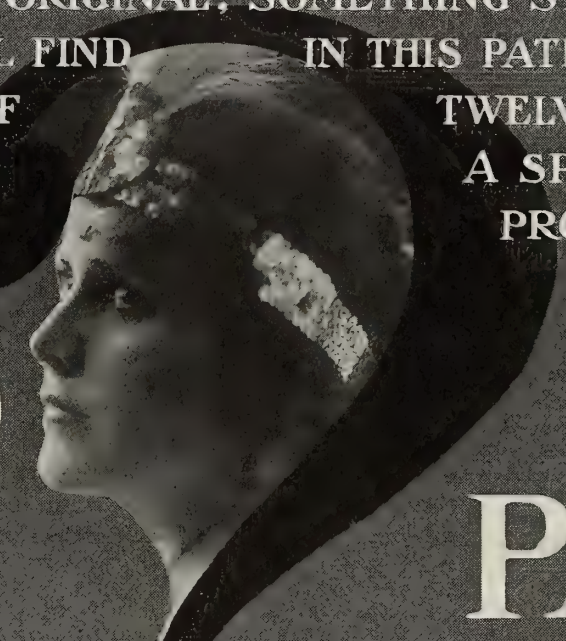
The Unparalleled Program of William Fox Positive Money-Getting Successes.

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THEDA BARA DIRECTION HERBERT BRENON FRANK POWELL	**"The Vampire Woman" of the Theatre Antoine, Paris in** THE CLEMENCEAU CASE by Alexandre Dumas Screen Sensation of 1915 A FOOL THERE WAS by Porter Emerson Browne
DOROTHY DONNELLY DIRECTION EDGAR LEWIS	**The International Favorite in** THE THIEF by Henri Bernstein
WILTON LACKAYE DIRECTION FRANK POWELL	**The Famous American Star in** CHILDREN OF THE GHETTO by Israel Zangwill
CHARLES RICHMAN DIRECTION LLOYD B. CARLETON	**Most Popular of Players in** THE IDLER by C. Haddon Chambers
ROBERT EDESON DIRECTION LLOYD B. CARLETON	**The Eminent Actor in** THE GIRL I LEFT BEHIND ME by David Belasco
EDMUND BREESE DIRECTION LLYOD B. CARLETON	**World-wide Favorite in** THE WALLS OF JERICHO by Alfred Sutro
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CLAIRE WHITNEY, STUART HOLMES DIRECTION J. GORDON EDWARDS	**The Celebrated Screen Favorites** in LIFE'S SHOP WINDOW by Victoria Cross

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THE EXHIBITOR WHO DESIRES SOMETHING NEW, SOMETHING ORIGINAL, SOMETHING STRIKINGLY FORCEFUL WILL FIND IN THIS PATHÉ-BALBOA SERIES OF TWELVE THREE PART DRAMAS A SPLENDIDLY ATTRACTIVE PROPOSITION.



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THE STORIES WILL BE RUN BY POWERFUL NEWSPAPERS IN EVERY SECTION OF THE COUNTRY. THE PUBLICITY WILL BE GREAT AND ATTENTION COMPELLING. EACH DRAMA IS DISTINCT AND COMPLETE IN ITSELF AND EACH FEATURES THE REAL STAR

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WITH HENRY KING AS LEADING MAN.

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THE PATHÉ EXCHANGE INC.

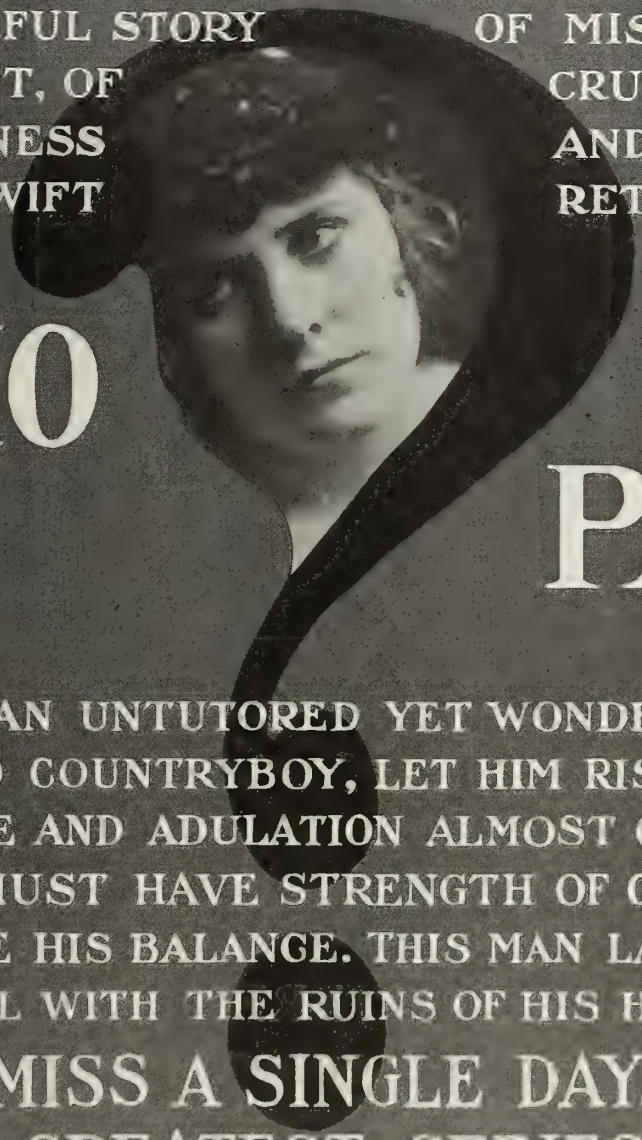
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A THREE PART DRAMA, THE FIRST OF THE SERIES AND RELEASED APRIL 17TH

A POWERFUL STORY OF MISDIRECTED TALENT, OF CRUEL SELF-ISHNESS AND A JUST AND SWIFT RETRIBUTION.



WHO PAYS

GIVEN AN UNTUTORED YET WONDERFULLY TALENTED COUNTRYBOY, LET HIM RISE TO FAME, AFFLUENCE AND ADULATION ALMOST OVER NIGHT AND HE MUST HAVE STRENGTH OF CHARACTER OR LOSE HIS BALANCE. THIS MAN LACKED IT AND FELL WITH THE RUINS OF HIS HAPPINESS.

DON'T MISS A SINGLE DAY. BOOK THIS GREATEST SERIES NOW

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Paramount Pictures

Paramount Pictures

NATIONAL INTEREST CREATED

The reproduction above is of a page advertisement for the *Saturday Evening Post* of May 1st.

Over ten million readers of this magazine will learn of the Paramount Travel Pictures and will be anxious to take the Paramount Pictures Tour of South America by seeing these Travel Pictures every week in their favorite theatre.

Exhibitors should arrange to book this series and take advantage of the widespread interest. More national advertising will follow this *Saturday Evening Post* page. On each weekly release attractive heralds, press sheets and a variety of one-sheets will be used.

Write Our Nearest Exchange Today

Paramount Pictures

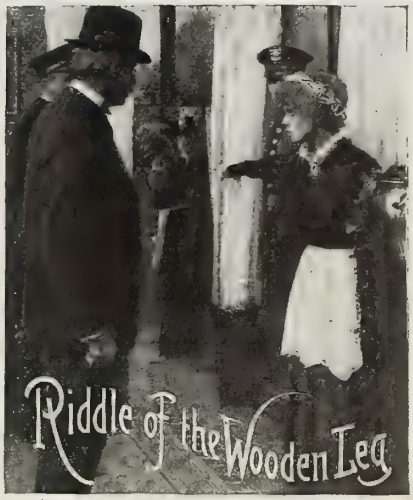
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Paramount Pictures

ATTENTION!

KB

KAY-BEE



FRIDAY, APRIL, 23.

D

DOMINO



THURSDAY, APRIL 22.

K

KEYSTONE

Three One Part Comedies
Released Every Week
Monday
Thursday
Saturday
A Two Part Comedy
Released every Two Weeks
Every Other Monday.

BRONCHO



WEDNESDAY, APRIL 21.

BRONCHO

8"-10" Photos of our Players can be had by sending to Publicity Dept. 15 Cents for one - 50 Cents for set of 4
A WONDERFUL LOBBY DISPLAY
22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle
20 Cents each

Released Exclusively through the Mutual Film Corporation

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

-all stars!

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel

Listen to this: ***Charming*** Lottie Pickford—younger sister of the popular Mary—will play the lead in the new $800,000.00 "Flying A" photoplay—"The Diamond From the Sky." ***Think for a minute! Pickford in "The Diamond From the Sky."*** Doesn't it give you visions of PACKED HOUSES—***that fact ALONE?***

Now add this: A supporting company of Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphreys—ALL KNOWN FILM FAVORITES. Can you think of a more powerful drawing card than this all star cast in a $20,000.00 prize photoplay?

A



THE DIAMOND FROM THE SKY

$10,000 For a Suggestion!

Now drive this point home: ***$10,000.00*** was paid for the scenario of "The Diamond From the Sky." ***And another $10,000.00 is being offered for a suggestion for a sequel to this prize photoplay.*** This offer is open to any man, woman or child. Did you ever hear of anything to equal it?

Independent Release—Book NOW

"The Diamond From the Sky" is an independent release. Exhibitors can obtain it regardless of the program now being used. The first chapter will be in three reels and will be released May 3rd. Thereafter a two reel chapter will be released each week.

The Chicago Tribune and 500 allied newspapers will publish the story of "The Diamond From the Sky" simultaneously with the appearance of the film version. ***Bookings are now being arranged by our representatives at every Mutual Exchange in America.***

Territorial protection will be given exhibitors—***so don't wait.*** Book NOW! See our representatives or write us.



North American Film Corporation

John R. Freuler, President

Executive Offices—222 S. State St. Chicago, Illinois

Representatives at every Mutual Exchange in America.

SEE AMERICANS FIRST

Flying "A" and American "Beauty" Feature Films

MADE IN U.S.A.

The DAY of RECKONING

A Society Drama in TWO ACTS







Under Direction of REEVES EASON

Featuring VIVIAN RICH

GRIPPING HUMAN INTEREST

Release April 26th, 1915

AMERICAN BEAUTY FILMS

"NO QUARTER"

Featuring VIRGINIA KIRTLEY with cast of stars in a captivating comedy under direction of FRANK COOLEY

Release April 27th, 1915

Scheduled for early release is the season's greatest novelty production, featuring NEVA GERBER and WEBSTER CAMPBELL

"LIFE'S STAIRCASE"

Wait for it

The "Flying A" release of April 28th will be

"WIFE WANTED"

with WINIFRED GREENWOOD and ED COXEN in the lead
Under direction of HENRY OTTO

AMERICAN FILM MFG. CO.

CHICAGO

The Majestic Motion Picture Co.

Two-Part Feature for Release

Sunday, April 25



"TEDDY" SAMPSON.

For the Honor of Bettina

With charming "Teddy" Sampson and a full cast of Majestic players. A delightful character story delightfully told.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE LITTLE MATCHMAKERS. (1 Reel Majestic.) Release date Tuesday, April 13. A delightful child love story featuring pretty Mildred Harris and Paul Willis.

THE HIGHBINDERS. (2 Reel Majestic.) Release date Sunday, April 18. A story of Chinatown with real Chinatown atmosphere, showing how a beautiful half-caste Chinese girl was saved from slavery by a white man.

ETHEL'S NEW DRESS. (1 Reel Komic.) Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories and is one of the best of the series.

THE STORY OF A STORY. (1 Reel Majestic.) Release date Tuesday, April 20. A distinct novelty with strong dramatic interest. An author is brought to see the evil he may do by writing the wrong kind of stories.

FOR THE HONOR OF BETTINA. (2 Reel Majestic.) Release date Sunday April 25. Little Bettina is saved from following the path that leads downward. A well produced character drama featuring pretty "Teddy" Sampson.

HOME AGAIN. (1 Reel Komic.) Release date Sunday, April 25. An especially good farce comedy featuring Fay Tincher and Elmer Booth. The complications that arise when the wife rents their home to another couple during her husband's absence.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
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Business Office: 29 Union Sq. W.
New York City

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MY SUCCESS AND YOURS

By Edwin Thanhouser

Why isn't business better? Been trying to figure that out, have you? Well, you know that I'm not given to exaggeration, so read carefully:

I am not an experiment! My pictures earned money for *you exhibitors* for years. Why? Because you always knew *this*:—That *every* Thanhouser film made by Edwin Thanhouser himself you could *Depend* upon. Day in, day out, you knew for *sure*—**positive**—**CERTAIN**—that your audience would enjoy these Thanhouser releases. Your show was *CONSISTENT!*

How many brands are *consistent?* What percentage of them are good—what bad—and don't *one* bad one hurt you *more* than the *good* you get out of five good ones?

Why? YOUR SHOWS ARE NOT *CONSISTENT!* People *take a chance* every time they enter your house! They can't *depend* on you.

If you're still losing, it's your time now to *become consistent.* Inject Thanhouser into your program somewhere and be safe. Be consistent. Don't be haphazard—spasmodic—don't be a "once-in-a-while"—be an "always is!" That's how *I* made good!

Send me your name. I want to tell you something you'll be mighty interested in.

Edwin Thanhouser

Here are Some Thanhouser Releases that will Speak for Your Box Office

Tuesday, April 20th—**The Undertow** (2 reels).
Friday, April 23rd—**Reformation of Peter and Paul.**
Sunday, April 25th—**Fashion and the Simple Life.**

Now, you who *NEED* COMEDY! You who complain of comedy that is vulgar—or comedy that hits the mark only *once* in a while. Here's the second release of the new Friday comedy brand,

FALSTAFF for Friday, April 23rd—**"The Handicap of Beauty"**—One reel of refined genuine comedy that IS comedy!

Released exclusively throughout the United States and Canada by the Mutual Film Corporation

THANHOUSER FILM CORPORATION
New Rochelle, N. Y.

Producers of "The Million Dollar Mystery"

APR 22 1915

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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XI | APRIL 24, 1915 | No. 16

The Newsstand Ghost

THERE are some ghosts which, seemingly, *will* not be laid.

One of them is newsstand circulation, as applied to a trade journal.

Several times previously the matter has been taken up on this page and an effort made to show clearly why it is impossible for a trade paper to indulge to any extent in newsstand distribution.

But the ghost keeps bobbing up.

* * *

A READER goes to Palm Beach and writes to know why he cannot get his copy of the NEWS at the hotel newsstand. An advertiser drops off the train at Colorado Springs and goes back to his seat disgruntled because the depot newsstand has no copies.

The explanation is very simple; at least so it seems to the publisher. He feels that most anyone, particularly the advertiser who is, or ought to be, interested in circulation, should understand it easily enough.

* * *

IN the first place, it would take an extremely large edition—very much larger than the best trade journal boasts—to supply every newsstand in the United States and Canada with even a handful of copies apiece.

But this would be a splendid achievement if each copy of this big edition went to an exhibitor, or exchange, or dealer, or manufacturer of motion pictures—to the trade, in other words.

However, this is absolutely impossible—absolutely out of the question, for one main reason alone,—there are more newsstands in the country than there are exhibitors.

* * *

THE basis of the matter is this:

A trade journal, a good trade journal like MOTION PICTURE NEWS loses heavily on circulation. The better it is, the more heavily it loses. By this I mean that it costs over and over again as much to put out a copy of MOTION PICTURE NEWS, as we get for it from the reader.

It would be difficult for any one to believe just how excessively the publication does cost us.

* * *

BUT that is not worrying us. We are adding more cost all the time, and we expect to continue to give the reader more and more for his money. This is the way we acquire circulation. It is the only way.

And this circulation we sell to the advertiser. It is a genuine circulation, and its quality and quantity make it valuable to him.

But only on this basis—of *quality* as well as quantity. It must be all-wool-and-a-yard-wide circulation. In other words, every single unit of it must, if possible, be a *trade* unit, *a reader who buys the goods advertised.*

* * *

NOW you can't possibly have "all-wool-and-a-yard-wide circulation" on the newsstands.

If the entire edition of MOTION PICTURE NEWS went over the newsstands we couldn't guarantee one single copy of trade circulation; and we couldn't honestly receive a single dollar of the advertiser's money.

We may assume that because we build a paper *entirely* for the exhibitor that exhibitors will buy it on the stands. But we don't *know*. We couldn't say so to the advertiser.

* * *

WE do know that the public will grab a magazine which features the words "Motion Picture" on its cover. You cannot prevent this as long as you exhibit freely on the newsstands.

And every copy which is bought by the public the advertiser pays for—pays the loss in manufacture—and doesn't get a single penny in exchange.

We are not after public circulation. If we were, we would build a less expensive magazine, minimize the cost per copy by putting out an edition of several hundred thousand and go after the millions of people who see pictures, charging the advertiser a much lower rate per thousand circulation.

* * *

BUT certainly we have no ambition to reach a few thousand of the public through a trade journal and charge an advertiser trade journal rates to reach people who don't book pictures and don't buy theatre equipment.

We could add ten thousand copies to our edition this week and the news company would be glad to get them. But to maintain this extra edition a year would cost us more than one hundred thousand dollars, which the advertiser would pay for—and lose.

So we go to every expense to restrict our newsstand circulation, giving copies only to newsstands near theatres and exchanges—where the trade will get them.

We favor our subscribers by putting their copies in the mails first and giving them for $2 a year what the newsstands charge $5.20 for. We get to our subscriber first, most cheaply and most surely.

* * *

A TRADE paper never had, never will have a legitimate place on the newsstands. Practically none of the many and excellent trade publications are sold that way. In justice to the advertiser they can't be; for the reader it pays to get them through subscription.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI April 24, 1915 No. 16

A Little Mind and a Great Industry

MOTION pictures and the motion picture business have been more recklessly traduced and misrepresented than any form of enterprise in the United States. It is the fashion, in certain quarters, to abuse them and say all manner of things falsely against them, just as it has been the fashion to foam at the mouth against "Big Business."

For one Frank M. Wiltermood has remained the distinction, however, of publishing the most carefully constructed misrepresentation of motion pictures that has come to our attention. This man's action would be beneath notice, as its motive is beneath contempt, were it not for the fact that he has taken advantage of a reputable periodical's ignorance of the motion picture business and its policy of publishing the views of its readers to make it the vehicle of his attack.

* * *

IN the march 27 issue of "Harper's Weekly" appeared a large half-tone reproduction of a mass of headlines, purporting to have been clipped from "moving picture trade magazines" and mounted upon pasteboard.

The caption over it was "CRIME CUTS." Underneath ran the following letter:

Los Angeles, Cal.

Editor, Harper's Weekly:

Most respectfully do I send you the enclosed exhibit of headlines on advertisements printed in moving picture trade magazines to solicit the buying of films by theatre owners. It might seem to some people that these films would harm the minds of children and weak grownups. But I suppose the poor film-makers must dispose of their wares in some way—why not in this manner? I believe, nevertheless, that there are some things worse than patent medicines, say, morbidly sensational, criminal, yellow movies. If there is anything intellectual, poetical, spiritual, uplifting or educational in the films described by the enclosed headlines, it would be an odd element among the mass of crime and viciousness.

Yours truly, FRANK M. WILTERMOOD.

LET us begin by reminding those who never heard of Wiltermood—and they are the vast majority of the men in the motion picture business—that he was unfortunately identified with the industry for a brief time.

Two concerns on the West Coast will remember him, with what feelings let them say. He was, it appears, more of a sightseer in the business than a settler.

A stranger and an outsider, perhaps he looked for a warmer welcome than he received and, not finding it, resented it with a bitterness more or less apparent in his latest action. There are men whose vanity is hurt if the world does not hail them as a genius at first sight.

* * *

BE that as it may, Wiltermood learned enough of the motion picture business and the motion picture trade journals of today—however much he failed to learn—to know that his contribution to "Harper's Weekly" was and is inexcusably, yes, dangerously misleading.

He has no excuse for not being completely aware that "the advertisements printed in moving picture trade magazines" contain no such matter as he has led Mr. Norman Hapgood to believe. No excuse except the fact that he was too deeply absorbed in the contemplation of his own self-importance and in brooding over the apparent neglect of his valuable (?) talents by the motion picture industry to acquire what may yet prove to be useful knowledge.

* * *

TWO features of Wiltermood's performance would arouse the suspicions of any one in the business.

The first is his peculiar system of *editing* the headlines he has chosen to substantiate his charge of "morbidly sensational, criminal, yellow movies." The context, in which appear the phrases he selects, means nothing to him.

Strange, almost unbelievable as it may seem, he betrays an absolute ignorance of the difference between a comedy and a melodrama. With abundant evidence that this alleged scenario-writer knows so little of his own professed business that he cannot distinguish a comedy from a melodrama by its title, it is not difficult to see why his connection with the motion picture business was brief.

* * *

THE second peculiarity of the Wiltermood attack is the fact that he carefully omitted all reference to his former identification with the motion picture business from his letter to Mr. Hapgood. It seems strange that a person with such an uncontrollable itching to rush into print should have failed to take that opportunity of dwelling upon his past performances and heralding his record.

One is tempted to ask the reason for this unnatural modesty, and one is tempted to reply that Mr. Norman Hapgood is entirely too astute a gentleman not to have questioned the eagerness with which his contributor sought the use of his columns, had he been aware of that individual's former connections with the business.

Unluckily, there was no one to supply Mr. Hapgood with the information which Wiltermood so shrewdly withheld from him, and "Harper's Weekly" became a victim of a biased and distorted statement quite as much as did the motion picture industry.

* * *

WE do not intend to waste much sympathy upon the periodical that albeit unwittingly, lent itself to the Wiltermood incident. Its defence is, of course, that when it prints such a letter, it assumes no responsibility.

But, as a matter of fact, the paper cannot escape responsibility. The weight its readers give to such statements, even when published under such conditions, force upon it and upon its editor a responsibility it cannot avoid.

As for Wiltermood, we beg to assure him once more of his insignificance in this field, and to congratulate the film companies upon his disappearance from among them.

V-L-S-E AIMS AT WORLD-WIDE DISTRIBUTION

The Consolidated Companies, However, Do Not Intend to Relinquish Foreign Rights of Their Productions—Exchanges Organized and Controlled by the Combination Abroad Will Handle Its Features—Office Managers Appointed for Several Cities in the United States; Irwin General Manager

IMPORTANT details in the machinery of operating Vitagraph-Lubin-Selig-Essanay, Inc., the new company which will distribute the more pretentious pictures made by the four producing companies, the names of which are indicated, were closed as quickly as possible during the past week.

The first feature will be "The Eagle's Nest," a five part Lubin drama with Edwin Arden and Romaine Fielding, which will be the release of the week of May 3. The next week's offering will be "The Juggernaut," a five-part Vitagraph drama with Earle Williams and Anita Stewart. The week of May 17 brings "Graustark," a six-part Essanay feature with Francis X. Bushman and Beverly Bayne. This is followed by "The Carpet from Bagdad," a five-part Selig drama with Kathlyn Williams, Charles Clary and Wheeler Oakman.

Until September first at least one feature a week will be released. Vitagraph will release an extra feature a month till then and so will Lubin. Essanay and Selig may do so but whether they will or not has not yet been definitely decided. After September first the releases will be increased to two a week.

Walter W. Irwin, for a long time attorney for the Vitagraph Company of America, is general manager of Vitagraph-Lubin-Selig-Essanay, Inc. He will have active charge of the rental end and of organizing the exchanges.

Engage Office Managers

Office managers have been definitely engaged for several cities. Negotiations are in progress for other cities in which distributing offices will be opened.

Joseph Partridge will be manager of the New York City office at 1600 Broadway. He was formerly special representative for the General Film Company in Canada and later represented that concern on the Pacific Coast.

Ike Van Runkel, whom every exhibitor in his territory has known for at least five years, will manage the Chicago office. W. C. Brandon will be the manager in Atlanta, C. A. Mead in Dallas, William Price in San Francisco, and Mr. Hebrew in Philadelphia.

One important feature is that Vitagraph-Lubin-Selig-Essanay will distribute its pictures all over the world. This means that the foreign rights to these special features remain in the hands of the distributing company organized by the producers. Owing to the European war the foreign market will not be worked thoroughly for some time but whatever is done will be done by Vitagraph-Lubin-Selig-Essanay.

Each distributing office will be conducted by a manager but each of the four affiliated producing companies will have its own representative in each office. The exhibitor may book pictures through the office manager or through any of the four representatives of the individual companies. This is a distinct innovation. It will give the exhibitor additional service. The man who wants to book such-and-such a picture for next Tuesday will not be told, "That's working Tuesday, better book this other picture"; the representative of the company which produced the picture the exhibitor wants will see that he gets it.

Four of Oldest Companies

Now that the magnitude and importance of this combination is being appreciated, it is being noted that the character and past performances of the companies involved are such as to inspire the utmost confidence. They are four of the older companies; three of them have been established in 1896 or 1897, Essanay not having started till 1906. They are representative of the concerns which made the motion picture business what it is today.

They all represent investments of from one to six million dollars. They have big, established producing organizations which have been making pictures for a long time. The heads of the companies are old showmen and motion picture men—J. Stuart Blackton, William T. Rock, Albert E. Smith, Siegmund Lubin, Col. William N. Selig and George K. Spoor.

As evidences of what they have done, conspicuous achievements of the past may be cited. Way back in 1897 A. E. Smith of the Vitagraph Company invented the "loop setter," or "framing device" now in use on most projection machines, thereby enabling the operator to bring the picture "into frame" without stopping the picture. This was the Vitagraph's greatest achievement of the old days.

Siegmund Lubin is one of the oldest producers in the business. Old timers still remember his "Horse Eating Hay" and "The Birth of Venus." His Betzwood plant is perhaps the largest operated by a single producing company.

First Newspaper Serial

Col. W. N. Selig was the first man to put out a motion picture serial in collaboration with the newspapers. This was "The Adventures of Kathlyn." The Selig zoo is a well known Los Angeles institution.

To George K. Spoor and Essanay goes the credit for being on a par with the others, though the baby in point of years. "Broncho Billy" pictures were once among the most popular, and in the impetus thus acquired has never been lost. Essanay's most recent acquisition is Charlie Chaplin, the comedian.

To enumerate the stars controlled by these four producing companies would take considerable space. The Vitagraph has 200 well known players in stock. The others all have formidable lists.

"I feel that the new organization of four of the oldest and largest producing companies in the business to distribute their own features should command much respect," said E. A. Smith of Vitagraph, president of Vitagraph-Lubin-Selig-Essanay.

"We are men who have been making pictures and keeping our promises with exhibitors for fifteen years. These are the concerns which saved the business. For a time we have neglected certain phases of the business, such as the proper distribution of our big features and the value of the stage star and the stage play.

"Now, however, we are going to make the most of both of these phases of the industry. The publicity and advertising material which we will furnish with our pictures will be unsurpassed in the business. The posters and lobby display now ready on our first four pictures are a show in themselves. We are not going after a business on a low rental basis. We are going to make the exhibitor able to pay more because we are going to help him make money. We will help him along practical lines and more thoroughly than any other concern has ever done."

Fills Long-Felt Want

William N. Selig, treasurer of the new combination, while in New York last week, was interviewed regarding the plans and prospects of the new affiliation, and said:

"The Vitagraph-Lubin-Selig-Essanay Motion Picture Company is destined to fill a long-felt want. The question of proper distributing channels for the more elaborate motion picture plays, has been one puzzling to us manufacturers for some time. We believe this question has been satisfactorily settled for all concerned and especially for the exhibitor of motion pictures, who now will be permitted to select his own feature program direct.

"We are confident that the exhibitor will be delighted over the new plans just now announced, for we shall in every respect, in quality of service, in expediency of service and in all publicity details, fulfill necessity on the part of the exhibitors.

"For some time the Selig Polyscope Company has been engaged in the production of Spectacular Specials, a name we have coined for Selig photoplays of five reels or more in length. We have spared neither time, thought nor expense to make these Spectacular Specials noteworthy in every detail. Strong stories, convincing acting, clear photography and proper scenic backgrounds are essentials to the worth of any multiple reel pictureplay, and we believe that our forthcoming Spectacular Special releases contain all of these qualifications.

According to Ira M. Lowry, general manager of the Lubin Company, the combination was formed in order to enable the manufacturers to get in closer touch with exhibitors and to produce the finest grade of features possible at very moderate prices.

"The new combination," said Mr. Lowry, "will mean a big thing for the exhibitor. We are all pledged to produce the very highest quality of feature film and these features which will run from four thousand feet upwards, will surpass by far anything that has ever been made in the past. For

some time past we have been studying the demands of the public for feature pictures and we have arranged our plans accordingly.

"It is impossible to put too much emphasis on the type of productions we intend to make. Neither time nor money will be spared in making each feature a masterpiece in every sense of the word and it will be possible for the exhibitor to obtain these at moderate prices."

The plan will make a strong appeal to exhibitors.

Milwaukee Mayor Urges Exhibitors to Watch Films

Official Asks for Co-operation Between Theatre Managers and Citizens' Committee, Appointed to Censor Pictures—Approves Film News Organization

Special to Motion Picture News

Milwaukee, Wis., April 14.

IN an address before the Milwaukee Exhibitors' Association at their last regular meeting held in the club rooms of the Plankington House, Mayor Gebhard A. Bading of this city advised the local photoplay men to get together and work for the good of the industry as a whole.

He also warned them that they must do everything in their power to see that no pictures are exhibited in this city harmful to the morals of the community and that they must obey the dictates of the local censorship board or Citizens' Committee, as it is known, if they did not want police censorship.

"I am sorry to see that your organization does not include all the exhibitors in the city," said Mayor Bading, "and I would advise you to get out and work to strengthen your association. I am quite a screen fan myself and I know that the morals of this community, or any other, cannot be benefited by iron-clad rules for the censoring of pictures.

However, we must have close co-operation between the exhibitors and the citizens' committee on account of a certain class of people. I firmly believe that the most beneficial censorship to all concerned, both the general public, the producer and exhibitor, is the censorship that is carried out along broad lines, consistent with the best censorship.

"The exhibitor should look upon our censorship committee as the best friend that he has got and should be careful not to start any controversy with the censor board, as certain exhibitors have been prone to do, for just as soon as he does it is going to lead to police censorship.

"I hope all those present here today fully appreciate that if it had not been for the local censor board or citizens' committee there would have been police censorship of the most rigid sort."

Following Mayor Bading's address the Motion Picture Operators' Union offered to co-operate in any way possible with the exhibitors to prevent censorship and in assisting the theatre men to keep out all suggestive film.

G. R. Radley, chairman of the citizens' committee, also spoke.

In addition to Mayor Bading, the following members of the citizens' committee were in attendance: G. R. Radley, G. A. Meyer, B. K. Fischer, N. B. Neelen, H. R. Dennison and C. H. Phillips.

Floor Space at National Convention Going Fast

Manufacturers Are Showing Intention of Supporting National Convention, Which Promises to Draw Crowds of Exhibitors to the Exposition City

THE Universal has again demonstrated its friendly interest in the exhibitor by being the first to sign up for floor space at the San Francisco convention July 13 to 16.

Manager Joe Brandt, of the home office, was the first one on whom M. E. Cory called when he started out to sell floor space. Joe glanced over the blue print, picked out the largest space and wrote Universal on it. Mr. Brandt also extended a cordial invitation to all exhibitors to visit Universal City while they were on the coast.

A special train will leave San Francisco the morning after the convention closes, carrying the stars returning to their work, and the exhibitors who will spend several days visiting the various studios around Los Angeles.

To the irrepressible Harry Reisenbach, who serves up news in the Metro office, belongs the honor of signing up for the first two tickets on the special train which will run through solid to the San Francisco Convention.

After selecting his floor space, Mr. Reisenbach described his plans for the Metro exhibit.

A booth adjoining Metro has been reserved for Mr. Lesser, the San Francisco man who handles Metro program on the coast. Mr. Lesser will have his booth arranged as a reception room, where he will greet visiting exhibitors, and where they will find many delightful things arranged for their convenience and comfort without stint.

"It's simply wonderful," said M. E. Cory in speaking of the hearty support being accorded the committee in the arrangements that are being made for the National Convention.

"You see the manufacturers and the accessory men all realize that every exhibitor who can go anywhere this year is going to San Francisco, as he will not only be able to attend the convention, but will take in the great Panama-Pacific Exposition. He will also be able to spend several days visiting the wonderful studios at Los Angeles, and probably attend the San Diego Exposition.

"There will be at least fifteen hundred Western exhibitors at this convention. These men are up to date, aggressive and liberal and quick buyers of anything that looks good to them."

"The Eternal City" Begins Its Run at the Astor

Long Expected Picture of Famous Players Makes Hit on Its Presentation in Metropolis—Put on Simultaneously in Ten Cities

"THE ETERNAL CITY," the Famous Players Film Company's photospectacle of Hall Caine's novel and play, which opened at the Astor Theatre, New York City, last Monday night, is now being presented simultaneously in ten different cities, in all of which it is scoring one of the greatest artistic and financial successes ever won by a photoplay attraction.

The bookings arranged by the Select Film Booking Agency, recently created for the distribution of important subjects of the standard of "The Eternal City," in the manner of regular theatrical attractions, already comprise New York, Chicago, San Francisco, Detroit, Baltimore, Philadelphia, Trenton, Memphis, Nashville and St. Louis.

The theatres in these cities in which this greatest of all Famous Players productions is now being exhibited are, respectively: Astor, Studebaker, Gaiety, Washington, New, Chestnut Street Opera House, Trent, Majestic, Orpheum and New Grand Central.

The reviews that followed the inauguration of this epochal subject in the local newspapers in these centres unanimously and enthusiastically hail the production as one of the foremost artistic triumphs in the history of the screen, and a repetition of some of the eulogistic terms used by the dramatic critics to describe the power and charm of the subject would sound like a complete collection of superlatives.

PLAN ALL-NIGHT PICTURE THEATRE FOR NEW YORK

Walter Rosenberg, has leased the Garrick theatre, New York City, from Mrs. Edward Harrigan, and upon the conclusion of Arnold Daly's season there in Shaw revivals Mr. Rosenberg will make alterations in the playhouse and convert it into a motion picture theatre.

Pictures will be shown from 9 A. M. to 5 A. M., the program being changed every midnight. This will be the first all-night picture theatre in New York.

BONNECAZE WITH PATHE IN NEW ORLEANS

Alexis Bonnecaze, who for sixteen years has held a responsible position with the W. G. Coyle Coal Company, has resigned and has become assistant manager of the Coquille Film Company, New Orleans producers for Pathé. His nephew, Rene Plaisetty, the eccentric director imported from Paris by Pathé, is director-general.

POPULAR PLAYS AND PLAYERS BUYS FITCH DRAMAS

Negotiations were completed last week by the Popular Plays and Players Company with the Fitch Estate and the American Play Company for the motion picture rights to three of the famous Fitch successes, "The Girl with the Green Eyes," "Her Own Way" and "Her Great Match."

Baltimore League Holds Second Annual Dance

Fifty Stars Were Guests of Exhibitors—President Pearce of the National League Introduces Speakers—Siegmund Lubin Delivers Speech—J. Howard Bennett, Chairman of Dance Committee, Presented with Loving Cup—Many Screen Guests Remain in Baltimore After Event

Special to Motion Picture News
Baltimore, April 13.

NEVER before has so great a throng gathered at the Lyric in Baltimore as there was when the Baltimore exhibitors held their second annual dance. Men and women of all ages were there, and all came with the intention of giving their favorite photoplayer a rousing reception. Fifty stars, representing many companies, were the guests of the exhibitors and everyone enjoyed the occasion as much as the Baltimoreans.

The sentiment of the players was voiced in a little speech made by Viola Dana, of the Edison Company, at a banquet which followed the dance. She said:

"I never had such a good time in my life. I'm glad I came and I hope you will want me to come back to Baltimore when you hold your dance next year."

The players who arrived early were taken on motor trips through a portion of the city and then to the Hotel Emerson, which was the headquarters of the visitors while in this city.

The players arrived at the Lyric shortly after 8 o'clock and had there been any doubt in their minds as to how Baltimore felt toward them it was immediately dispelled when they stepped from the automobiles in front of the big hall.

Pursued by the Autograph Hunter

Ringing cheers greeted each party and they were then ushered through private entrances to the stage. So great was the crowd that for a long time it was impossible for the players to mingle with their admirers on the floor.

Later in the evening a number of the players went among the fans shaking hands and writing autographs. The latter fad was greatly in vogue. One fan after having filled his official program with the signatures of the players secured additional ones on his collar.

During the early part of the evening the players were seated on the big stage of the Lyric, which was backed by immense palms, behind which the orchestra was seated. The seats were arranged on either side of the stage and a large dancing carpet was spread so that the players danced in full view of the crowd.

Between dances they were kept busy shaking hands by leaning over the footlights, giving away flowers and other souvenirs. President Marion S. Pearce, of the National League, introduced each player from the stage.

Each one received a great ovation and their popularity seemed equally divided. Each player made a short talk, even little "Bobby" Connelly, of the Vitagraph Company, led by big Tefft Johnson, said a few words, telling the fans how glad he was to be there.

The banquet began in the concert hall of the Lyric about 12.30. Covers were laid for about 200, including a number of film men and exhibitors from Philadelphia and Washington. William F. Broening, state attorney for Baltimore, acted as toastmaster, and made a popular opening talk. "Pop" Lubin gave a most interesting address, in which he advised the exhibitors and all interested in the film business to guard most closely the rights of the industry.

Siegmund Lubin Speaks

He spoke of inclination in some sections to place excess taxation on film manufacturers and pointed out how this action would effect every one in the business and every branch of the business. He urged the picture men to guard against the picture industry being made a plaything of state and city politicians.

President Pearce made an address, as did also J. Howard Bennett, chairman of the dance committee. Marc MacDermott, Clara Kimball Young, Dorothy Kelly, Mable Trunelle, Ormi Hawley and many other stars said a few words.

Mr. Bennett, chairman of the committee, was presented with a handsome loving cup by the other members of the committee. At this point Hughie Mack, the heavyweight comedian of the Vitagraph Company, quietly left the banquet hall. A few minutes afterwards a very stout and heavily veiled lady entered the hall, walked up to Mr. Bennett saying:

"Oh! You dear man. I'll just have to kiss you," and followed the remark by a resounding kiss on the chairman's cheek. When the veil was lifted from the mysterious lady, the good-natured face of the big comedian beamed on the banqueters.

Many of the stars remained in Baltimore over Sunday. On Sunday afternoon they were tendered a trip along the wanterfront to the boathouse of the Ariel Rowing Club. Here a very extensive program of entertainment was carried out and late in the afternoon a luncheon was served.

Bushman Runs Down From Chicago

Francis X. Bushman came from Chicago to attend the dance. He was not present at the banquet, as he had to catch a train back to the Windy City shortly after midnight. Players present and not previously mentioned were: Vivian Martin and James Young, of the World Film Corporation; Rosemary Theby, Harry C. Myers, Ben Wilson and King Baggott, of the Universal; Mariam Nesbitt, Augustus Phillips, H. G. Plimpton, Herbert Prior, Edward Earle and Gertrude McCoy, of the Edison Company; Wally Van, Maurice Costello, James Morrison, Kate Price, Flora Finch, Norma Talmadge, Mary Maurice, Edith Storey, Mr. and Mrs. Victor Smith, of the Vitagraph Company; Ruth Bryan, Mary Charleston, Lilie Leslie, Florence Hackett, Alan Quinn, Howard Mitchell, Joseph Smiley, George Soule Spencer, John Ince, Earl Metcalf and Crane Wilbur, of the Lubin Company.

The committee in charge of the arrangements consisted of J. Howard Bennett, chairman; F. A. Hornig, Frederick Clement Weber, William Fait, Jr., Frank A. Hornig, Charles A. Hicks, Nat B. Keen, E. B. McCurdy, Guy L. Wonders, Marion S. Pearce. A. F. Gillaspey.

Marie Dressler Will Appear in Lubin Comedies

Comedienne, Famous for "Tillie's Punctured Romance," Will Begin in Series of Five Reel Plays in June—First Reeves Subject Ready May 15

MARIE DRESSLER, the funniest woman on the stage today and widely known in filmland for her "Tillie's Punctured Romance," has signed a contract with the Lubin Company at a very large salary and is to be starred in a number of comedies written especially for her.

Miss Dressler will be seen only in five-reel comedies and she will make three of these each year. Elaborate preparations are being made for the first of these big reelers. The comedienne will arrive at the studios in Philadelphia the first of June, the close of her present theatrical season, and the work of producing the first feature comedy will begin then. For her supporting company Ira M. Lowry, general manager of the Lubin Company, is selecting one of the most expensive lists of players that have ever been used in a Lubin production.

The first of the Lubin comedies in which Billy Reeves, the widely known English comedian, pantomimist and acrobat, is featured will be released on the regular service Saturday, May 15.

It is called "The Substitute," and is one of the liveliest and funniest farces ever made by the Lubin Company. According to the present plans, a Reeves comedy will be released each Saturday.

The Lubin Company is devoting special attention to comedies at present and has an elaborate program ahead. Billy Reeves and a special company of fun-makers are in Jacksonville making one and two reel comedies; Jack Tucker and Evan Williams who won much fame in vaudeville, are also at the Lubin Southern studio with their own company making comedies; Pat Rooney and Marion Bent, known from coast to coast, have just completed two comedies, and in a short time Marie Dressler will come to the Philadelphia studios to begin the production of a number of five-reel feature comedies.

Dyreda Will Release Through Metro Corporation

"Four Feathers," Founded on a Popular Novel of A. E. W. Mason, the British Author, Ready for Exhibitors in June—Company Plans 24 Subjects a Year

THROUGH arrangements entered into several weeks ago, and finally consummated this week by Richard A. Rowland, in behalf of the board of directors of the Metro Film Corporation, The Dyreda Art Film Corporation, beginning with their next production, will release exclusively on the program of the Metro Pictures Corporation.

Dyreda, under the direction of Parker Reed and J. Swarle Dawley, have recently instituted an enormous plant at Fifty-ninth street and Broadway, occupying several floors of the gigantic building on the southwest corner of those streets. Work is progressing there on "Four Feathers," which will be the first release of that company through the Metro exchanges.

"Four Feathers" is the latest fictional work of A. E. W. Mason, the virile British author, which created so profound an impression shortly after the beginning of hostilities in Europe. It is a story of a man who redeemed himself after having been condemned as a coward.

In brief, four young lady admirers, believing him afraid to join the army, present him with white feathers in symbolism of cowardice. He finally goes to war and his name appears time and again in the honor role, as having distinguished himself on the field of battle. The girls, then, one by one, write and demand their feathers back. The climaxes, situations and mighty action form a powerful plot for the picturizing that Mr. Dawley intends giving the picture. Howard Estabrooke will have the leading role in "Four Feathers" and will be supported by an all Broadway cast.

Mr. Reed, of the Dyreda company, in speaking of the move that brought him to Metro, says: "We have been investigating the principle and method of distribution of the Metro Company ever since the organization, and after fully going over every detail, are under the firm impression that their mutual co-operative plan is the most flexible and logical now existing.

"We were then prepared to sign to release through that concern. We have in sight twelve big plays, which will be made between now and January 1, 1916. After that I think we will do about twenty-four a year."

"Four Feathers" will probably be released by Metro early in June or the final week in May.

Filming of Next Nance O'Neil Subject Under Way

Director Powell Expects Picture, an Emotional Vehicle for the Well Known Actress, Will Prove More Successful Than "Kreutzer Sonata"

FRANK POWELL, director of the new William Fox photodrama, in which Nance O'Neil is to be starred, supported by a strong company, is certainly making the fur fly in the production of this picture.

At the William Fox studios, in Jersey City, Mr. Powell has introduced a time-saving innovation. This is in the form of a triple stage, and he uses five cameras simultaneously to shoot the scenes.

After Miss O'Neil and her fellow players have finished working in one set, they simply walk into the next one to be vacated. Sometimes, under his new system, he is actually directing three companies simultaneously. Mr. Powell says that he is confident the new film drama which he is screening will be even more successful than "Kreutzer Sonata," in which Miss O'Neil was also starred.

In this connection a letter received at the home offices of the William Fox Film Corporation, at 130 West Forty-sixth street, New York, from John Hamrick, manager of the Colonial theatre, Seattle, Wash., has distinct interest. The letter reads in part as follows:

"Your wonderful 'Kreutzer Sonata' has just closed an eleven-day run at our theatre. We played to 7,000 more paid admissions during the first seven days than ever previously. Eleven days is the longest any feature has been played at a photoplay theatre in Seattle.

"I have not words to express my views on the merits of this great picture. Your productions show very plainly that you reign supreme with plays, players and directors. Thousands of my patrons actually came back to see the picture three and four times. The public are fast getting wise to the name "William Fox" on a feature. Capacity business greeted William Farnum in 'The Nigger.' I believe this is William Farnum's best to date."



FAY TINCHER, THE VERSATILE COMEDIENNE OF THE MUTUAL-KOMIC PICTURES, MAKING SURE THAT HER CURLS ARE ON STRAIGHT.

LAURA HOPE CREWS MAKES DEBUT IN PICTURES

The Lasky-Belasco release following "The Woman" will be Laura Hope Crews in a picturization of the Belasco drama, "The Fighting Hope," by William J. Hurlbut.

The drama concerns the life experience



LAURA HOPE CREWS

of a noble woman, whose husband is sent to jail, and who strives to fight for him and believes in his innocence until the absolute bare facts of the case finally confront her.

Laura Hope Crews, who makes her photodramatic debut in this production, is one of the most celebrated of the younger Broadway stars.

Miss Crews made her first stage appearance when only four years of age, in San Francisco. Among the important productions with which she has played important roles in recent years are: "Merely Mary Ann," "Ranson's Folly," "Zira," "The Great Divide," "The Faith Healer," "The Havoc" and other widely-known Broadway successes.

BEEFSTEAK DINNER PLANNED FOR UNIVERSAL OFFICIALS

Treasurer P. A. Powers, now on the west coast, is planning a beefsteak dinner to be given the officials of the Universal Company, together with the directors and the business managers, where matters of interest to the concern will be discussed informally with a view to improving even the present smooth-running west coast organization.

SELIG JUVENILE MARRIED

Sidney Smith, juvenile of the Selig western comedy company, who is now playing a strong part in "The Ne'er-Do-Well," was recently married to Ruth Beckman, of Portland, Ore. They are living in a beautiful bungalow in Los Angeles.

THE FILMING OF "THE DIAMOND FROM THE SKY"

By Terrence Eugene Ramsaye

S. S. Hutchinson Overcomes Difficult Technical Problems in the $10,000 Prize Play Produced by the American Film Manufacturing Company—Secretary of the Board of Judges, Who Made the Award, Interviews Man Responsible for Success of Picture

I HAVE just spent two absorbing, intense hours with the man whose genius in organization is going out to the millions in "The Diamond from the Sky."

This man is S. S. Hutchinson, president of the American Film Manufacturing Company.

Hutchinson—when a man gets into his rank you don't call him Mister any longer—has solved the most difficult problem ever presented to a producer of the film drama. "The Diamond from the Sky" from the very facts which make it so powerful a story, presented problems without precedent or parallel, problems of cast, problems of action, problems of photography.

The author of this romance over-rode every convention in writing his heart-compelling story. He mastered his own problems of technique and left a hundred others for the producer of the picture to solve. It is probably because of the very nature of these difficulties that Hutchinson has been inspired to the attainment of his striking success in the picturization of this story.

Some weeks ago Hutchinson came to Chicago and waited as the hour of the decision of the judges neared, to get the winning manuscript. Then for three days and two nights he sped westward to Santa Barbara in uninterrupted study of his chosen jewel. The appealing story of "The Diamond from the Sky" was read and reread in those thousands of miles of plain and mountain. It was Hutchinson's task to paint a thrilling, tense panorama of human life, to reconstruct history that never happened except in the imagination.

Preparing for the Big Picture

To this end he must choose of men and materials. He was as a painter before a blank canvas, fired with a great conception.

"Long before I stepped off the train into the sunshine of Santa Barbara I had decided on the man who should do the producing," Mr. Hutchinson related, reviewing his labors. "One reading of 'The Diamond from the Sky' had shown me that this was the time for the master stroke, the time to 'burn all the powder' for my greatest picture.

"The man I chose was Jacques Jaccard, the director who is now putting 'The Diamond from the Sky' into the films. He combines with inborn ability extreme accuracy and artistic conscience as a scene builder. His experience has been of just such range as best fits him for his assignment. And great among his qualities is youth. Romance is illuminated only with the fire of youth. I early resolved that the energy and inspiration of youth must shine through this production in every line.

"In selecting a cameraman my thought fell almost automatically on George Hill—George 'Tripod' Hill. I took pains to investigate particularly the quality of his work, and when I came to 'Hypocrites' I knew he was the man.

"Then there came the matter of the technical director. There is only one Fred Priest, and that was the answer. The selection of exterior scenes and the construction of interiors is a particular and special part in the production. It has been a part



S. S. HUTCHINSON

of his work to take old Virginia and set it down in California.

"With this technical phase I came to the more difficult and intangible problems.

Considered Hundreds for Cast

"In the selection of the actors I considered hundreds and talked with scores of them. Again I had the best of all that America had to offer in moving picture talent to choose from. Every possible candidate for a place in the cast was weighed and analyzed in the light of the exacting requirements of the wonderful story, and the conception of the finished picture.

"In the first place because of the nature of the plot it became instantly necessary to enroll two sets of actors of star quality, and nobody was chosen because of a name, because of a reputation.

"It was not stars that I sought; it was the capability in each actor and actress which would mean that they could best and most significantly re-live before the camera the powerful story, 'The Diamond from the Sky.'

"The action of the piece rapidly eliminates the actors who first appear, hence the double set of stars.

"For the highly important purpose of preventing the confusion of personalities in the story on the part of the moving picture patrons, I had to seek the height of contrast in the types of actors. It would never do to permit the slightest possibility of the spectator mistaking the identity of a single character for a single scene.

"In the opening of the romance it is necessary to represent the hero and heroine as babies.

Two Babies in Principal Parts

"That baby business was certainly a problem. As the novel relates, both of the babies were born on the same day—these changeling children of fate. We had to have two babies, a boy and a girl, each four weeks old, a dark infant to represent Arthur Stanley, the gypsy child; a fair baby as Esther, true heir of the title and the diamond from the sky."

"And just who are these babies?" I interrupted, with a grab at this very human phase of the story.

"That I am not free to tell now," Hutchinson replied. "You see, we had such a hard time finding the particular kind of babies necessary that we had to go on a baby hunt first and get the parents' consent to their appearance in the film afterward. Once we located the babies it took a good deal of diplomacy to induce the parents to let us cast them in the play. We promised we would not tell, and I guess that only I and the parents know just who the babies in 'The Diamond from the Sky' are.

"It is not often," Hutchinson continued, "that babies are so important to the trend of the plot. Usually babies are incidental. Here they are everything.

"Then as the action progresses the principals appear in their early youth. The role of Esther made it necessary to get a young girl. The lead calls for a girl with all that is lovely and desirable in a girl. I had to find an actress with that indescribable charm of youth, pretty, fresh, vivacious, innocent, ingenious, magnetic. It was necessary to find the girl whose charm and magnetism was infectious, and

HARRY DAVIS ENTERPRISES COMPANY,
709 Farmers' Bank Building,
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Wm. A. Johnston, Pres.,
Motion Picture News,
New York City.

Dear Sir: Enclosed please find check for one year's subscription, and I can assure you it affords me a great deal of pleasure to continue my subscription to "the best Motion Picture Trade Journal printed." I would not be without it at any price.

Wishing the "News" the success it deserves,
I am yours, W. F. MASON.

communicable in the expressions of the silent drama.

Lottie Pickford Selected from 25

"In this connection I interviewed about twenty-five prominent moving picture actresses. The choice was made when I talked with Lottie Pickford.

"In this choice the Pickford name, made famous through the successes of Lottie's sister Mary, had absolutely no weight. Lottie was chosen for herself alone. And she would have been chosen for the part if the name Pickford had never been heard in filmland before—because of all the actresses available she is so pre-eminently the one for the part.

"Then we come to the almost equally important part of Arthur Stanley. Here again the high quality of youth was required. I chose Irving Cummings because he is a young romantic actor. He is clean-cut, aggressive and cast in the mould of the gentleman adventurer. His ideal fitting to the part may be indicated pretty well by calling him of the cavalier type.

"For the part of Blair Stanley, calling for a 'silk hat or gentleman heavy,' the possible actors were considered one by one until the elimination left the ideal man for the part—William Russell. An actor could not be better chosen for his delicate business of being both a gentleman and a villain, a suave, polished gentleman of unscrupulous purpose. Also he furnishes the required contrast to Cummings in the role of Arthur Stanley.

"A vitally important choice had to be made in casting the role of the adventuress who appears as the accomplice in the genteel villainy of Blair Stanley. Here again I was fortunate in being able to use Charlotte Burton, a most accomplished actress, for the purpose. In the vivid play of motives and impulses this actress must portray all of the cunning of a clever woman, and yet there must be no suggestion of grossness. It must be done with consummate delicate skill—and we have the woman for the part.

"I made a ten-strike in the selection of George Periolat for the part of the 'mean heavy' who appears in the deeds of daring and violence inspired by the circumspectly careful Blair Stanley. Periolat has the reputation of being the best make-up artist in the country. Also I have never seen his rival in facial expression.

"Then there is William Tedmarsh as a lucky human fact in the cast, in the part of Quabba, the hunchback gypsy. He is convincing and compelling of attention on the screen. None of the characters could be chosen with cursory consideration.

"In the plant at Santa Barbara where the play is being filmed, nature herself is making a great contribution to this great romance. In Santa Barbara we have such wonderful qualities of light that I sometimes hesitate to talk too enthusiastically of it, lest competitors 'see the light' and move in with us.

"While 80 per cent. of the moving pictures are made in California, and the quality of California sunshine is shouted to the world, I believe that we in Santa Barbara have an advantage even over the other sections of the State. The lay of the land conduces to a remarkable clarity of atmosphere, a striking crispness and clearness of light. On the west the ocean mists and winds are broken and warded off by the Channel Islands, and to the north are the mountains that have sheltered the old town of Santa Barbara through all of the centuries.

Natural Advantages of Santa Barbara

"An unlimited range of photographic and scenic possibilities is presented by our location. Natural settings that range from the tropical to the temperate zone in flora are available in easy distance. There is inspiration in Santa Barbara itself. It was the home of the old Spanish dons and grandees centuries before civilization pushed west of the Atlantic seaboard. There is, in short, the indefinable flavor of romance that we want for the bewitching story of 'The Diamond from the Sky.'"

Hutchinson paused in one of those moments of reflection when his busy mental process speed on ahead of his deliberate, careful speech.

"We have gone to limits before unknown in the making of films to secure this.

"And the world will know how well we have succeeded when the first release is made May 3."

There you have it—Hutchinson, the master producer, and his masterpiece.

New Orleans Lifts Ban Against Use of Park by Fox

City Commission No Longer Adverse to Filming of "Wormwood" Scenes by the Company—Association of Commerce and Mayor Sided with Producer

Special to Motion Picture News

New Orleans, La., April 12.

AFTER the Association of Commerce, the mayor of the city, a few exhibitors, exchange men and others having no connection whatever with the motion picture business, had sent in their protests against the City Park Commissioners' action in not allowing certain scenes of "Wormwood" to be taken in the City Park by the Fox Film Company, the commissioners bowed to the numerous criticisms and removed the ban.

The latest protest against the commissioners' banning order came from Paul L. Ford, manager of the New Orleans office of United Program Film Service, on the very day that the ban was removed. Mr. Ford's protest was in the form of a communication to the New Orleans correspondent of Motion Picture News.

Mr. Ford called attention to the scenes objected to, and said that the commissioners' actions did not meet with any local sympathy, best evidenced by the fact that the Association of Commerce had almost demanded a rescinding of the action, realizing that the advantages that would redound to New Orleans by the advent of the producing company were great, and would far outweigh any squeamishness anent the alleged immorality of the play.

"The commissioners refused the use of the park on the ground that "Wormwood" was an immoral book. It is ridiculous to presume that a motion picture corporation like Fox Film would be so anxious to act an immoral scene, or scenes, only to have them later deleted by the National Board of Censorship.

"It is equally preposterous to think that they would act any scene that would be offensive to any religious sect, as it was not their object to give offense, but to film a play that would later be shown all over the country to people of all denominations," Mr. Ford wrote.

It is authoritatively reported that the disagreement of the Association of Commerce with the commissioners was principally responsible for the ban being removed.

The work of Director Farnum and his score of film men and women is going merrily on. The scenes in which New Orleans' famous absinthe house in the French quarter figures have all been taken. It is interesting to note that most of the modern scenes were taken in and in front of the magnificent Dunleith Court, the residence of J. E. Pearce, the New Orleans exhibitor, who turned over his home and the grounds surrounding it to Mr. Farnum.

The Association of Commerce, a banded body of all New Orleans business men and business firms, had also gone to the side of the Fox Feature Film Company, which endeavored to take a few scenes of "Wormwood" in City Park and were stopped by the park authorities. They had written to the City Park Commissioners, asking that they reconsider their refusal to allow the pictures. The Association of Commerce saw no reason for the refusal, and its manager, Walter Parker, had read the three scenes in the scenario to which there was an objection.

The following excerpts from the scenario cover many scenes objected to:

Scene 38, park: Pauline, prayer book in hand, stands under the shelter of bushes in path. Her face brightens as she looks toward church. Silvion enters; she greets him happily; then takes his arm; exits.

Scene 40, park: Silvion parts the bushes and allowing Pauline to pass, enters the shady nook. They sit on the grass and start to converse; Silvion looking earnestly at Pauline, while she smiles with happiness. Pauline expresses desire to go. He tries to prevail upon her to stay, but she smilingly tells him, "some day."

A. Jules Benedic.

EXHIBITOR MADE MAYOR OF OKLAHOMA CITY

Special to Motion Picture News

Oklahoma City, April 13.

Ed. Overholser, owner and builder of the Overholser, Oklahoma City's largest playhouse, today assumed the duties of mayor of this city, to which office he was elected last week. He was elected on the Republican ticket, defeating W. J. Gault, a feature of the campaign being that twenty-five years ago, in the first municipal election held in this city, W. D. Gault, father of the 1915 losing candidate, defeated Henry Overholser, father of the new mayor.

Mr. Overholser has lived in Oklahoma City since 1889, and erected the Overholser Theatre in 1902. He managed the theatre until 1910.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

LYCEUM'S STAGE SET IS REPLICA OF STRAND, NEW YORK

THE Lyceum Theatre, Indianapolis, which closed its doors to road shows for the season, sprung an entirely new idea as far as Indianapolis motion picture theatres are concerned, when it reopened as a high class picture theatre.

Instead of being greeted by a blank screen upon entering the theatre, the audience is delighted with the sight of a Japanese garden. Among the flowering cherry trees are hung Japanese lanterns, glowing with lights. There are quaint pagodas and great vases holding flowering plants, while a high bank of purple iris conceals the orchestra.

At each side are flights of stone steps leading to the platforms where the soloists stand. The screen itself is hidden behind scarlet and gold curtains of Japanese embroidery until it is time for the program, when the curtains slowly part. The beauty of the whole stage setting is greatly enhanced by the lighting effects in the hands of an electrician noted for his skill.

"It is a replica, only on a smaller scale, of the Strand Theatre in New York," said Manager Phil Brown," and our idea is to give the patrons of picture theatres the best show, with the most attractive surroundings, and the best music for the money."

The reels shown will all be first-run pictures, and will be changed three times a week. Among other features wil be the "Scientia" pictures, in color. There will be a seven piece orchestra, and Hazel Winans Selby, of New York, is the soloist.

OPERATORS MAKE THEATRE PAY

OPERATING a strictly comedy house with special features comprising home talent performers, H. L. Harcroft, a motion picture machine operator, who has taken the active management of the majestic Theatre, Boise, Idaho, is making a success of the business, and has played to houses averaging 800 daily for the past month.

The Majestic Theatre has had somewhat of a stormy career. During the past two years it has had several different managers, business and professional men, but never a man who understood the motion picture business until the owners in disgust some two months ago placed the management in the hands of Mr. Harcroft with the understanding that the house must be made to pay or it would be closed down.

Knowing he had keen competition, that two of the biggest houses in Boise were using big productions and two others a lighter class of pictures with varied programs, Mr. Harcroft decided upon comedy. He uses the General Film service, shows only comedy pictures, which are interspersed by local performers, singers and dancers, who have a good following and bring out crowds when advertised strongly.

Slowly but surely the house began to secure audiences, and is now doing a business which places figures on the right sight of the ledger, and also tends to show that Mr. Harcroft, while operating the machine at the theatre, noted the failures of others, figured out why they failed, studied the audience, and has placed a program on the screen that is out of the ordinary, and one which is bringing the crowds.

ONE LONG FEATURE AND ONE COMEDY

HARRY D. BUCKLEY, manager of the Strand theatre, on Sixth near St. Charles streets, St. Louis, has made an innovation in the matter of his program in the last few weeks.

The Strand is right in the heart of the shopping district, downtown, and the idea has long been prevalent that nothing but one and two-reel photoplays would have any vogue in that section, as tired shoppers and business men only went into motion-picture theatres to rest a few minutes.

Mr. Buckley was prevailed upon to try long features, but before he made any contracts he tried out his audiences with features. The attendance and the box-office receipts did not show any loss of business. After a careful study of the audience, which seemed to be very well pleased with the program, Mr. Buckley decided to put Paramount pictures as the permanent attraction at his house.

The bill is now one long feature and one comedy, changed twice a week, and each day's business shows an increase over the day before.

"WHO IS IT?" PROVES SUCCESSFUL

PEARCE theatres in Lake Charles, La., recently ran a "Who Is It?" contest, publishing pictures of prominent stars in the local press, and gave prizes of free tickets to persons guessing correctly the series of photographs.

VOTING CARDS ON EDISON NIGHTS

IN line with the endeavor to enliven the weekly "Edison Night" at the Claremont Theatre, 135th street and Broadway, with a new "stunt" every week, Frank Bannon, of the Edison Studio, has staged a double attraction for this week. To each patron of the theatre for the last week has been given a voting card upon which they can register their choice for the most popular girl in upper New York.

The winner will be introduced from the stage of the theatre and will be given an opportunity to become a motion picture favorite by being allowed to pose in an Edison film. Whether her course will be starward will depend upon her ability to make good. The contest has excited a lot of comment and some excitement among that large contingent who look longingly for such an opportunity.

The Claremont is also running a contest in conjunction with the Edison company whereby the patrons will be given a prize for the best scenario ending of a play which Edison has now in production, Manager Dollinger giving a prize of $10 for the best ending and $5 for the best title of the play. At these weekly "Edison Nights" all the releases of the current week are shown.

INTERESTS MOTHERS' CLUB IN EDUCATIONALS

THE Friday night educational program recently established by Manager Charles Hoefle of the Clifton, Ludlow avenue, Cincinnati, promises to be a big business-getting scheme.

In arranging his program Mr. Hoefle consulted members of mothers' clubs in his community and the school teachers. Films on historical subjects, interspersed with travelogues and natural history subjects with an occasional fairy tale thrown in, have proved great favorites with the children.

USHERS IN SOLDIERS' UNIFORM

THE Duchess theatre, Cleveland, O., under orders from "General" Bulkley and "Adjutant" Comey, has been placed under martial law, and when the house opened on Monday, March 29, uniformed soldiers had charge of the house.

This was due to the fact that "The Heart of Maryland" was being shown there. All attendants, ushers, orchestra and others connected with the house were in military uniform, and it made a great hit with the patrons.

VIEWS THAT SHOW THE ARCHITECTURAL BEAUTY OF THE AMERICAN STUDIOS AT SANTA BARBARA, CALIFORNIA



NEAR ONE OF THE ENTRANCES

A DELIGHTFUL PERGOLA

LOOKING TOWARD THE MAIN TOWER

Edwin Arden Pessimistic Over Future of Stage

Under Present Conditions in "Legitimate" Individuality of Players Is Suppressed by Directors Who Insist Upon Observance of Their Own Conception of Roles

EDWIN ARDEN, now under contract with Pathé, and featured with Arnold Daly and Pearl White in "The Exploits of Elaine," has, according to the Whartons, some interesting things to say about the decline of modern dramatic art. He lays the blame upon the stage directors.

"I would infinitely prefer to be a poor original than a good copy," he says with emphasis. "Now, after many battles with directors who wanted to do my thinking for me and make me imitate some one else, I am left alone to play my parts in the way I conceive they should be played.

"I had a lesson early in my theatrical life upon this very question, and it made a lasting impression upon me, coming as it did from the great Edwin Booth himself. At the time of which I speak I was a member of Mr. Booth's company, playing Shakespeare in the old Boston Museum, that great school of the best dramatic art. One day I was to play a part in Othello and went to Mr. Booth, asking him how he wanted me to play Cassio, and if he had any ideas for my instruction. 'No, I have not,' said Mr. Booth very gently, 'but the part must be played well or tomorrow some one else will play it.'"

Mr. Arden, considerably disturbed but put upon his mettle, went home and studied the part as he had never studied before. He analyzed it until he had gotten a clear conception of Cassio's character, of every emotion of which he was capable. He played the part and in a way to meet Mr. Booth's approval, and then and there became convinced that to play a part properly one must take no second hand knowledge, but really think and live the character.

Not long afterwards the young actor was in a small part with the Madison Square company, at that time the most prominent of all the New York companies. He was given his part, studied it carefully, and then went to the rehearsal. After he had played the character as he conceived it, the director yelled at him. "Here, you," he said, "I won't have you play it that way. Do this and this and this," and showed him what he meant. Young Arden replied, "Do I understand you to say that you want to do my thinking for me, and that you leave me no option as to how I shall play my part?" The director replied that that was correct, and that he was paid to do the thinking, and the actors were merely to carry out his ideas.

Mr. Arden is frankly pessimistic as regards the future of the American stage under present conditions. He says that since directors do not want originality and initiative in the actors those qualities are becoming atrophied. When the few real stars of the stage are gone there will be none to take their places, for the newer generation, with few exceptions, has not been permitted to develop its own peculiar talent.

Mutual Publicity Staff Moves Into New Quarters

Department Whose Function It Is to Electrify Public With Live Ideas Leaves Union Square for More Commodious Offices at 71 West 23d Street

THE Mutual Film Corporation's publicity department and "Reel Life," its weekly magazine, together with "The Film," the weekly published by the Reliance Motion Picture Corporation, have been moved from the quarters at 29 Union Square West, which they have occupied for more than a year, and are now located in more commodious quarters on the fifteenth floor of 71 West Twenty-third street, New York City, the floor above the Mutual's present executive offices.

These departments, under the direction of Arthur James, together with practically the executive offices of the Mutual, will occupy the entire fifteenth floor.

The Mutual publicity department has had a remarkable growth, due to its success. When the Mutual first started at 52 Wall street, Hector Streychmans edited the Mutual publication. In the spring of 1913 he was succeeded by Clarence Herbert New, as editor, and William H. Peckham, as business manager of "Reel Life," which then took its present name and policy.

Late in 1913 Philip Mindil took charge of the Mutual publicity department and "Reel Life." At that time the Mutual publicity department and that of Reliance, headed by Hopp Hadley, well known to the trade, were consolidated.

In May, 1914, Mr. Mindil was succeeded by Arthur James. Mr. James brought to the department a wide and invaluable experience as a newspaper editor, a special writer on nearly every current topic and an advertising and publicity expert.

Merritt Crawford, as editor of "Reel Life," is responsible for many of the magazine's strong features. Henry James is its business manager.

Reliance to Release Series of Juvenile Subjects

Cast Will Consist of Children Under the Age of Ten—Story of the First Picture, "The Baby," Revolves Around Dark Deeds of 6-Year-Old Villain

A DISTINCT novelty is provided for small motion-picture "fans" in the foundation of an entire company of children, all under the age of ten, for regular work at the Reliance-Majestic studios. This company, which is under the direction of C. M. and S. A. Franklin, is to work out a series of photoplays especially for children.

The Franklins have had considerable experience in training and directing child actors, but they are taking no chances. They have provided a series of rewards, ranging from candy and peanuts up to more valuable objects, which are to be used to stimulate the small players to their

The plots to be handled will, of course, be designed to appeal first of all to the children, and will constitute a regular Reliance offering. It is felt that with other childhood subjects, released by the Reliance, many photoplay theatres will be enabled to afford their small patrons regular children's days. Work with the company of children has just begun on the first release, "The Baby."

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, April 12.

REALISM for motion pictures is being secured at the expense of German prisoners in Paris, according to reports that have reached the Lasky studio. For the production of "Stolen Goods," the third subject starring Blanche Sweet, an original scenario was prepared by William de Mille, giving Miss Sweet the part of a nurse in Belgium.

The need of German and French uniforms was wired to the New York office of the company, and three cablegrams to a Paris costumer served to secure the needed props for the Lasky studio costume. When the twelve uniforms arrived a letter brought the news that they had been secured from German prisoners, cleaned, and forwarded at once.

The uniforms are complete, even to the helmets and coverings of gray cloth. One coat had been the property of a major and on another was found the black and white ribbons which denote that the wearer had been awarded an iron cross. Included in each outfit were belts, cartridge boxes, leggings and blankets.

A score of carpenters have been busy erecting buildings for a small Belgium village at the Lasky ranch, which was burned for scenes in "Stolen Goods."

The other Lasky company went to the California desert in the vicinity of Indio in a special train of five coaches, taking with them a number of camels, twenty-five head of horses, and about one hundred people in all. Near Indio a very desirable location was found for scenes of the Sahara desert in "The Arab," in which Edgar Selwyn is being starred. All desert land in California has more or less vegetation, which is not true of the Sahara, making it almost impossible to find suitable locations unless a portion of land is cleared.

Lasky Company in Egyptian Camp

In this instance the bed of what was at one time a lake will be used. It is estimated to be three hundred feet below sea level and all went prepared for a hot time. While the company is in the North they will enjoy real Egyptian camp life living under a tent of the same kind used by the bedoins of Northern Africa, special tents 40 x 60 feet in size, having been made especially for this picture and excursion.

Included in the list of props for these exterior scenes are a number of earthen water bottles, scores of Egyptian coffee bags, and similar articles. During the company's absence a street scene of a small Egyptian village will be built for the portion of the picture which transpires in the market place.

Director Harry Edwards of L-Ko, with his company headed by Billie Ritchie, is putting the finishing touches to the "Fatal Note," which will be an early Universal two-reel comedy release.

Three single reel animal pictures were made last week at the Selig Jungle Zoo. "The Jaguar Trap," a story of the treachery of renegade white men in South America, offers the Selig collection of jaguars their first opportunity to act for pictures. With them will be used a number of South American pumas. "Beautiful Belinda" is the title of another play written by James Oliver Curwood which will be a comedy with a big surprise for the climax.

The third is being produced by Louis W. Chaudet, a late addition to the Selig forces, who assisted in the production of the Kathlyn series, and has since been with the E. & R. Jungle Film Company. Mr. Chaudet is making "Little Billie," of one reel from a scenario by W. C. Clifton, in which Baby Jean Fraser plays the name part. Others in the cast are William Stowell and Vivian Reed.

President Carl Laemmle can now be termed an 'xtra, for he was induced to take part in a mob scene for the first episode of the forthcoming serial "The Broken Coin," produced by Francis Ford from a scenario by Grace Cunnard. At the end of the day the director gave the president the regulation order for extras, which entitled him to three dollars for his day's services, and the president forthwith collected the money. This serial is a chronicle of the adventures of an American newspaper woman in an imaginary principality where there are a number claiming the throne.

Filming Leaping Salmon

Henry Otto and several of his American company recently rode horseback over the mountain trail near Santa Barbara to the base of Gibraltar dam on the Santa Inez River, where they spent several hours securing pictures of the salmon trying to leap over the base of the dam in an effort to return to their spawning place.

The government, it is understood, intends placing a fish ladder at the falls by next season, and the American director therefore believes he had a valuable negative that is absolutely exclusive.

The Selig western company, under the direction of Tom Mix is making "Saved by a Horse," a one-reel subject in which the director's favorite horse plays a very important part.

Hereafter "Nymp" (pronounce it as you will) stands for New York Motion Picture Corporation. Such long names require a contraction or a substitute that may be used without killing off an entire line. The business department will appreciate this, for correspondents receive so much per—yes, per word—but conservation is necessary because of the increase in the costs of typewriter ribbon due to the European war causing a shortage of dyes.

All members of the Nymp producing



THE CLIMAX IN "THE TAMING OF RED BUTTE WESTERN" (Paramount-Fiction Pictures)

SOME OF THE SPECIAL SETTINGS BUILT BY UNIVERSAL IN PRODUCING "UNDER THE CRESCENT" SERIES



OUTSIDE THE CITY GATES IN THE PALACE GROUNDS A STREET SCENE

companies were given a pleasant surprise Easter morning, when they were summoned to the big western stage by Superintendent Eugene H. Allen who had prepared a celebration. Two dozen white rabbits were released on the enclosed stage and after their capture, Director General Thomas Ince made a brief address. Easter cards were distributed, and all engaged in egg hunts, and other Easter games and contests for the kiddies.

The premier of the most recent production of Thomas H. Ince, "The Sign of the Rose," with George Beban, has now been definitely booked for Monday evening, April 12, at the Clune Auditorium, at which time the nine week engagement of D. W. Griffith's "The Birth of a Nation" will be brought to a close. Special music is being arranged for this subject.

Bessie Barriscale in "The Mating"

Bessie Barriscale has been cast to play an entirely new and "different role," in "The Mating," a multiple reel feature, a Nymp contribution to the Mutual Master-Pictures program. This subject will be produced under the direction of Raymond B. West from a scenario by C. G. Sullivan and Thomas H. Ince. This is a comedy drama of college life, and Lewis J. Cody, former Broadway legitimate favorite, will be the co-star of Miss Barriscale.

"The Man from Oregon," is commanding the attention of director Reginald Barker. This is a multiple reel subject for the M M-P program telling a political story the scenes of which are laid in Washington, D. C., and Oregon. Howard Hickman and Clara Williams have been selected as stars for this production, scenario for which was also written by Messrs. Sullivan and Ince.

Simultaneous with the making of these productions is the filming of a spectacular feature of oriental life, "The Beckoning Flame," being made under the direction of Charles Swickard. This will serve to introduce Henry Woodruff.

How a health-seeking minister helped to bring peace and quietude to squirrel-whisky-drinking, gambling, and gun-play loving natives of a western town of by-gone days is pictured in "The Conversion of 'Frosty' Blake," a Nymp subject being made by William S. Hart, who appears in the name role.

The part of the minister is played by Charles Ray, and his two final acts in the subject are to step in front of a gun aimed at the chief rough-neck of the gulch, "Frosty," and take the lead; and then to marry "Frosty" and a dance hall girl. At the death of the minister, "Frosty" orders the Legal Tender saloon closed for keeps. Melodrama, what!

"Her Easter Hat," is the title given a two-reel Nymp fishing village story made last week with Estelle Allen, George Fisher, and Margaret Thompson in the principal roles. This will tell the story of a daughter of a poor fisherman craving better clothing because her sweethart forsakes her for a neighboring daughter who wears finer raiment.

Majestic "Kid" Company

The most recent addition to the producing forces of the Majestic and Reliance studios is the "kid" company under the direction of C. M. and S. A. Franklin. The initial production being a one reel subject, "The Baby."

The cast for this is composed of children all under ten years of age. The villain is Violet Radcliff, age four years, and others in the company are Francis Carpenter and Olive Johnson. It is the intention to make a one reel juvenile subject each week.

The Majestic-Reliance producing company under the direction of R. A. Walsh is making scenes for "The Comeback," a two-reel subject, at San Diego, and during the trip to and from the southern exposition city are making scenes for the one reel Reliance, "The Smuggler," in which the director appears in the name part supported by Billie West, Ralph Lewis and Jack Dillon.

"The Old Shoemaker," a melodrama, is being filmed by Sheriff Arthur Mackley. This story is from the pen of Russell E. Smith, and may be classed as a newspaper play, one of the principal characters being the newspaper reporter who unearths clews that lead to the discovery of the heroine, the daughter of the shoemaker, and her ultimate recovery.

An Indian subject, "The Son of the Dog," is a one reel subject for Reliance release and was made last week with Dark Cloud, the miniature Indian of the



BESSIE BARRISCALE AND CLARA WILLIAMS IN "THE REWARD" (Ince-Mutual Masterpicture)

stock company playing a prominent part and assisting in making the production one true to conditions. The story is that of an Indian who attends Carlisle College, wins laurels there and is loved by a girl who is ignorant of his identity.

Scenic artists of the Majestic studio are giving special attention to securing exceptional effects for "Strathmore," the three reel Majestic featuring Charles Clary and Francelia Billington. The locale of this story is in England in the early part of the nineteenth century, and a scene which caused the costumers much trouble is that of a big mask ball.

Adolfi Resigns

Announcement was made last week that John G. Adolfi, who came to Los Angeles with the original Majestic and Reliance companies and has since been with this company, has resigned to accept a position as director for the Universal, making Imp releases at the New York City studio.

During his engagement with the Griffith forces Mr. Adolfi has served as director, his most recent production being "A Man and His Mate," a four reel subject with Henry Woodruff in the principal role, which will soon be released on the Mutual Master-Picture program. Other Adolfi productions are "Blue Pete's Escape," "The Blotted Page," "The Runaway Freight," and others. He left for the east accompanied by Florence Crawford (Mrs. Adolfi in private life), who will play in Imp subjects.

Dorothy Gish is being featured in a one reel subject, in which she appears as a headstrong small village girl who decides to elope with a flashy drummer, but arriving at the station ahead of time falls asleep and has horrible dreams. She is rudely awakened by the drummer, but the timely arrival of her village sweetheart prevents an abduction. The title for this has not been announced.

A two reel Majestic subject, "The House of Bently," demonstrating that



GEORGE BEBAN IN "THE SIGN OF THE ROSE" (N. Y. M. P.)

success causes most men to ignore their former associates, is being made under the direction of Lloyd Ingraham. Cora Drew appears in the principal part, that of Grandma Bently.

The striped gown has been relegated to the bottom of the trunk, and will not be seen in the twenty-second release of the Komic Brand Bill series. Instead the stenographer disguises herself as a man when she is detailed to serve a summons on an Italian, by her employer, the attorney. All of this is necessary in a divorce suit. The title for No. 22 is "Ethel's Disguise."

Conway in Newspaper Story

Having finished his work in the name role of "Captain Macklin," Jack Conway is now playing the part of Sim West, a newspaper reporter in a "sob sister" story of the doings of the "Daily Mail," the "Added Fuel." The story is by Chester Clapp, a late acquisition to the R and M scenario staff.

Courtenay Foote, who appears in the part of the monk "supporting" the naked truth in "Hypocrites," has been engaged to play the star part in a film version of "Up from the Depths," from the play of the same name by Robert Stodard and Charles Battell Loomis.

Foote has been assigned the part of Davids, the evangelist, who elopes with, but fails to marry a girl, and later aban-



LILLIAN GISH (Mutual)

dons her. Found in a New York dive by a slum worker the girl tells the story of her life, and the former lover is induced to go through the marriage ceremony.

The scenario for this was prepared by Mary O'Connor, and included in the supporting cast will be Gladys Brockwell as the girl and Sam de Grasse as Lestrade.

The first Bosworth feature for the Universal program, was begun last week. The title selected for this is "Hop" and the picture, which will be of four reels, will portray an early day western story, in which the principal parts are played by Hobart Bosworth, who will direct the production, Joe Florez, his pal, and Helen Wolcott, the girl.

Eugenic Law in Laemmle Brand

This will open with the two western men saving the lives of a number from being captured and probably killed by Indians, and for their work are rewarded by the express company whose property they protected.

After a lapse of time the westerner, grown wealthy by frugal management of a small ranch purchased with the reward money, finds the daughter of one of the women he saved, as waitress in a rough western restaurant. When he protects her from insults she loses her position.

What follows makes a pretty romance. Special attention will be given the scenic effects for this subject and some very big scenes with hundreds of people appearing in them will add to the value of the production.



VIEW OF ENTRANCE TO ROLFE STUDIOS, LOS ANGELES

The Laemmle brand company has just completed a one-real subject dealing with the proposed eugenic law. Here a father induces his son to sow his wild oats before he thinks of marriage, and after watching the wild life of the youth for several months, picks up a paper and sees the new eugenic law, providing that all applicants for marriage license must pass a strict physical examination.

The father is punished for a time in the belief that he has caused his son to unfit himself to pass this examination, but the picture ends with the youth and the girl coming to the father with a license asking his permission for their marriage.

The Smalleys have taken up their first Universal subject which has been given the title "Scandal," and will consist of three reels. The services of Dal Clawson, formerly photographer for these directors with the Bosworth company, has been engaged, for the camera work.

Jack Kerrigan is now working in the second comedy drama of his film experience, "The Oyster Digger." The first he played in more than a year ago.

Railroad Scenes in "Black Box."

The members of the "Black Box" company are spending several days at San Bernardino, Cal., where a number of big railroad scenes were made for the series.

Director Henry McRae, learning the members of the Engineers' and Architects' Association, holding a convention in Los Angeles, had accepted an invitation to visit Universal City, planned a party for them on the big back stage. In a very elaborate cafe set he served lunch.

While they were enjoying this he made a number of scenes for "The Blood of

THE ORIENT AS IT WAS CAUGHT BY THE CAMERA THAT FILMED "THE CARPET OF BAGDAD," A SELIG SPECIAL



His Brother," in one of which Marie Walcamp rode a runaway horse through the plate glass window in the front of the cafe, and caused a real for sure commotion which added realism of the true sort to the picture. The horse was captured by Wellington Playter just after it had dashed through the window and made two very good raises to its hind feet.

The last scenes for the subject in which a flood was staged during Universal City opening week, "In the Wake of the Deluge," were filmed last week by the McRae 101 Bison Company, and included pictures of the mammoth reservoir to be used for storage of water for fire protection. This is the story of a construction superintendent wishing to bring about the dismissal of an engineer, causing a weak spot to be made in the wall of a reservoir built to conserve water for a lumbering camp.

When the tank is finished it gives way and floods a portion of the village. The lives of many are saved by the daughter of the owner riding ahead of the torrents and warning the people. The superintendent is caught by the flood waters, but later is rescued by the engineer he had tricked, and his conscience hurting him he later confesses he was the cause of the damage.

"With Father's Help"

How a pair of visitors, unknown to each other, invited to spend the week-end, come to look upon each other as burglars, bring about each other's arrest and turn a perfectly quiet and peaceful household topsy turvy, forms the basis for Al. E. Christie's Nestor comedy, "They Were Heroes."

All the original Nestorites, Eddie Lyons, Lee Moran and Victoria Forde appear in this subject, which was made under the personal supervision of Mr. Christie. Another Nestor of the week is "Following Father's Footsteps." During the coming week the companies will make "The Idolater," and "With Father's Help."

Joker comedies made this week are, "A Day at the San Diego Exposition," and "The Lady Doctors of Grizzly Gulch." In the latter, the arrival of a female doctor causes all the boys of a usually healthy western town to become ill and go to her for medicine. The original pill dispenser disguised as a woman, has flirty-girty ways and takes back all the practice. The newcomer learns of the imposter, and when she threatens to expose him there is a compromise in which they agree to join hearts and shingles. The scenarios for both are by Clarence Badger.

"The Woman Hater's Baby," a two-reel subject being made with Gene Gauntier and Jack Clark in the principal parts, is a story of a penniless widow leaving her infant baby on the door step of a bachelor who considered himself a confirmed one. The mother answered an advertisement for a nurse, takes care of her own child and ultimately becomes the bride of the bachelor.

Princess Hassan Series Completed

The "Under the Crescent" series, featuring Princess Ibrihim Hassan in pictures depicting her life as a wife of an Egyptian nobleman, has been completed.

When this was first taken up it was decided to make the series in six reels, but now after being cut and re-cut, it is impossible to reduce it to less than twelve reels without materially injuring the subjects. It is stated these will be released two reels each day for a week. This is the most expensive series so far produced at the Universal studio, when the number of reels is considered. Those who have seen the studio runs of the early productions predict a remarkable success for the subjects.

Frank J. Baum of the Dramatic Feature Company, is introducing the making of one reel comedies at the studio in order to keep the players busy while features are being cut and a new scenario is being prepared. The first to be made has been named "Pies and Poetry." According to reports several lunches were lost in the making of the scenes. In this Betty Pierce, formerly with the Chicago Essanay Company, Selig, Kalem and Crown City Producing Companies, was featured. The first feature production, "The Grey Nun of Belgium," has been completed and will be shipped to the Alliance Corporation in the next few days.

A romance of the South before the Civil War, with George Larkin playing the leading role opposite Mabel Van Buren, recently engaged, and supported by Will E. Sheerer and Hal Wilson, is being made at the Ideal Features studio. This will be complete in two reels.

Charles Chaplin Insures His Feet for $150,000

"What Would I Do Without Them?" the Essanay Comedian Wants to Know—They Are His Fortune, As Every Exhibitor Is Aware—Hence the Care

CHARLES CHAPLIN, Essanay comedian, is declared to have the most valuable feet of anyone in the world. He has just insured each foot for $50,000, or $150,000 for the both. That is, he is reimbursed by the insurance company $50,000 for the loss of either one and $150,000 if he loses both.

"My feet are my fortune," said Chaplin. "What kind of a photoplay comedian do you think I would be without my feet? In fact I think $150,000 is a very small amount for the loss of both feet. It would cut me out of my salary for the rest of my life."

As Chaplin is the highest-priced comedian in the world, the insurance would not go far towards his salary. Chaplin critics declare that Chaplin's feet are one of the most valuable assets he has. Without the Chaplin walk, the Chaplin kick and other antics he pulls off with his pedal extremities, they say it would not be a Chaplin comedy.

It is these little tricks with his feet, as well as the comical facial expressions, that keeps spectators in roars of laughter. These great clumsy-looking feet, that move with such deftness and quickness, spell nothing but fun.

Without the make-up the Chaplin feet are much smaller than the average. He has them massaged and cared for after every performance to keep them supple and in excellent condition, so that he can pull off his tricks.

They are wonderfully strong and have the grace that comes with strength, which shows to advantage when clad in pumps. Mr. Chaplin is one of the finest of fancy dancers and can put on dances that are the envy of many a ballet girl. Toe dancing and all other steps come to him with ease and he has originated many a fancy trot.

LEAH BAIRD ON VACATION

To enjoy a complete rest from her work, Leah Baird, of the Vitagraph company, left recently for the South on a vacation that will last until she has thoroughly recuperated.

Miss Baird has been at work constantly for the past several months.


BETTY
"Decidedly
Distinctive"
HARTE
KRITERION

AMONG THE EXCHANGES

NEWS FROM THE WORLD FILM EXCHANGES

JOHN RAPIER is now acting as salesman out of the St. Louis office of the World Film Corporation. He is a young chap, only 20 years old, with a pleasing personality, who has been promoted from the shipping department.

On April 29 Harry Weiss, of the Chicago office of the World Film Corporation, celebrates his first anniversary with this firm. Invitations have been issued for what promises to be some blowout.

William Postal, of the Seattle branch, and C. L. Theuerkauf, of the Los Angeles branch of the World Film Corporation, are leading all the other salesmen in the race for star positions for this period. R. S. Clark, of the New York branch, is fighting hard to reach second place. He has headed the last two honor rolls, but has not yet been one of the all-star trio.

W. W. Kulp, the Cleveland manager, of the World Film Corporation, received the first prize for branch managers for the period starting January 25, and ending February 21. This amounts to $100. Mr. Kulp's field comprises northern Ohio, and is one in which he is very popular.

The Get Together Club, composed of the employees of the World Film Corporation of Chicago, held a special session in honor of R. A. Bertschy, who is en route to the Kansas City office of the World Film Corporation. Mr. Bertschy is representing the sales department, and hails from the executive office.

After the meeting Mr. Weiss entertained at the North American with a buffet lunch and cabaret performance.

Harry R. Rosenberg, of the Minneapolis branch, is one of the World Film special flying squadron. That group of expert salesmen are sent by Sales Director Seelye to build up offices where greater results are necessary.

BIG BOOKING OF FOX FILMS IN CINCINNATI

THE Fox Film Corporation is said to be supplying films to about one-third of the motion picture houses in Cincinnati.

Bookings have greatly increased during the past month according to A. M. Muller, in charge of the local office. He has just booked "The Nigger" for a week's run at the Alhambra Theatre at the largest flat rental price ever paid for a film in that city.

Notwithstanding the fact that the original presentation of the play in Cincinnati several years ago was not enthusiastically received, the film version of the story has met with almost instantaneous approval of the people there.

Requests for bookings have been received from a large number of exhibitors in Ohio, Kentucky and Indiana, according to Mr. Muller. The exhibitors are anxious to book the production because they declare the public has approved it as an even more realistic and artistic presentation of the story than that of the stage production.

OKLAHOMA EXCHANGE MAN HURT IN ACCIDENT

ATTENDING physicians announced today the probable recovery of C. D. Mattingly, manager of the Oklahoma City exchange of the Universal Film Company, who was badly injured April 4 in an automobile accident. He was internally injured, two bones being broken and vital organs pierced by the bones.

Mr. Mattingly, with B. H. Powell, one of the owners of the Empress and Folly motion picture theatres of this city, were driving on the Grand boulevard northwest of town, and in attempting to pass a car in front, the cars collided. Mattingly's car, a new one purchased just a day previous to the accident, turned over pinning the owner beneath it. Powell was hurled almost 50 feet, but escaped with body and face bruises.

An immediate operation saved the life of Mr. Mattingly, although for several days physicians gave no hope for his recovery.

PARAMOUNT IN PITTSBURGH MOVES INTO OWN BUILDING

THE Pittsburgh office of the Paramount Pictures Corporation will move this week to its new home at Penn avenue and Twelfth street into what is known as the Paramount Pictures building.

That the company can well be proud of its new home and that its business will be greatly increased as a result of the additional quarters that are secured by the company in its new home, of that there can be little doubt.

For a number of months the quarters of the company have proved too small, and it is now possible for the company to spread out, as the new building has five stories and two basements.

METZGER AT UNIVERSAL CITY

GUS A. METZGER, general manager of the Universal Film Supply Company, with offices at Portland, Ore., together with his wife, are on a trip to Los Angeles, where they participated in the opening of Universal City. He expects to be gone about a month. Warners, Mutual and General Film offices of Spokane all report normal business.

MUTUAL TAKES OVER EXCHANGE IN PITTSBURGH

THE Mutual Film Corporation, at its executive offices, 71 West Twenty-third street, announces the purchase of the Pittsburgh Photoplay Company, of 412 Ferry street, Pittsburgh, Pa. The details of the sale were completed during the present week, and the Mutual Film Corporation has taken possession of the offices.

The Pittsburgh Photoplay Company has handled Mutual pictures in Pittsburgh and adjacent territory. Its officers were J. B. Clark, president, and H. B. Miller, secretary and manager.

Mr. Miller will continue as manager of the branch, and exhibitors throughout the territory are assured of a careful consideration of their interests and of the usual excellent service of the regular Mutual exchanges.

BRADY WILL REORGANIZE UNITED POSTER DEPARTMENT

DICK BRADY, formerly in charge of the Greater New York Film Rental Company's poster department, has been engaged to reorganize the poster department of the United Film Service's Forty-sixth street exchange of which Fred Holderman recently assumed the management.

At the same time, his brother Arthur, of Brady Lithograph Company fame, has also joined the United forces and will manage a department for the supplying of banners, signs and novelties to New York theaters using the United Program.

COCHARD AND LEVI WITH "DIAMOND" BOOKING FORCE

C. E. COCHARD has been placed in charge of booking of the coming Mutual serial, "A Diamond From The Sky," now being made at the Santa Barbara studios of the American Film Company, and N. E. Levi has been employed as salesman for the Mutual exchange in Southern California. Both Mr. Cochard and Mr. Levi were formerly connected with the General Film Company Los Angeles exchange.

"DIAMOND" BOOKINGS GOOD IN INDIANA

J. G. CONNER, who is now connected with the North American Film Corporation, with headquarters in the office of the Mutual Exchange in Indianapolis, has returned to his desk after spending a week at French Lick. Mr. Conner says the bookings on "The Diamond from the Sky" are very satisfactory and that he expects to exceed the business he did with "The Million Dollar Mystery."

EDITH STOREY AS THE EGYPTIAN PRINCESS IN "THE DUST OF EGYPT" A VITAGRAPH BLUE RIBBON FEATURE.



MANY EXHIBITORS VISIT FOX BRANCH IN CAPITAL

J. P. ANDERSON, manager of the Washington, D. C., exchange for the Fox Film Corporation and the New York Film Rental Company, has had a busy week with visitors from both these organizations as well as exhibitors from out of town.

Abraham Carlos, general representative of New York, brought to Washington "The Nigger," which was given a private exhibition at Crandall's theatre. Among the thirty odd film men present all made bookings for this exceptionally impressive subject.

Harry Crandall, of Crandall's theatre, out-bid all competitors for the initial showing of "The Nigger" in that territory, which will have a four days' run beginning April 1. On this occasion Mr. Crandall will raise the price of admission from ten cents to fifteen cents for the matinee and twenty-five cents at night. This announcement has already been made to the patrons of Crandall's and no dissenting voice of consequence has been heard.

Other representatives of the Fox Corporation who were present at this private exhibition of "The Nigger" were Earl Booth of Philadelphia, Jack Levy, district representative of Philadelphia, and C. F. Senning, traveling representative for this district.

A visitor from the Greater New York Film Rental company was W. E. Jasper, road man in that territory, who had a very encouraging report to make from the various cities.

Among the exhibitors who have dropped into Mr. Anderson's office during the past week may be mentioned C. Clifton Cross of Norfolk; N. J. Hoerrmann, of the Palace theatre of Petersburg, Va.; F. C. Wright, of the Colonial theatre, of Hagerstown; William Fait, Jr., of Baltimore; J. Schaeffer, of Hagerstown, and Sam Levine, of the Little Pickwick, of Baltimore.

Mr. Anderson has contracted for extensive improvements at his exchange offices which will distinguish them as the most attractive in the Washington film district.

These will not only include commodious departments for the films and paper, as well as a comfortable waiting room, but will provide for a display room which will permit exhibitors to view films at any time.

BRYAN MANAGES PATHE, NEW ORLEANS; AUGER FOR MUTUAL

B. S. BRYAN, recently Atlanta manager for Pathé, has succeeded at New Orleans J. A. Mitchell, manager of the Crescent City office of the Pathé exchange. Mr. Nicholl has gone East.

Edward Auger, formerly of the New York office of the Mutual, arrived in New Orleans recently and was installed as manager of the Mutual exchange there. He took the place of H. L. Smith, who was transferred to Texas territory.

Mr. Auger is no new hand at the picture business, and knows it from A to Izzard.

ALLIED FEATURES ENLARGE OFFICES IN MONTREAL AND TORONTO

THE Montreal offices of the Allied Features, Inc., in the New Birkes building, the Canadian distributors of the Allied program, are being remodeled and enlarged.

It is intended to double the space heretofore used by the exchange and to give to the other departments the added room which the growth of the Allied has made imperative.

Similar alterations are to be made shortly in the Toronto offices.

"PINK SHEETS" FOR RED BLOODED EXHIBITORS IN TEXAS

THE Consolidated Film and Supply Company, Dallas, San Antonio and El Paso, Texas, handling Universal pictures, is issuing, under the editorship of James B. Kelly, weekly bulletins, "The Pink Sheet," for theatres in the Southwest taking service from that company.

Each number contains chatty announcements of coming pictures likely to attract with special dramatic qualities and acting of well-known players in roles particularly suited to their abilities.

ALLENBAUGH IS POPULAR EXCHANGE MAN

WITH offices in the Strand theatre building, Washington, D. C., Oliver J. Allenbaugh, president-manager of the Metro Film Service, has already made a place for himself among the exchanges and the theatres.

Mr. Allenbaugh has been able to place the Metro features in local houses, as well as other cities in his territory, which includes Maryland, Delaware, Virginia and the District of Columbia. His first big act was to place the feature "The Heart of Maryland," with Mrs. Leslie Carter in the leading role, at the Belasco theatre for a week's run, which proved a big success.

RIFKIN VISITS NEW YORK

HERMAN RIFKIN, the general manager of the Eastern Feature Film Company, of Boston, was a visitor in New York during the early part of the week.

Mr. Rifkin's firm is the New England representative of the Alliance Films Corporation and he reports that he is getting his share of business in this territory.

Through Mr. Rifkin's untiring efforts the Alliance program is now being used in nearly all of the highest class houses down East. The Strand in Hartford, and the Poli theatres are regular subscribers.

PROGRESSIVE, LOS ANGELES, EXPANDS

MANAGER M. H. LEWIS, of the Progressive Film Exchange, Los Angeles, has found necessary to increase the quarters of the company in the Marsh Strong Building, and two additional rooms have been added to the Progressive suite, making a total of eight. In one of these a fireproof vault is being built at a cost of $1,000 and when completed will have capacity for the storage of 2,000 reels of film.

REGAL FILM EXCHANGE GIVES UP QUARTERS

THE Regal Film Exchange, San Francisco, recently opened in the Pacific building by F. E. McCoy, has given up its quarters there, but plans to continue booking its feature attractions.

Looking Ahead With The Producers

MORE PLAYS OBTAINED BY METRO PRODUCERS

The Metro Corporation and its producing allies are sparing no pains to secure the big plays that are still uncontracted for. "The Bridge" was gotten by B. A. Rolfe. The Popular Plays and Players had ten big dramas already contracted for before they entered into an agreement with



EDWARD CONNELLY

Petrova, and the play for Faversham is already under advisement.

Sir Gilbert Parker's "The Right of Way" is now about to go into work and "The Flaming Sword" and "Fighting Bob" are already under way.

Barbara Fritchie," Julia Marlowe's former powerful stage production, has been absolutely secured by the Popular Plays and Players Company and work will begin on it shortly.

Edward Connelly, well remembered as the original star of "Marse Covington" of George Ade's formidable story of "Antebellum Days," will appear in his original role in that production under the B. A. Rolfe banner, and this will be another early release on the Metro roster.

FILMING OF "NE-'ER-DO-WELL" FINISHED

"The Ne'er-Do-Well," certain to be one of the best picture-play features of 1915, has been completed by the Selig company. From the beginning to the last thrilling scene, expense piled high as the filming of the great Rex Beach novel made its demands for special structures.

FLAMINGO COMPLETES TWO COMEDIES

The Flamingo Company has now completed its first two comedy productions for distribution through the World Film Corporation. It will specialize on a comedy series entitled "The Feats of Felix," in which appear the famous German comedian, Charles A. Mason, who appeared in Henry W. Savage's production, "The Prince of Pilsen," and was a member of the well-known vaudeville team of Mason and Mason.

The third picture in this series will be "The Book Agent," a two-reel production to be released on June 21. All of the Flamingo comedies will be two or more reels in length and so will not conflict in any way with the weekly World-Comedy Star pictures, which will always consist of but one reel. The Flamingo director is Charles A. Murphy, who was with the Lubin Company for three years.

IRENE WALLACE TO PLAY IN "BLOOM CENTER" COMEDIES

Irene Wallace, now leading lady for the Selig company, will star as Margaret Tate, editor of the "Bloom Center Weekly Bugle," in a series of rural comedies called "Chronicles of Bloom Center," soon to be released by the Selig Polyscope company.

Ralph McComas has been engaged for the part of Johnny West, the fat office boy, while Harold Howard, another recent acquisition of the Selig company, will enact the role of Percy Pinkham, in love with Margaret. For "The Chronicles of Bloom Center," a typical rural village, such as dot the United States, has been erected at the Jungle-Zoo. It is complete even to the town pump.

INA CLAIRE TO BE A LASKY STAR FOR FIVE YEARS

Although "The Wild Goose Chase," the first photodrama in which Ina Claire is to appear, has not yet been released, Jesse L. Lasky and Samuel Goldfish are so delighted with the production that they have arranged for Miss Claire to begin work immediately upon her second production.

By the terms of the contract between Miss Claire and the Lasky Feature Play Co., the fact that she is retained for a second production gives the Lasky Company exclusive right to her services for a period of five years. This does not mean that Miss Claire is to abandon her engagements as a legitimate artist, but merely that she will devote a certain portion of time each year to work for the screen and that this work must be entirely for the Jesse L. Lasky Feature Play Company.

The second subject chosen for Miss Claire is a picturization of Harold MacGrath's famous novel "The Puppet Crown."

BOSWORTH WILL PRODUCE "THE TURKISH RUG"

Work has been begun on the next Bosworth, Inc., production, "The Turkish Rug," from the pen of Mrs. Julia Ivers, the novelist and magazine writer.

"The Turkish Rug" has splendid atmosphere and works out an unusually original idea. A little dancing girl of the Orient weaves into a rug the dreams and wistfulness of her girlhood and the rug finally sells at a high figure to a young New York connoisseur. Their eventful romance through the agency of the rug is a piquant novelty and constitutes as charming a love idyl as has been seen on the screen in some time.



THE CHRISTENING OF "BRYAN" AT THE HORSLEY ARENA, LOS ANGELES

Walker Whiteside to Make Film Debut for Cort

Legitimate Star Will Make His First Screen Appearance in Israel Zangwill's Famous Drama, "The Melting Pot"

WHEN Walker Whiteside, who had previously turned aside all offers to appear in motion pictures, finally agreed to join the picture forces of John Cort he picked "The Melting Pot," Israel Zangwill's great drama, as the proper medium through which to show himself to the motion picture public for the first time. Mr. Whiteside talked to a representative of the Motion Picture News at the studios in Bayonne where



WALKER WHITESIDE

the Cort Film Corporation is making "The Melting Pot" as the first of a series of features in which stage celebrities now under contract with Mr. Cort will appear.

"I picked 'The Melting Pot,'" said Mr. Whiteside, "because it is the greatest of my repertory and because it comes the nearest to being what might be called a tremendous heart interest story for the screen. More than any other play with which I have had to do, this masterpiece of Mr. Zangwill presents, in the life of a few, the terrible struggle which has been going on underneath the surface for years and finally burst forth in the conflict which is now going on in Europe.

"And, in the last analysis, this great story of passion, love and hate makes America the promised land, the place where all national hatred and racial prejudices are brought to the level where even the Jew, the persecuted of all time, comes at last to the triumph of peace, contentment and happiness.

"I don't know of any stronger story of the unjust power which one monarch holds over more than half the area of Europe. I don't know of a more thrilling tale of flight from oppression and struggle for existence in a new land than this. I cannot remember a more telling incident in literature than the awful chronicle of the Kishneff massacre which stunned the entire world with its horror.

"And, if the picture teaches no other lesson, it ought to show every man, woman and child why they should rejoice in their God given right to live and have their being in America. These are some of the reasons why we have put on 'The Melting Pot.'"

Much money and patience is being spent on the making of "The Melting Pot," which was picturized for Mr. Cort by Catherine Carr, a well-known scenario editor and writer. Hundreds of extra people have been used in the massacre scenes, and in the taking of the "bits" which show the crowds of political prisoners being driven across the snowy wastes of Northern Russia. More than two hundred horses were employed in these scenes, the whole being topped in the latter part of the picture by a representation of the Metropolitan Opera House interior in which Mr. Whiteside, as the musician come to fame, directs an orchestra of one hundred musicians before a large audience.

It was learned at Mr. Cort's office in the Longacre building that Mr. Cort considers the acceptance of a contract by Mr. Whiteside as one of the biggest things that has come to the motion picture public. Mr. Whiteside was convinced that he should do a picture only after a great deal of persuasion, and is said to be getting the largest salary ever paid to a male star in the movies.

For Mr. Cort it was said that he took Mr. Whiteside's judgment in the matter and started work on "The Melting Pot" because he was satisfied that it was the most thrilling sermon which could be put on the screen and because he felt sure that every Jew and Gentile, Protestant or Christian, would find much for them in the story. He knew from the stage version of the piece that Mr. Zangwill's stupendous drama would meet complete public approval.

Metro Tenders $25,000 Offer to Geraldine Farrar

Company Plans to Include Famous Singer on Regular Program—Concern Also Secures Screen Rights to Johnson-Willard Fight

THE Metro Pictures Corporation, now under full steam and going ahead at a fast clip, startled the trade this week with an offer of twenty-five thousand dollars to Geraldine Farrar, the noted opera singer, for her appearance in a gigantic spectacle of the great historical play, "Barbara Fritchie."

The offer was made through Richard Herndon, a theatrical broker, and was communicated to Miss Farrar after she had practically signified her willingness to accept the offer. Mr. Herndon had already spoken to the famous singer and then approached the Metro directors, asking them if they would be interested in the proposition.

Speaking for the Metro Corporation, Mr. Rowland, president of that concern, said: "We are in the market for the world's greatest stars and our flexible distributing policy permits us, I presume to go farther than any other firm, to make bids for noted stars and plays. We were instrumental in securing Mr. Faversham for fifteen thousand dollars and have offered another almost unapproachable star, twenty thousand dollars for one picture.

"And now when Farrar's name came to us from a most substantial source, we were quick to see the commercial value of the great singer's name and it will be a regular Metro release, as will the Faversham and Petrova pictures."

Anyone who knows Dick Rowland, as he is familiarly known throughout the trade, will tell you that he seldom talks. An example of the attractiveness of the Metro subjects can be gleaned from the fact that the New York office is booked for seven weeks with the three releases already gotten out, and this office is running with five prints per production, two more than the other offices are accustomed to using.

There are but three men at the central office, Richard A. Rowland, Joseph M. Engel and Harry Reichanbach. It is a mystery where all the work is done, but to the initiated, one has but to know that all shipments, receiving departments and other detail work is done by those who supply Metro Pictures Corporation with its accessories.

The Metro people this week secured



FLORENCE REED (Popular Plays and Players)

the rights to the Johnson-Willard fight pictures, and these will be given to the Metro exchanges, in the event of the Federal law permitting of their being shown in this country, and Metro exhibitors will, of course, receive optional bookings.

Already thirty-eight hundred theatres are booking under the Metro Pictures banner.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

ENFORCE 8 O'CLOCK LAW, DEMAND DETROIT WOMEN

Because they believe that the city ordinance relative to prohibiting children under 14 years of age from attending theatres or motion picture shows after eight o'clock at night, unless accompanied by parent or guardian, is not being properly enforced, the members of the civic department of the Detroit Federation of Women's Clubs are making urgent appeals to parents to see that their children are not permitted to attend motion picture shows in the evening.

"The parent is primarily the guardian of the child and is often more deserving of censure for this state of affairs than the managers of theatres," said the chairman of the civic department. "Children usually enter the theatre before eight o'clock and then it becomes a question with the manager of violating the ordinance or requesting the children to leave.

"Those theatres which plan Saturday matinees for children should be encouraged, for this lessens the evening attendance on the part of the children and every one knows that artificial entertainment for growing children should be indulged in sparingly. But the value of the motion picture as an educator and moulder of morals cannot be overestimated."

ACTION OF OMAHA LICENSE INSPECTOR CAUSES CRITICISM

Reports emanating from the license inspector's office in Omaha, Neb., that motion picture theatres in the city are slow in paying their license fees, and attempting to lay the blame at the door of the exhibitors, has aroused considerable indignation.

Under the commission plan of government in Omaha the license inspector is expected to collect the license fees when they remain unpaid for a certain length of time. His neglect to do that led to criticism, which he shifted to the exhibitors.

The license in Omaha was recently lowered from a flat rate of seventy-five dollars a year for a theatre, making no difference how large or small it was, to a rate of ten cents a seat for each year. Thus a house seating two hundred and fifty people now pays only twenty-five dollars instead of the former seventy-five dollars.

The rate is so reasonable no exhibitors have objected to paying it. A number of them had their checks all ready and waiting for the inspector to collect. When he blamed them for their negligence, a number took it upon themselves to resent it in letters to his superiors.

Nebraska Senate Fails to Pass Censorship Bills

NEBRASKA motion picture exhibitors are among the luckiest people on earth. The legislature of that State has adjourned after defeating one censorship measure and leaving another one trembling on the verge of passage. Thus Nebraska as a whole is free from censorship for two more years.

One bill, for an act providing for the censorship of motion picture films by the Nebraska Conservation and Public Welfare Commission, and providing a penalty for violation, was rushed through the house of representatives during the last days and hung poised over the senate sifting committee when the legislature adjourned. An idea of how it might have flashed through the senate, had it had a chance, is shown by the fact that it went through the House by a vote of sixty-three to four.

Absolutely no opposition was offered to the bill. While it was before the committee, with an out-state representative urging it, not a voice was raised against it. To get rid of the persistent representative, more than anything else, the committee pushed it before the house, where it was raced through. The few exhibitors throughout the State who feared the passage of the bill are now shaking hands with themselves over the outcome.

The other Nebraska censorship measure was concealed in a "public welfare bill." It provided for a welfare board, part of whose duties would be to censor all motion pictures shown in Omaha. The power of such a board or commission was to be rapidly extended out into the State. A fight was made against this measure. Lincoln, Neb., exhibitors arose in a body and remonstrated. Omaha exhibitors, directly affected, paid little attention.

Those in Omaha who were concerned are looking upon the defeat of the bill in the senate as another cause for congratulating themselves.

Nebraska exhibitors sure are lucky. Now those interested are hoping there will be an efficient organization in the State to meet and oppose the next censorship measure suggested.

Winnipeg Censors Install Their Own Projector

A PROJECTING machine of their own will be installed by the Winnipeg censors of moving picture films. Heretofore the projector belonging to the picture exchanges in the city has been used.

This action was taken by the Winnipeg board of control, after it had been pointed out to them that when the board of censors was first started in Winnipeg there were but three exchanges here.

Now the number of exchanges has increased to ten and complications are constantly arising as to the use of the projector. At the recent session of the Manitoba legislature the motion picture bill was amended by allowing the city to charge one dollar and twenty-five cents per reel for censoring. One dollar was the sum previously charged. It is believed the additional twenty-five cents per reel will allow of the purchase of a projector in a short time.

During March 616 reels were censored by the board, of which number 55 were condemned as unfit for public view.

One hundred and ninety-three reels had strips of film of varying sizes cut out, for the following reasons:

Cruelty, 11; choking, 7; German scenes, 16; murders, 11; suggesting murder, 9; subtitles, 106; incendiary, 22; breaking open freight car, 2; holdups, 22; assault, 15; changing blank cartridge for bullets, 1; robbing safe, 2; burglary, 19; vulgar, 6; lighting fuse, 3; opening letters, 5; forgery, 1; threatening with dagger, 22; stage robbery, 2; shooting, 56; threatening with gun, 23; suicide, 4; stealing, 11; opening safe, 5; attempted murder, 2; pocket picking, 6; suggesting suicide, 7; suggestive scenes, 46; fighting, 9; letters, 9; gambling, 18; blackmail, 6; gruesome, 18; infidelity, 10; stabbing, 2; kidnapping, 1; theft, 3; desertion, 2; drugging, 4, and robbery, 4.

IOWA EXHIBITORS HOPE TO KILL CENSOR MEASURES

Iowa exhibitors have hopes now that the two censorship measures now before their State legislature may be allowed to die peacefully. The legislature is nearing its last days, grappling with measures they consider much more important, and in the meanwhile W. C. Eddy, secretary of the Iowa State branch

of the M. P. E. L. A., is sitting tight on the lid of the censorship bills.

The last report from Secretatry Eddy, who has an office within a stone's throw of the legislative halls, so he can be on the battlefield at a moment's notice, was that silent attention was all that was needed to kill the bills. The matter is being kept out of the State papers and the exhibitors are breathing with bated breaths.

"The outlook is bright," said Secretary Eddy, in a letter. "We have been fighting, and fighting hard. They seem to have forgotten us. We hope so, for the time being, at least."

The energy displayed by the forces behind Secretary Eddy promises gratifying results,

Helen Strickland, New Edison Star, Long in Stock

Actress Who Was Also with Frohman, the Lieblers, and Henry B. Harris, Makes Hit in Eccentric Parts on the Screen

HEREDITY told in Helen Strickland's remarkable interpretation of the mother in the Edison feature, "The Stoning," for she is the daughter of Edward F. Strickland, the well-known actor of a half-century ago and a player in the companies of McCready and Keane.

Miss Strickland has been almost continuously on the stage since she was fifteen—with but one vacation of six months—and has played everything from ingenues to eccentric comedy. She went to Edison to play eccentric comedy, but her "mother" characters made such an immediate impression that she was, with one voice, chosen for such parts.

Miss Strickland, although comparatively new to pictures, gives certain promise to be known as one of the most compelling "mothers" on the screen.

Miss Strickland has spent much of her



HELEN STRICKLAND

time in stock. She spent two years with the Pabst English stock company at Milwaukee which, since that time, has added so many stars to the stage. She was with Hedwig Reicher in "On the Eve" for one season, afterward joining Eleanor Robson for two seasons in "Merely Mary Ann." Miss Strickland has been under the management of the two Frohmans, the Lieblers and the late Henry B. Harris.

Some of the Edison films—the first she has appeared in and for which she left "The Bachelor's Baby," with Francis Wilson, are "The Last of the Hargroves," "Where Is My Wandering Boy Tonight?" "The Manufactured Mother," of the "Olive's Opportunities" series, and "The Stoning."

Thanhouser Entertains Press Representatives

Outlines His Views on Film Making and Demonstrates Their Accuracy by Showing Three Latest Productions of New Rochelle Studios

WHAT the return of Edwin Thanhouser means to the Thanhouser Film Corporation was indicated on Monday, April 12, when representatives of the motion picture trade press and newspapers journeyed to New Rochelle at the instance of Mr. Thanhouser and Leon J. Rubinstein, his publicity representative.

Mr. Thanhouser outlined his policies in a very short talk, moderately worded, not over-enthusiastic, giving, if anything, the impresion that he was understating his case.

"Too many good pictures are being made now for me to think I can drive the other producers into obscurity or anything like that," he said. "But I shall endeavor to make Thanhouser pictures consistently good. I have always believed in motion pictures carrying their own virtues as pictures and not as vehicles for a star. The man who creates a demand for his pictures through creating a star, is taking the easiest way of creating a demand, but sooner or later he finds himself at the mercy of the star. I shall try to make the Thanhouser product of the future good all the time. Every picture may not be a world-beater but I'm going to see that no 'flivvers' go out under our brand."

Then came the important part. Mr. Thanhouser went on to demonstrate, ocularly, the strength of his words by showing three of the coming releases of Thanhouser pictures made under his supervision.

One was "Their Only Love," which can best be described as a one reel feature, for that is just what it is. It is a single reel picture without a sub-title, and containing enough "meat" to carry a three-reeler. Most conspicuous in the cast were the Fairbanks twins, age fourteen, whose beauty was very apparent.

The most important technical feature of "Their Only Love" was the taking of exterior battle scenes at night. Motion picture photography at night has long been the aim of many producers and technical experts, but never before has been so well realized. The device by which the scenes were taken, for want of a better name, is now called a "noctoscope." It is not patented, for it will stay at the Thanhouser plant.

Other pictures shown were "The Actor and the Rube," which is the first of the new Falstaff comedies, and a two reel subject called "Nickola Dupree," the title of which may be changed before its release. Both of these were pictures fully justifying Mr. Thanhouser's claim of "consistent excellence."

Other pleasant events enlivened the day. The writing persons dined at Pepperday Inn, chaperoned by Mr. Rubinstein, smoked many large cigars with Thanhouser bands, were personally conducted all over the plant, shook hands with the hired men, "had their pictures took," and watched the filming of scenes featuring Florence LaBadie and Loraine Huling.

On the next trip, and a next trip was promised by Mr. Rubinstein, there may be more to see for it is very probable that by that time ground will be broken on a new studio building, which will enlarge the present producing quarters. But that will be another story.

KATHLYN WILLIAMS BUILDING HOME IN LOS ANGELES

Kathlyn Williams, the Selig star, who recently returned from Panama, where scenes from the forthcoming Selig spectacular special, "The Ne-er-Do-Well," were staged, is building a beautiful home on Bryan street, just off Sunset avenue, Los Angeles.

Miss Williams reports having been delightfully entertained by General Edwards and Mrs. Edwards at Panama.

LOS ANGELES CHAMBER OF COMMERCE WAITING SELIG VISIT

The Los Angeles Chamber of Commerce has taken notice of the forthcoming visit of the Selig Movie Special, which leaves Chicago, Ill., Thursday, July 8, for the Golden State.

A queen of honor and her court will meet the Selig tourists when they arrive in "The City of Angels."

THREE CHANGES IN WORLD FILM EXCHANGES

C. E. Shurtleff, formerly salesman of the Atlanta branch of the World Film Corporation, has been transferred to Washington to work in the same capacity.

O. T. Enos, a product of the salesman's school, has been sent to the Philadelphia office of the World Film Corporation.

The World Film Corporation has outgrown its quarters in Washington, D. C., and on May 1 Manager Ben Drum and his staff will ttake possession of the three-story building located at 1004 "E" street, N. W.

Paramount Units Sign 25-Year Contracts

The Jesse L. Lasky Feature Play Company, the Famous Players Film Company and Bosworth, Inc., Arrange for a Continuance of a Definite Number of Releases for That Period—Zukor, Goldfish and Hodkinson Expect an Improvement in the Artistic Side of the Industry

NEW contracts just consummated between the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, Inc., and the Paramount Picture Corporation, for a period of twenty-five years, will mean an even closer affiliation between these concerns in the future.

Such a contract establishes a permanence and stability, affording immeasurable opportunities for progress. All will work in a more united effort to improve the quality of production on the Paramount Program, and to insure a yet more valuable service for Paramount exhibitors.

These contracts eliminate all possible differences that might arise in the conduct of the multitude of affairs, and provide that the three producers shall retain their position on the program, and continue to supply their proportionate number of releases.

The contracts in question further provide that all releases must measure up to a certain defined standard, if they are to find a place on the program. Every incentive is given the producer to make the very best pictures it is possible for him to make.

Paramount has agreed to increase the amount of advances to its producers, so there may be every reason for the manufacturer to attain the highest goal in his efforts to give the best.

By this latest affiliation of interests the subjects handled by the Select Film Booking Agency will be so distributed as to protect the interests of Paramount exhibitors.

Paramount in Strong Position

With the recent increase in capitalization to $10,000,000, Paramount is in an invulnerable position. The advantages already possessed by it and the manufacturers releasing through it, are greatly enhanced and the inherent strength of the organization as a unit is greatly increased.

With the oldest established exchanges handling high-grade productions and the consequent efficient distribution, together with its program, Paramount service is easily in the front rank of the concerns engaged in the distribution of a feature program. The development of this program will be further advanced within the next few months.

These new plans of the producers and Paramount must make for the ever increasing benefit of the exhibitors holding contracts for Paramount service, as well as for the exchanges, and in fact every affiliation of the Paramount organization.

Paramount is now entering upon its third quarter, and the success which has attended its consistent growth will be materially advanced by the increased harmony between the manufacturers and the distributing organization.

The standard which has marked the combined output of the manufacturers comprising the Paramount Program has substantially increased the prestige and prosperity of feature exhibitors and promoted the releasing facilities of important feature productions.

When seen, Mr. Adolph Zukor, president of the Famous Players Film Company, said:

"The financial and artistic success of the Paramount program is now undisputed by the firmest former believers that the feature could not be distributed in the regular manner for an exclusive program; but, far from resting content with this achievement, we are all determined to surpass it in as great a degree in the future as we have in the past excelled all other distributing systems.

"Near the close of the first year of Paramount distribution, we are all not so much amazed at the success of the elementary idea of this plan as at the extent of the success. With our plans for forthcoming productions of unusual importance and attractive power, we are confident that the producers releasing through the Paramount program will offer to exhibitors not alone the most efficient service feature in the world, but greater cooperative value than was ever before possible in the history of feature productions."

The closer and greater affiliation of interests between the producers and Paramount Pictures Corporation offered by the unprecedented period of time covered in the extended contract recently consummated provides an unequalled incentive for a more enduring policy of merit and distribution. Due to the permanency of this arrangement the producers releasing through Paramount can so regulate their activities so as to maintain a perpetual standard of efficiency.

Goldfish's Views on Situation

Samuel Goldfish, speaking for the Jesse L. Lasky Feature Play Company, comments upon the new arrangement between the producers and the Paramount Pictures Corporation as follows:

"Probably the most important aspect of the new arrangement, not only from the viewpoint of the trade, but in the eyes of millions of photoplay patrons, is the great encouragement which it gives the producers to redouble their efforts for the still further advancement of an art which they have already developed most remarkably.

"Naturally the cost of producing photodramas increases in proportion as we pay higher salaries for stars and associate players, as we consume more and more time in order to let no details escape attention, and as we make the settings continually more elaborate and realistic.

"It is not reasonable that we should forever multiply these risks unless we have at least moderate expectation of greater income to offset the augmented expenditures

"We feel that the new and more comprehensive plan now undertaken by the Paramount must inevitably produce this increased financial return, and we have such confidence in the undertaking that we are willing to draw upon our resources even more lavishly than ever before, resting satisfied in the assurance that the ultimate results will justify every present hazard of money and energy.

"The Paramount has already proved the worth of the program idea—with the qualification that any program must always be valuable only in accordance with the public demand to see the various productions The Paramount Program, we feel, as been truly 'paramount' from the start, and we shall take good care to see that our share of the productions always tend to keep it in the lead.

"Twenty-five years is the stipulated duration of our new undertaking with the Paramount. This is the record long-term contract for the amusement business in America. By thus binding ourselves together we pledge ourselves to progress not from day to day, but from year to year, knowing we shall have time to reap what we sow."

W. W. Hodkinson, president of the Paramount Pictures Corporation, endorses this opinion, and adds the following:

"The phenomenal development of the Paramount program, due to the consistent merits of Famous Players, Lasky and Bosworth productions, and to the efficient cooperation which we have succeeded in establishing between the individual exchanges and exhibitors, will be further advanced within the next few months.

Confidence and Harmony Extended

"We are all striving to further extend that confidence and harmony which have existed between the manufacturers, exchanges and exhibitors allied with the Paramount program from its inception. We are not alone making plans for the business of today, but are trying to anticipate conditions that may arise a year or two from now. I am certain that no industrial exigency of any nature can arise to find us unprepared. We are striving to protect, not alone the present welfare of our exhibitors, but also the future of the individual theatres booking our program.

"Quality and system have placed manufacturers and distributors of Paramount pictures in the lead of the whole world, and there is no evidence that upon the first year of Paramount having elapsed there will be any other concern so far advanced as Paramount was at its beginning on September 1, 1914.

"To indicate definitely that these ideas were originated by the president of Paramount Pictures Corporation, and were advocated by him in 1910, some years before any of the present feature producing com-

panies were in existence, we quote from an article by Mr. Hodkinson which appeared in the "Film Index" of March, 1910, as follows:

"A longer show can be given for 10 cents, averaging an hour and consisting of three or four reels of film in which will be a pleasing variety of which some particular part must interest each one.

"A show running an hour is an inducement for people to travel a distance to witness it, and one will feel repaid to come out during disagreeable weather for an hour's entertainment.

"Shows universally must run 3,000 or 4,000 foot programs for a considerable period, depending on population, and receive increased prices before the manufacturers will be able to do their best in the way of producing long subjects of especial importance and interest, consisting of several reels on one theme, which could be made so attractive that 10 cents or more could be drawn from everyone with any desire for knowledge or entertainment. When this is done it would force exchanges to place the true valuation on real feature films, and not regard each film as just a 'reel,' as at present. The present system prevents either exchange or exhibitor from placing a true value on an unusually good film, and it must be discouraging to the manufacturer to see it handled in exactly the same manner as a reel of worthless matter."

Policies Not Borrowed

"Paramount policies are not borrowed from some other source—these policies have been carefully thought out and painstakingly worked out during a series of years to prove their true worth in practical operation.

"Briefly, Paramount policies are a high-grade feature program released regularly; better theatres to show it in; higher admission prices, and a better class of patrons.

"These policies were given their first trial by me in a small theatre in Ogden, Utah, in 1907, at a time when practically every motion picture show charged 5 cents—but I charged 10 cents, ran a program, tried for quality instead of quantity, catered to a better class of people, and ran my pictures one week. This began the development of a feature program, longer runs, higher admissions, better theatres, better patrons.

"In 1910 I was running three theatres, operating these present Paramount policies, and in order to obtain pictures which approached a feature, I held single reels being issued as a serial until three reels had been secured, when all three were played at one time to make a program. I followed this course with 'The Life of Moses,' put out by the Vitagraph company in 1910; also 'Tale of Two Cities,' put out by the same concern.

"One year ago today there was no such thing as a concern distributing a regular weekly program of expensive multiple reel productions in a national manner, with regular release dates, consistently graded prices for large and small towns, or exclusive service contracts. The only thing approximating such service was 'Hodkinson's Progressive Service' on the Pacific Coast, which has been operating for almost a year on an exact and scientific basis, and which had taken lead in the minds of the exhibitors of the West on account of quality and system."

FRED H. JAMES JOINS THE VITAGRAPH SCENARIO STAFF

Fred H. James, author of many successful plays and vaudeville sketches, is an addition to the Vitagraph scenario staff.

Mr. James is well known theatrically through his connection with the firm of Wetzel and James.

"The Woman" Is Fifth Lasky-Belasco Picture

Mabel Van Buren, Lois Meredith, Theodore Roberts and James Neill Star in Modern American Drama, Written by William C. De Mille

THE Lasky-Belasco production in pictures of "The Woman," which is announced for release on Monday, May 3, is the fifth in the series of productions made by Jesse L. Lasky in association with David Belasco. These productions, up to date, in chronological order, are: "The Rose of the Rancho," "The Girl of the Golden West," Blanche Sweet in "The Warrens of Virginia," Edith Wynne Matthison in "The Governor's Lady," and "The Woman."

Like "The Governor's Lady," "The Woman" is a story of strictly modern and American interest. The plot of the play, written by William C. De Mille and first produced by Mr. Belasco, at the Belasco theatre, is a remarkable combination of domestic and political intrigue.

The cast of "The Woman" includes four artists, who deserve to rank as stars: Theodore Roberts, James Neill, Mabel Van Buren and Lois Meredith. This is the first time that Miss Meredith, who is one of the most noted of the younger Broadway stars, has appeared under Lasky management. In addition to these four artists, the cast includes Ernest Joy, Raymond Hatton, Tom Forman, Helen Hill and Dr. Beitel.

MICHIGAN BILL TO PERMIT PICTURES ON SECOND FLOORS

A bill has been introduced into the Michigan legislature by Senator Robert Y. Ogg, of Detroit, which would permit the exhibition of moving pictures in auditoriums that are situated above the ground floor, providing the buildings are fireproof.

The Ford Motor Company is said to be behind the bill.

Gaston Melies, Film Pioneer, Dies in Corsica

Brought Star Trick Pictures to America in 1903—Was Licensee of Patents Company—Retired in 1913—Typhoid Caused Death

A DELAYED cable from Ajaccio, Corsica, announces the death of Gaston Melies, the pioneer of the film business. Death was caused by typhoid fever after a protracted illness.

Mr. Melies was the first to establish the film business in America, coming from France in 1903, and handling the Star films, produced in Paris. Old-time exhibitors will remember some of these trick Star films as among the finest films of their kind they ever ran.

The growth of the industry, however, and the introduction of American drama curtailed the demand for trick pictures and dramatic productions were necessary to the continuance of the business.

Mr. Melies commenced his American productions in 1909 and early in 1910 organized the Melies Manufacturing Company. He was a licensee of the Motion Picture Patents Company, and upon the formation of the General Film Company was a director and shareholder.

In August, 1910, he resigned as director of the General Film Company and assumed active charge of his productions, first in Texas, then in Santa Paula, Cal. Western subjects comprise his principal productions at this time.

In 1912, with his complete stock company, he made a Pacific tour, including the Society Islands, Australia, Java and Japan. The hardships of this tour proved too much for his realth, and he returned to this country in the summer of 1913, a wreck of his former self. Later in that year he retired from the business and spent his last days in France and Corsica.

Paul G. Melies, his son, is now in active charge of the Melies Manufacturing Company.



JESS WILLARD IN "THE HEART PUNCH"
(Imp Universal)

BOXES TAKE WELL IN HOUSTON

It was during the showing of "Satan Sanderson" at the Isis, one of Houston's bigger theatres, that the boxes in the picture house first "caught on" with a discriminating public.

The boxes, rather a new idea in Houston, were well patronized.

The Exhibitors' Forum

MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications

Some Objections from a Film Patron

Editor, Motion Picture News.

Dear Sir: Recently I picked up a copy of your publication and after reading more or less of its contents I was impressed with the magnitude of this comparatively new amusement game.

I have been a faithful patron of the theatre for over twenty-five years, and also enjoy motion pictures now and then. Therefore, I think I may mention some blemishes in "screen work."

In the first place, there is a large number of patrons, at least among men, who do not care for stories running for more than one or two reels. The reason is obvious in houses where pictures and vaudeville are combined. A patron may happen in after the story has got under way, and he will fail to catch the threads of the plot. It is just like going to the regular theatre after the first act. In this case the subsequent action is apt to be confusing, if not altogether unintelligible.

To give a concrete instance of this. I recently attended one of the largest houses in Boston and there were at least 1,500 people present at 4.30 p. m. On the screen part two of a story produced by one of the leading companies was just starting, and it was rather hard to get the drift of the story, which was in three parts and dealt with diamonds, an adventuress and blackmail—melodramatic dope as old as the pyramids and Noah's Ark.

A One or Two Reeler Needed

The photography was clear and the settings excellent, but the thing was trite and long drawn out. After awhile the audience got restless, and at 5 o'clock there were hardly five hundred people in the theatre.

If it had been a one or two-reel picture followed by a good vaudeville turn the situation would have been saved. I have heard many business men speak of this same thing.

The "hero" in this story and a "chum" of his looked so much alike that it was hard to differentiate between them, and the women were made up so heavily around the eyes and lips that they looked "theatrical" and cheap.

Is it unreasonable to call attention of producers to these remediable details?

WALTER H. DUGAN,
39 Cypress Street,
Brookline, Boston, Mass.

Editor's Note—Some of the objections voiced by Mr. Dugan may seem well taken by producers who believe in the maintenance of high standards in the making of pictures. On the other hand, a few points in Mr. Dugan's criticism do not appear to constitute serious objections.

In the first place, everybody does not prefer short reels. Reports throughout the country indicate a wide popularity of features. This is evident among patrons who do not look upon motion pictures as a kind of stoppage for an idle hour between business appointments. They consider photoplays a serious form of entertainment, and plan to spend a whole evening at the theatre. With this in mind they are in their seats when the performance begins, and can follow the action of a plot from start to finish without difficulty.

If a patron expects to go to a "legitimate" play in time for the rise of the curtain on the first act why shouldn't he feel it necessary to be in his seat at the beginning of a four or five-part motion picture?

The day has gone by when the average person thinks only of "dropping in" to see pictures. The majority of the films brought out by responsible manufacturers have been produced with sufficient skill to create a desire for witnessing the "whole show."

For this reason there is no necessity for the interpolation of vaudeville—pictures are sufficient unto themselves.

The case cited by Mr. Dugan as indicating the displeasure of the audience with the entertainment is not well taken. At five o'clock people are getting ready to go home for dinner. Women constitute the patronage at afternoon performances, and the majority have to leave in time to prepare the evening meal for the homecoming breadwinners.

No Real Dissatisfaction

If the attendance had fallen off from 1,500 to 500 in half an hour at a night performance, the sudden exit of so many people might indicate dissatisfaction with the program. But it was not.

The "make-up" Mr. Dugan complains of is not overdone as a rule, and he should remember that, like the stage, it is often necessary to accentuate the peculiarities of the actor's countenance to bring out the facial oddities of a character having distinct traits. All players look "theatrical" under such circumstances, particularly if the spectator sits close to the orchestra pit.

If the hero and his chum looked so much alike probably there was the best reason in the world. The same actor might have been playing both roles, and the likenesses were really a tribute to a camera man versed in the mysteries of trick photography. The perfection of this branch of the motion picture art is shown in a picture having ten characters, many on the stage at once, and all played by one actor, King Baggot, in "Shadows."

Why So Much Shooting When Unnecessary?

Editor, Motion Picture News,
New York City.

Dear Sir:—Why don't manufacturers eliminate so much shooting from their pictures? I am in favor of doing away with revolvers in motion pictures altogether. There is entirely too much killing. And sometimes the use of weapons seems so unnecessary.

Recently I viewed a very fine picture, as far as photography, acting and setting were concerned, but the ending was disgusting. In the first reel a man steals food for his family, then leaves home on a prospecting trip. Later his wife falls in love with the man from whom her husband stole the provisions. When the struggling husband returns he is shot down in cold blood without a chance for self-defense. The only apparent reason for the deed was an excuse to give the murderer opportunity to marry the wife of his victim. And how utterly useless and distasteful an ending for the drama! Here the revolver certainly was used with deplorable effect.

Allow me to make further criticisms. It is a joke to see how some companies can get a policeman from anywhere. An officer can be called up at the mere beck and call of a director from a barren field, off roof tops or wherever one is wanted.

Then, too, there are so many pictures of poor quality in which clever actors and actresses appear. It seems like a waste of good effort on their part to try to make the story interesting.

A Film Fan.

NEW OFFICE FOR MILWAUKEE EXCHANGE

The Casino Feature Film Co., of Detroit, has opened what is without doubt one of the most luxurious suites of offices of any feature film company in Milwaukee, in the Majestic building. The local offices are in charge of A. E. Yarr, who reports business very satisfactory.

THANHOUSER PRIZE WINNER SEES HERSELF IN FILMS

Joseph Halleman, proprietor and manager of the Melvin Theatre, 2912-14 Chippewa street, St. Louis, grasped an opportunity for a house filler not long ago that broke all records in his attendance.

Mr. Halleman has been running the "Million Dollar Mystery," and Miss Ida Damon, the fortunate young woman who won the $10,000 prize for the scenario of the final reel, has been a regular patron of the Melvin, and has never missed an instalment of the serial. On the night that he was to show the final reel of the "Million Dollar Mystery," with motion pictures of Miss Damon, Mr. Halleman invited the young lady, who lives only a block away from the theatre, to appear in person before his audience.

The people of the whole neighborhood, many of whom were personal friends and acquaintances of hers, turned out to do honor to Miss Damon. Lew Bent, of the Mutual exchange, introduced her with a few well chosen remarks, and after enthusiastic cheering and requests from the appreciative audience, Miss Damon also made a speech.

A remarkable incident of the performance was the fact that Miss Damon's father, Albert Damon, seventy years old, witnessed a motion picture exhibition for the first time in his life.

SEEK TO BOOST LICENSE FEE IN MILWAUKEE

It has just been learned that Alderman Thomas Manning of Milwaukee is contemplating the introduction of an ordinance to raise the fee for theatre and motion picture house licenses from $100 to $500. Although Alderman Manning could not be reached those who are in a position to know say that the bill has little chance of getting through, as the idea of the theatre license is not so much a tax as a method of regulation.

CLEVELAND THEATRES ENLARGE SCOPE OF MUSIC

Cleveland motion picture houses are providing special attractions on Sundays. The Ray theatre, Prospect, near East Twelfth street, has an orchestra of seven pieces every Sunday.

The Duchess theatre, converted into a picture playhouse by Manager A. A. Comey, has an orchestra and musical program, including a quartet, on Sundays. Other houses are contemplating similar attractions.

NAOMI CHILDERS PLAYS LEAD IN "ROSELYN"

Of the screen stars who have recently come into the limelight, perhaps Naomi Childers is one of the best known and best liked. Without a doubt Miss Childers is an exceptionally talented and versatile actress. She has appeared in both drama and comedy with equal success in each.

A recent dramatic success of hers was in "Roselyn," a Broadway Star Feature, in which she played the leading part.

Shipman Resigns from Universal to Make Features

After Trip to Pacific Coast He Will Begin Production of "The Mermaid," Seven Reels, by Captain Peacock, and Expects to Star Princess Hassan

IN order to carry out plans of a personal nature which have been maturing for some time, Ernest Shipman has tendered his resignation to the Universal Film Manufacturing Company, to take effect on April 17.

Mr. Shipman leaves immediately for a trip to the Pacific Coast, stopping at Los Angeles, San Francisco, Portland, Seattle, Denver and Chicago. On his return to New York he will begin immediate activities for the production of "The Mermaid," a seven-reel photo drama by Captain Leslie T. Peacock, author of "Neptune's Daughter." This picture will be made in the Bermudas.

He will also contract for the Princess Hassan in a seven-reel feature entitled "The Leopard Lady," which reveals her further adventures in the Orient. Other plans are also under way.

The plans include a trip to the Bermudas for the purpose of utilizing the wonderful scenic effects used in "Neptune's Daughter." Arrangements have been made to feature Nell Shipman in the name part of "The Mermaid," and it is more than likely that Miss Shipman will collaborate with Captain Peacock upon the construction of the photo drama.

A party, including Ernest Shipman, will leave on the Santa Fe Limited on April 17 to confer with Nell Shipman at Los Angeles, where she has just completed the big special feature of "Under the Crescent" for the Universal Film Manufacturing Company, and is busy finishing her book of the same name for Grosset and Dunlap, the New York publishers.

Added to her accomplishments of actress and photoplaywright. Nell Shipman has proven her prowess as a swimmer and deep water diver, holding records for many aquatic feats, and is qualified in every way to enact the role of the mermaid in this forthcoming photo drama.

One hour after contracts were executed, enough foreign territory was sold to more than pay for the cost of production, and Frederick Shipman, who bought the rights to Australia on "Neptune's Daughter," secured first refusal to "The Mermaid" for Australasia.

Nell Shipman will return to New York in May to prepare for the trip to the Bermudas.

"Cabiria" Rights Sold for All the West Indies

D'Annunzio Film Has Premiere in Havana, April 17, Under Personal Direction of Harry Raver—All Features of American Production Duplicated

D'ANNUNZIO'S "Cabiria" is to have its premiere in Havana, Cuba, on the 17th, the engagement to precede the grand opera season at the National Theatre. Harry R. Raver will personally organize the exploitation. He sailed for Havana on Wednesday, April 14, accompanied by Rafael O. Galvan, lessee of the theatre where "Cabiria" is to be first shown in Cuba. Senora Galvan and Mrs. Raver join them on the voyage. Last season's Knickerbocker Theatre presentation will be duplicated in Havana, including an orchestra of fifty men and a chorus of forty voices. The elaborate stage decoration by the Ackerman Studios and all the accessories used by Mr. Raver in New York have been shipped to Cuba for use there.

Incidentally, the final disposal of the Cuba, Porto Rico and all the islands of the West Indies by Mr. Raver to a group of prominent business men of Havana, not identified with motion pictures in the past, and at a figure said to be more than double that paid for any previous film, brings to light many of the tricks of the trade usually employed in Cuba to obtain an important feature at the price of an ordinary release.

The few buyers in Cuba will offer a low price for a second-hand copy. If this is refused they wait for thirty or sixty days and pick up a second-hand copy in Barcelona or some other country outside of the United States, bring it into Cuba and then register the title of the film in their own names. The manufacturer is thereby not only deprived of a sale, but he cannot thereafter use the title of his own film in Cuba.

"Cabiria," however, has been so closely guarded in its world-exploitation, protected in all countries by proper registration and copyright, and kept at all times under direct control of the company, that no smuggling or pirating has ever developed.

The head of the American Itala Company will remain in Havana until the engagement is well under way, and will then return to New York.

ANOTHER EXTENDED TRIP FOR FOX MANAGER

WINFIELD R. SHEEHAN, the general manager of the Fox Film Corporation, is off once more on another of his tours of inspection which will take him as far as the Pacific Coast. He will visit every branch of the William Fox concern in the twenty-one principal cities of the country. Mr. Sheehan intends to make a thorough study of conditions throughout the country especially with a view to the summer season. Before leaving, Mr. Sheehan said:

"My trip will occupy several weeks and I am sure that I shall acquire much very valuable information as to the exhibitors of the country. It has been my experience on previous trips that the exhibitor is hungry for big features, preferably strong dramas featuring a big star and portraying society life. That is one reason why such William Fox features as 'The Clemenceau Case,' 'Kreutzer Sonata,' 'A Fool There Was,' and 'Anna Karenina' have been so enormously successful. The people of the country at large want real plays about real people, and the exhibitors are waking up.

SOME OF THE ESSANAY STARS WHO WILL APPEAR IN FORTHCOMING SPECIAL FEATURES.



FRANCIS X. BUSHMAN VIOLA ALLEN RUTH STONEHOUSE BEVERLY BAYNE RICHARD TRAVERS

WILL FIGHT SUNDAY CASE IN HIGHEST COURT

An effort to open a moving picture theatre at Lafayette, Ind., last Sunday was unsuccessful.

The Columbia Amusement Company controls two theatres in that city. David Maurice, manager of the Family Theatre, advertised that pictures of the German war would be shown and employed three attorneys to fight the case. Thomas Bauer, mayor of Lafayette, threatened to send a squad of police to the theatre if the pictures were shown, and the management did not show the pictures, for fear of trouble.

A percentage of the receipts was to have been given to the German societies for the relief of the Germans and Austrians in the war zone, and a crowd assembled in front of the theatre.

Luke H. Balfe, president of the Columbia Amusement Company, says he will take the case to the highest court, saying that the exhibition was being given for charitable purposes, and the city authorities had no right to interfere.

FLORENCE REED TO STAR IN "THE DANCING GIRL"

Florence Reed, last seen in the Famous Players production of "The Dancing Girl," has been engaged by the Popular Plays and Players Company for appearance in "Her Own Way," by Clyde Fitch, which will be produced at Fort Lee.

"Her Own Way" will be released by the Popular Plays and Players on the program of the Metro Pictures Corporation early in June.

Miss Reed, star of A. H. Woods' production of the Morton play, "The Yellow Ticket," has been before the public for about eight years, but it has only been three years since she first saw stardom.

Miss Reed's work in "The Yellow Ticket" was so favorably commented upon, that within a week of its opening, Mr. Woods decided to star her.

"FEMININE LAW" CHANGED TO "UNTO HERSELF ALONE"

The fifth episode of the "Who Pays" series, Pathé, entitled "The Feminine Law," has been changed to "Unto Herself Alone."

David Horsley Will Fight California S. P. C. A. Bill

States Facts with Regard to Proposed Legislation Urged by Sentimentalists Who Would Abolish Animal Training

SPONSORED by the Society for the Prevention of Cruelty to Animals, a bill, that in its object is to prevent "any human being from entering any cage, arena or enclosure with a wild animal," has been prepared and will be submitted by Representative Slater, of Santa Rosa, to the California State legislature for passage during the present term of that body.

A fight against the passage of the measure will be made by David Horsley, owner of the Bostock Arena and Jungle in Los Angeles. Mr. Horsley recently purchased this collection of wild animals, the largest in the world by the way, for use in a series of animal comedies he will produce.

Referring to the bill Mr. Horsley said: "Evidently the measure was drawn up before the subject it involved was thoroughly investigated. Those familiar with the training and working of wild animals are well aware of the fact that cruelty is never practiced, while the duties of trainers entail little or no hazard.

"With my Bostock Arena and Jungle I have for my general manager Mr. Harry E. Tudor, and for chief trainer, Captain Jack Bonavita. These gentlemen were for years associated with the late Frank C. Bostock, from whose widow I purchased the animals. Never did they practice cruelty. Instead of whipping the dumb brutes about until they were drilled into the desired manoeuvers, Mr. Tudor and Captain Bonavita exercised infinite patience and unlimited kindness. They had made an exhaustive study of wild animal tendencies and characteristics and realized the limitations of their charges. The result was that they were able to accomplish their ends without forcible measures.

"Then again the new camera I have invented will not necessitate the slightest risk on the part of the animal trainer or the actors. By the use of this camera it is possible to take two exposures and make two separate double exposed negatives at one time. The camera has been tried and the effects produced were startling. For instance, in one of the MinA releases a lion is seen eating peacefully out of the same plate with a little girl. The deception in taking this scene was perfect. When the actual picture was made the little girl was not within twenty-five feet of the lion and outside the bars of the cage."

AMERICAN PLAYERS GO TO LOS ANGELES

Director Harry Pollard has taken one of the American Feature companies, including Margarita Fisher, Lucille Ward, Joseph Singleton, Joseph Harris, Carlton Griffin, the company's new juvenile lead, Edward Langley, scenic director, James Douglass, assistant director, and two camera men to Los Angeles, where they will secure theatre interior and street scenes for "The Girl From His Town," a coming American from the novel of the same title by Marie Von Vorst, published by Bobbs-Merrill Company. Fred Gamble, who has been transferred from the "Beauty" Company to a part in Mr. Pollard's productions, together with William Carroll, are expected to join the company.

FILM CENTAUR DANCE FOR MINA RELEASE

The Centaur Film Company, of Bayonne, N. J., was the scene of gay festivities on the night of March 17. A large dance was given in the studio to which all the prominent motion picture actors and actresses were invited. During the dances a motion picture camera clicked constantly, and when in the intermission an exhibition dance was held two cameras were on the job getting every move.

The dance was very well attended, and from all reports the camera men had very good luck obtaining pictures.

CHILD ACTRESS GIVEN AN OVATION

Following the private showing of "The Clemenceau Case" at William Fox's Riverside Theatre, there was a remarkable scene in the lobby when a crowd of five or six hundred enthusiastic women literally mobbed tiny Jane Lee, who plays the child of Ritz Constantin in the play.



JANE LEE

In the course of the action several close-ups of little Jane are shown. Some of them show her grief over a broken doll, with real tears streaming down her cheeks, and then a well worked out return to sunshine when she is assured that it can be mended. No emotional actress could have depicted the gradual change from abject grief to reassured delight more cleverly than did this youngster. The "mobbing" of Jane occurred as, under the wing of her mother, and with her little sister Katherine, also a miniature picture star, she emerged from the theatre into the lobby, after viewing herself on the screen.

NEW YORK EXHIBITORS TO MEET AT BUFFALO

New York State officers have decided to call a meeting at the Statler Hotel, Buffalo, N. Y., Wednesday morning, at 10 o'clock, April 21. Exhibitors throughout the State of New York are hereby invited, whether members of the league or not.

There are several dangerous bills to be acted upon in Albany, and there are other matters of vital interest that must be discussed and acted upon at once. This is going to be a get-together meeting that all harmony will prevail, says President A. N. Wolff.

MAGIE ARRIVES AT UNIVERSAL CITY

Special to Motion Picture News

Los Angeles, April 12.

George A. Magie arrived here the first part of this week from the East and took up the management of Universal City, succeeding Isidor Bernstein, who resigned the early part of last week. In addition to having charge of the producing plants of the Universal Film Manufacturing Company, it is announced, Mr. Magie will also supervise the West Coast Universal film exchanges. The new general manager has been engaged in the motion picture business for the past six or seven years, during which time he has supervised the construction of two plants, personally directed a number of subjects, and in the past three years has devoted almost his entire attention to the supervision of exchanges and built up a very strong chain for the Universal company. His most recent work was that of securing for the company a chain of exchanges in Canada, which have now been thoroughly Universalized.

AMERICAN FILM BREAK GROUND FOR ADDITION

With the arrival of President S. S. Hutchinson in Chicago last week, ground was broken for the erection of a new two-story, 80 x 100 foot addition, to the company's Chicago plant.

The new building will be equipped with the most improved machinery and will contain a handsome suite of offices. The addition more than doubles the present capacity of this big plant. At present the facilities are cramped, owing to the added production of two multiple-reel "American Distinctive Creations" each month, and the weekly chapters of the picturized romantic novel, "The Diamond from the Sky."

MAY FUTRELLE FEATURE COMPLETED

The film adaptation of May Futrelle's best seller, "The Secretary of Frivolous Affairs," has been completed by the Thomas Ricketts Feature company at the American studios and the negatives shipped to the Chicago plant.

Fay Allison and William Ephe, both new to American productions, will be featured in this four-part "American Distinctive Creation." The supporting cast includes Blanch Light, Carol Halloway, Hal Clements, Wallace McDonald and others. The picture rights were purchased from the publishers—Bobbs-Merrill Company.

NOVELTY SLIDE HAS WILLARD FIGHT PICTURES

The headline attraction at Hammerstein's, New York's foremost vaudeville house, is Jess Willard, accompanied by a set of Willard-Johnson fight pictures, reproduced by the Novelty Slide Company, 67 West Twenty-third street, New York. These slides tell the story of the big fight from the weighing-in to the knock-out. They are the only authentic pictures available of this championship battle and are being booked in the best houses all over the country.

COLONIAL TAKES LARGER OFFICES

The Colonial Motion Picture Corporation have moved from their offices on the 13th floor of their present address (18 East 41st street) to the 8th floor, where they have secured a larger suite and one more adapted to their enlarging business.

"THE COMMUTERS" TO BE SHOWN APRIL 19

George Kleine will give a private exhibition of his latest photoplay, "The Commuters," featuring Irene Fenwick, supported by Charles Judels and a superb Broadway cast, at the Candler theatre, on West Forty-second street, New York City, Monday, April 19, at 10:30 a. m. All exhibitors and their friends are invited. "The Commuters" will be released April 26.

CHARLOTTE IVES PLAYS FOR WORLD FILM

Charlotte Ives, for many years associated with Charles Froham productions and pleasantly remembered for her work in the John Mason Company in the Augustus Thomas play "As a Man Thinks," more recently with Lew Fields in "The High Cost of Loving," has been playing leads for World Comedy-Star pictures in Chicago.

WHO SAID "MY KINGDOM FOR A HORSE"?

Edgar Lewis has a real white elephant on his hands in the form of a large and bony brown horse, which he is trying to sell to any of the inhabitants of Lumpkin county, Georgia, where, at the jumping off place named Dahlonega, Mr. Lewis is directing for William Fox, president of the Fox Film Corporation, a screen version of Roy Norton's famous novel, "The Plunderer." The aged quadruped had belonged to a mining engineer, from whom Mr. Lewis rented it, as in that rugged country it is impossible to direct on foot. Easter Monday, however, the engineer announced



EDGAR LEWIS AND HIS HORSE

that he was moving away, and wanted to take his steed along. Mr. Lewis's company, headed by William Farnum, and including Claire Whitney, Harry Spingler, William Riley Hatch, George De Carlton, Elizabeth Eyre and W. J. Gross, decided they would celebrate the occasion by chipping in and buying the animal. Now that the company is ready to leave, however, nobody will buy the horse from Mr. Lewis, as it appears it has a local reputation for being "locoed."

WORLD FILM HAS NEW DALLAS OFFICE

World Film in the Southwest was introduced by F. M. Sanford, Dallas manager, in the fall of 1913. To him belongs the distinction of having opened one of the first offices for the old "World's Special." The increase in the volume of business has compelled him to secure larger and more commodious quarters. Hence he is now installed in up-to-date offices at 1905 Commerce street.

Mr. Sanford first entered the film business as secretary and treasurer, and afterwards active manager, of the Satex Film Co. of Austin, Texas, which manufactured and released features through Warner's Feature Film Co. Later he was appointed salesman for "Warners" in Texas, and following this connection he opened the World's Special office in Dallas. He introduced World Film in his territory, and his name is synonymous with World Film in the Southwest.

KRESS BOOMS KRITERION IN MILWAUKEE

Thomas Kress, special representative of the Kriterion Film Co., spent last week in Milwaukee talking Kriterion service to the exhibitors and laying wires for the introduction of the program into local houses. On Thursday, April 1, Mr. Kress gave a screen show at the Alhambra theatre which was largely attended by the exhibitors.

Betty Harte, Kriterion Star, Succeeds in Alien Art

Popular Actress in Her Youth Desired Success with Her Pen, and Entered Thespian Folds By Accident—A Fine Swimmer and Daring Horsewoman

TO have a certain ambition, then to make a big success in another line of endeavor is rather an unusual thing. Betty Harte, since her early school days, has been dreaming of the time when she will write a book that will be read by everybody. She has found an outlet for her literary ambition in short stories and scenarios.

In the meantime, however, she has been forging ahead in her photoplay work, and now is included amongst the best known photoplayers appearing on the screen today.

The stage wasn't really her early idea; it was a result of circumstances. Amateur theatricals of course claimed her at various times, so that when she heard the call of the footlights she was not altogether unprepared.

Of course those first few years were spent in stock in minor parts.

As she gained experience she assumed larger roles. She was finally starred in several popular plays.

While Betty Harte appears in many roles that calls for acting of a highly dramatic nature, she has appeared in comedies. She has played in pictures which required that she enter the cages of wild animals.

Not so long ago she was elected Animal Queen at a big banquet given by the company. This was after the taking of a picture in which she had been dropped upon a bed of rocks and a beautiful big Puma came bounding into the picture.

Miss Harte has appeared with many of the large companies. The Alhambra Film Manufacturing Company, which releases its product through the Kriterion service, claims her. She is featured in all the two reel dramas this company turns out. While she has gained considerable fame in the past, her present activities on the Kriterion service have brought her additional popularity. Many of the pictures she appears in come from her own pen.

Miss Harte makes a confession that few actresses make. She tells the public her right name. Betty Harte is merely assumed for theatrical purposes. Daisy Light is what she was christened. It did not have the same ring to Miss Harte, or Miss Light, whichever you prefer that Betty Harte has. In fact her reason for that particular name was because of its similarity to the well known author's, Bret Harte.

Miss Harte is not alone in furnishing fame for her family name. Margaret Illington, the well known actress, is a cousin to Miss Harte.

Miss Harte is very daring and takes chances to register in pictures thrilling situations that would not be considered by many other girls now appearing on the screen. Not so long ago she dived eighty feet into the ocean. She is a very capable swimmer. She is also especially noted for her horsemanship.

Some of the photoplays which have been put out on the Kriterion service in which she has done splendid work are: "The Fisher Lass," "The Romance of an Actress" and "Love's Vendetta." She has a manner peculiarly all her own in depicting difficult situations which require technique of a delicate nature. She also possesses the art of registering strongly dramatic situations.

Miss Harte also has a human side. Her big aim and purpose outside of her motion picture work is the happiness of her mother, with whom she lives in sunny Santa Barbara. She also attempts a high plane in her scenarios, endeavoring to point a moral in each one with the belief that if she helps but one person by the presentation of this picture she has accomplished a great deal.

Kitty Stevens Soon to Be Seen in Strong Metro Role

Well Known Actress Plays Dance Hall Molly in "The Cowboy and the Lady," Produced by Rolfe Photo Play Company

ONE of the five-reel feature pictures of interest which will be released shortly, through the Metro program, by the B. A. Rolfe Photoplay Company is "The Cow Boy and the Lady," in which Kitty Stevens will be seen in the role of "Dance Hall Molly."

Anyone seeing the splendid bareback riding, the clever interpretation of the heavy role, the sensational escape of "Dance Hall Molly" from her captor's cabin, and dash across the Mohave desert to save the life of an innocent man, would not realize that throughout the making of the picture Miss Stevens was so ill that after each scene she was carried to her dressing room and put under the doctor's care.

Despite the protest of Director Edwin Carewe and his suggestion that she have a "double" to perform some of the most difficult bareback riding feats, Miss Stevens pluckily refused, and by sheer grit and nerve was able to continue acting throughout her many scenes. During the making of the picture Miss Stevens was thrown from her horse and confined in the hospital for several days.

Miss Stevens worked in motion pictures first two years ago, when she came to Los Angeles. The excitement, the opportunities for dramatic acting appealed to her, and being a good rider and a lover of the out-of-doors, Miss Stevens decided to leave the legitimate stage and try pictures. Since then she has played with the Albuquerque Company, the Masterpiece Film Company, and recently with the B. A. Rolfe Photoplayers Company.

Perhaps her best work is in "The Cow Boy and the Lady," in which she played opposite Bert Hadley.

With a successful theatrical career to her credit, Miss Stevens has "made good" in pictures. When a young girl, she made her first appearance on the stage in "The Jewel of Asia," a comic opera company under the management of John P. Slocum. She has also toured the Canadian cities in concert work, and appeared in an original song and monologue act in vaudeville on the S. and C., the Interstate and the Western Vaudeville circuits.

VITAGRAPH HOLDS BALL FOR BENEVOLENT FUND

On Wednesday evening, April 7, the Vitagraph Company of America employees will hold their first annual ball at Stauch's Dancing Palace, Coney Island.

This promises to be one of the biggest social events of the year in film circles. The grand march will be led by Maurice Costello and Estelle Mardo, of the Vitagraph players. There will be dancing for silver loving cups that have been offered by different members of the Vitagraph stock company.

The proceeds of this affair will go towards the founding of a benevolent association.

TWO MICHIGAN CITIES TO HAVE SUNDAY SHOWS

As a result of the elections on Monday, April 5, Corunna and Ann Arbor, Mich., will hereafter keep their theatres open on Sundays. In Corunna the vote was nearly two to one favoring moving picture theatres to operate, while in Washtenaw county (including Ann Arbor, the largest city) there was a large majority for the winning side. In both Corunna and Ann Arbor the members of the council recently voted aganst Sunday shows, but later decided to submit the matter to the people.

THREE KRITERION EXCHANGES READY

The Detroit Kriterion Film Co., located at 183 East Jefferson avenue, Detroit, will be opened on April 19 with a ceremony, followed by a feast in the evening for exhibitors and those allied with the moving picture industry. This concern will handle Kriterion films for Michigan and Northwestern Ohio. The same day that the office in Detroit is opened, the Toledo office at 428 Huron street, will also be ready. Later, the company will open a Grand Rapids office to take care of business in the western part of the state. Ralph Peckham and Charles D. Wesch will be in charge of all the company's business, making their headquarters in Detroit. Mr. Peckham for the past two years was manager of the Toledo Film company, and was previously associated with the Detroit Universal Film Company. Mr. Wesch was associated with the latter concern from the very start, only recently disposing of his holdings. He operates the Virginia Park theatre, on Hamilton boulevard. That this new concern means business is evidenced by the extensive space it has leased, taking three upper floors of the building at 183 East Jefferson avenue. The first is for the general offices, the second for projections and film, and the third for posters, advertising matter and the like.

PORTER, NOT PALMER

By an oversight the name of E. S. Palmer appeared under the portrait of Edwin S. Porter, in the account of the third anniversary of the Famous Players Film Company, in the issue of last week.



ROSE TAPLEY (Vitagraph)

SUNDAY SHOWS OPEN IN WARREN, OHIO

The war has been dropped at Warren, Ohio, and the motion picture shows can run on Sunday without any attempt to enforce blue laws. The picture houses are filled to capacity, and large crowds that thronged the streets the past two Sundays have not been able to see any excitement. It is not likely that there will be any further move on the part of the advocates of Sunday closing until after the Beal law election, which will determine the fate of the dry movement. Regular admissions are charged, but the majority of the residents of Warren are said to be in favor of having the shows open on Sundays.

NEBRASKA COMPANY WANTS EDUCATIONALS

A new company for the purpose of handling educational and religious films has been organized by R. R. Smith and Charles Strader, of Lincoln, Neb., with headquarters in that city.

The company is called the Missouri Valley Film Company, and is assembling a library of educational and religious subjects. The company announces that it is in the market for films of this sort which will fit in with any of their classified heads. All films put out by the concern are passed on by a special board of censors, composed of local educator and ministers.

WORKING FOR WORLD COMEDY RELEASES

Kathryn Osterman is now working in "Sauce for the Gander," soon to be announced as a World Comedy-Star release.

Dave Thompson, the leader of the New Rochelle Elks, and also the brand new father, dropped in on the ranks of the World Comedy-Star, and is now playing an important part in the forthcoming Kathryn Osterman release, "Sauce for the Gander."

Hayward Mack, formerly connected with the Biograph and Imp companies, is assisting Director William Jefferson in producing World Comedy-Star pictures.

STRONG COMPANY CAST FOR "HEARTS ABLAZE"

"Hearts Ablaze," an original drama by Eugene Mullin, is a Vitagraph-Broadway Star Feature now in course of production under the direction of Lorimer Johnston.

The cast alone will be potent in the attractiveness and interest of the picture and will introduce such finished Vitagraph players as Leo Delaney, Charles Kent, Zena Keefe, Julia Swayne Gordon, L. Rogers Lytton, Frank Currier, Nicholas Dunaew, Edward Elkas and Rose Tapley in the principal characters.

WEBSTER OPENS AN EXCHANGE IN SYRACUSE, N. Y.

A. N. Webster has resigned from the Feature Film Corporation of Buffialo, N. Y., and will open an exchange at Syracuse, N. Y.

VIVIAN PRESCOTT APPEARS IN NEXT IVAN FILM

Vivian Prescott started the picture business with the Biograph Company under the direction of D. W. Griffith. After being with the Biograph for two years she left, and at the instance of Carl Laemmle joined the Universal Imp company, where she was under the direction of Herbert Brenon. She has played the



VIVIAN PRESCOTT

leads in many dramas of different brands including "Leah the Forsaken," "Under Two Flags," "The Power of the Press," "Woman Against Woman," "Man's Enemy," and others of note. She will appear in the forthcoming Ivan Film Production, Inc., picture, "The Unwelcome Wife."

GRIFFITH SPECTACLE ENTERS SEVENTH WEEK

D. W. Griffith's production, "The Birth of a Nation," continues the sensation of the season in New York. With the matinee Sunday afternoon, April 11, this motion picture spectacle begins its seventh week in the Liberty theatre.

The weekly receipts have averaged $14,000, which is the absolute capacity of the theatre. Last Friday's presentation of the story took on an added interest, it being the fiftieth anniversary of General Lee's surrender to General Grant at Appomattox, April 9, 1865.

When the reproduction of this scene was flashed upon the screen the audience rose and stood impressively quiet as the historic event passed before its vision.

J. & M. COMPANY AT CENTAUR

The J. and M. Film Company will shortly start producing comedies of one reel length at the Centaur Film Company, Bayonne, N. J.

It was here that the MinA comedies were first produced, but since their departure to the Coast the studio, which is of the very latest model, has been rented to well known producing companies.

THE EVANGELIST

(Lubin Special Feature—Six Reels)

REVIEWED BY IRENE PAGE SOLOMAN

THAT the "Evangelist" on the screen will be far more popular than the short lived drama of this name by Sir Henry Arthur Jones was in America goes without saying.

The scenario of Clay M. Greene has much to recommend it that will prove of interest to picture loving people. Barry O'Neil can always be depended on for conscientious and clean directing. Especially are his large scenes of crowds of people handled with skill.

Above all, when Gladys Hanson adds consummate charm of



CHRISTABEL NUNEHAM AFTER THE ACCIDENT

face and figure to great depth of emotional intensity in depicting beautiful Christabel Nuneham, what more can the ardent picture enthusiast desire? But there is still more to be said of this very first release under the new regime of the V. L. S. E. combination.

Given a beautiful wife, a careless husband, a good-looking friend of the family—can the triangle of mischief be improved upon? Even a dear little daughter and devoted father-in-law can not save the situation.

So Christabel Nuneham, although loving her little Ione, treads "the primrose path of dalliance" with Rex Allen and even goes



THE EVANGELIST DISCOVERS CHRISTABEL'S SECRET

secretly to Southampton to see him off for India. Here, after being injured in a motor accident, she is rescued by the evangelist, played by George Soule Spencer, whose good looks, commanding presence and dignified rendering of his part easily persuade you that he must really have held the mob in the hollow of his hand as shown in several strong scenes.

Of course, the resultant broken arm of the rash Southampton trip leads to all sorts of complications, final discovery of Christabel's identity by the evangelist (who, however, keeps his secret), and suspicion by the tardily aroused husband, Phil Nuneham. On Allen's return these suspicions are turned to certainty. Although Christabel by this time has realized her folly and is having her last meeting with Rex, Phil will not listen to any protests but threatens divorce; meanwhile locking the child from its mother.

The flashing of electric light signals between Christabel and Ione gives a chance for several beautiful scenes. At last the Evangelist, who all through the play has rescued from death and destruction all sorts of people, now saves the happiness of the Nunehams, persuading Phil for his child's sake to forgive and forget, and all ends happily.

Rosetta Brice in the part of Phoebe, the repentant Magdalene, helped by the evangelist and hated by the people, has a chance for her usual good and conscientious interpretation. Jack Standing, as Rex Allen, depicts the lover with ease and grace. When one sees the indifferent little caresses bestowed by Ferdinand Tedmarsh as the husband, and feels that the wife had some excuse for her defection, then one knows his rendering of his part is good.

Bartly McCallum and Frankie Mann take excellent advantage of character work as the agitators amongst the strikers. Ruth Bryan is sweet as Naomi, the beautiful daughter of the evangelist.

Florence Hackett plays the wronged wife with convincing jealousy and rage. Other principals in the long cast who deserve commendation are Arthur Matthews, Peter Lang, Walter Law, Charles Brant and W. H. Turner. Quaint little Eleanor Dunn does real acting above her years as Ione. Eleanor's clothes, however, are not in keeping with the supposed wealth and standing of her parents, one little jarring note in this splendid production.

"THE ACTOR AND THE RUBE"

(Falstaff-Mutual—One Reel)

REVIEWED BY PETER MILNE

THIS is the first of the Falstaff releases, a new brand inaugurated by Edwin Thanhouser to take the place of the old Princess pictures. It is a comedy as all its followers are to be, and likewise it is an excellent example of refined comedy, sometimes designated by the word "parlor."



THE ACTOR AND THE RUBE GET TOGETHER

The greatest asset in behalf of its power to amuse lies in its humorous situations, which assert themselves regardless of the players' ability. Not that the players are incompetent, for they are comedians deserving the name, yet it is evident that they have been restrained from attempting to force the laughter, and the situations have been left to care for themselves, a duty which they commendably execute.

The chances are the story has been seen before, yet this fact detracts little from the picture's comic element. An actor accepts a bet and masquerades as a rube, journeying to the latter's home town, and completely taking in the old man's pals, besides getting him in right with his girl and the few hangers-on of the country hotel. Riley Chamberlain is very good as the actor, and gives the part an air of reality.

There is no reason why this comedy should fail to amuse, and if it is merely the first of a long line equally as good, the Mutual company can thank themselves for possessing such a brand as the Falstaff.

"THE CASTLE RANCH"

(American—Two Reels)

REVIEWED BY T. S. MEAD

"THE CASTLE RANCH," to be released on April 19, is a light comedy drama, dealing with the experiences of Algy, the second son of an English lord, on a castle ranch in America which his father had purchased for him from a photograph submitted by a Montana land shark.

There is considerably more comedy than drama in this picture, mostly centered around the actions of John Steppling, who takes the part of Simpson, Algy's portly man servant. The rest of the cast, which includes Ed Coxen as Algy, Winifred Greenwood as Sally Dunn are also good. Beautiful scenery, both in England and Western America is reproduced by perfect photography.

The picture from which the ranch was purchased shows a beautiful castle located in the midst of mountain grandeur. On Algy's arrival he finds that the castle ranch is but a one room shack with a high board front painted to give the imposing appearance shown in the photograph.

Algy is not as slow as it is generally conceded that the son of an English lord should be. He slips one over the crafty Montana land shark, inducing him to buy back the worthless land under



THE PURCHASE OF THE RANCH

the belief that it contains oil. And furthermore he wins the affections of a neighboring ranchman's daughter with whom the land agent is in love.

Poor old Simpson, what with the absence of all conveniences and his fear of hostile Indians, spends some miserable days, consequently it is entirely without regret that he sees his master sell back the ranch.

"GUSSLE RIVALS JONAH"

(Keystone—Two Reels)

REVIEWED BY CLIFFORD H. PANGBURN

IT is difficult to comment either at great length or with much dignity on so hilarious a comedy as this one, but it seems hard to refrain from a few words of praise for the marvelously fertile imagination which made the picture possible. Seldom has more fun of the slapstick sort been crowded into the space of two reels. From the first flash on the screen to the last there is a constant succession of laughs. One of the most original scenes is towards the end, when the hero is pulled from the water, and a husky shark is seen hanging from the western part of his trousers.

Sidney Chaplin appears in the principal role. Most of the action of the picture takes place on the upper deck of a steamer on which Mr. Gussle is taking a trip with Mrs. Gussle. He is greatly interested in a decidedly more attractive woman with whom he succeeds in spending a few moments, but he pays dearly for his desertion of his strong-arm spouse.

After the hero is fished out of the harbor artificial respiration is resorted to, and the effects are astonishing. The unfortunate man's spouting makes a whale seem like a piker. Altogether "Gussle Rivals Jonah" will make any audience laugh until they gasp for breath.

"THE FIFTH COMMANDMENT"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

JULIUS STEGER'S original play, "The Fifth Commandment," somewhat altered, makes a heart-interest picturized offering, with an appeal popular among that class who used to delight in morality melodramas.

Incidentally in the course of the story's adaptation to the screen, the actions of the father, who, by his narrow-minded ideals, ruins his daughter's happy marriage, are made to appear quite despicable instead of well-meaning and just, and consequently the title, the fifth commandment, "Honor Thy Father and Thy Mother," appears misplaced.

On the other hand, the advertising possibilities which go hand in hand with such a title are manifold, and the fact that Julius Steger appears in the stellar role is another point in the picture's favor.

It is obvious that neither Mr. Steger nor his supporting company were well versed in the art of motion picture acting, as all of them are heavy offenders in delivering impassioned speeches directly into the lens, and disregarding the character they are supposed to be conversing with.

Otherwise, the direction of the film is good. The settings are in keeping with the story, and the photography is clear. Some pretty exteriors have been introduced. Small details, however, have been neglected, such as the wedding scene with only one witness, and the fact that telegrams arrive written in the same handwriting in which they were sent.

But we believe, inasmuch as the picture will prove popular with the audience mentioned above, that such faults will either not be noticed or accepted as the usual supplement to such a picture.

The supporting cast includes: Kathryn Brown Decker, Edith Thornton, Alberta Gallatin, Forrest Robinson, Hal Clarendon, John Romano and Grace Reals.

"RUNAWAY JUNE"

(Reliance—Instalment Fourteen)

REVIEWED BY PETER MILNE

IN this episode entitled "In the Grip of Poverty," which, by the way, is next to the last, June is made the captive of an Apache band, despite the individual efforts of both Blye and her husband to prevent her abduction.

Finally Ned succeeds in enlisting the aid of the chief of police, and the whole force makes a raid on the den of the Apaches.

The two sides engage in a desperate encounter. At length the



PIERRE TRIES TO MAKE JUNE DANCE

police get the upper hand and succeed in capturing most of the renegades.

June, however, during the confusion which accompanied the scuffle, took refuge on a high cliff near the sea. There she sinks to the ground exhausted and there Blye finds her.

Ned has been foiled again in his intent to regain his wife, but the final episode will find them reunited and the cause given for Blye's peculiar actions.

The episodes shown so far have prepared the way for a finale full of surprises.

"OUT OF THE RUINS"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

SOME remarkably fine fire scenes, supposed to show the burning of a great department store, give this strong drama many thrills. Anyone who has had the pleasure of reading Rupert Hughes' story, "Miss 318 and Mr. 37," will realize the excellent plot of the picture since it is an adaptation of this tale. For others it need only be said that it is a story of universal appeal, and like so many of the author's narratives deals with everyday sort of people.

Mabel Trunelle is seen as Miss 318, so called because that is her number in the big department store where she is employed. Pat O'Malley plays the part of the city fireman, Mr. 37, as the girl at first knows him. Gladys Hulette appears as the daughter of the department store owner.

Fire inspectors discover that a big store is a fire trap, but by



SILENCING THE FIRE INSPECTOR

political influence the owners succeed in having the complaint tabled. Miss 318 meets Mr. 37 at a theatre, where he assists her when a woman refuses to remove her hat, which cuts of the clerk's view of the stage. The friendship thus started soon becomes love, and the young couple begin to plan for their marriage.

The daughter of the owner of the store is in the place one day when the inevitable happens, and in fleeing from the flames she finds herself with Miss 318. The brave fireman makes his way through the smoke, and takes the two girls to a window from which a rope leads to safety. The little clerk makes him take the rich girl first. When he tries to come back the rope burns and he falls. The clerk seems doomed, but is found alive, and taken to the hospital. There the store owner finds his daughter whom he supposes lost. The fireman also finds Miss 318, and there is a happy reunion. This synopsis gives but a faint idea of a most excellent picture, which cannot help making a deep impression on an audience.

"THE EXPLOITS OF ELAINE"

(Pathé—Episode Sixteen)

REVIEWED BY CLIFFORD H. PANGBURN

IN this instalment the producers have been particularly successfull in introducing a strong element of suspense, which not only runs through the two reels, but leaves the spectator anxious for the next chapter. Obviously this is an important feature in a serial picture. Besides this the usual high standard of acting, setting and plot are maintained.

Edwin Arden, who is playing the role of the Chinese criminal, Wu Fang, does his first important work in this instalment. He is a most fortunate selection for the part, as in addition to being a finished actor, he makes a realistic looking Chinaman. Arnold Daly and Pearl White, of course, continue in their regular roles.

Chinese Tong men seek the cause of the death of one of their members, slain by Wu Fang. Kennedy tells them that it was due to a subtle poison which leaves practically no trace. He mentions the antidote in the hearing of his young assistant Jameson. Wu Fang also calls on Kennedy, and by so doing discovers that the mystic ring which has been stolen from him has been purchased by Elaine. He decides to get it at any cost, and starts by arranging to act as a magician at Elaine's Oriental reception.

During the evening Wu Fang puts some of the same poison in an ice intended for Elaine, but Kennedy gets it. He tastes the poison just in time, and is revived by the antidote. Wu Fang, however, lures Elaine to a hotel by pretending that Kennedy has had a relapse. There a fight takes place which ends with Elaine in the clutches of some of Wu Fang's gang.

One of the most novel features is Kennedy's pursuit of Wu Fang in an elevator at the hotel. The two elevators race up the shaft, but the Chinaman escapes over the roof, and all but kills Kennedy.

"CAPTAIN COURTESY"

(Bosworth-Paramount—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THE period when California was under Mexican rule is one of the most stirring and picturesque in our history, and at the same time one of the least familiar. Many bands of hardy pioneers from the Eastern United States had settled in California, but their lives were far from peaceful because the Mexican government in 1840 was about as uncertain as it is today. It is with this stirring time that "Captain Courtesy" deals.

Those who have seen Dustin Farnum in his previous screen successes will realize what a fortunate choice was made in assigning to him the leading role in this powerful story of the frontier. Mr. Farnum puts just the right sort of dash and bravado into the part to make it realistic without any affectation.

Winnifred Kingston is equally pleasing as Eleanor, the plucky



"CAPTAIN COURTESY" AT THE MISSION

heroine. Father Reinaldo is played with much feeling by Herbert Standing. Courtenay Foote has the role of the renegade American, and Carl Von Schiller is seen as the energetic Mexican leader.

The many fine settings of the picture create an atmosphere of surprising realism, at the same time giving great beauty to the scenes.

A young American whose parents have been murdered by a band of Mexicans swears to have vengeance. He becomes an outlaw of a most unusual sort. He robs only Mexicans, and he gives all of his plunder to Americans who have been robbed. His kindly treatment of his victims gets him the title of Captain Courtesy. When the Californians decide on real resistance he becomes a captain of the Riflemen. There is a fine love story with Eleanor, an orphan, who lives with the old priest, Father Reinaldo. Space does not permit a description of the many fine scenes of fighting, but we can only say that the picture is one of the finest of recent productions.

"PAWNS OF MARS"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

WAR plays have not been so great in number even since the commencement of the World War, that they have got tiresome. In fact, a story dealing with international strife is always welcome. "Pawns of Mars" is a strictly mythical offering, as it concerns none of the countries now at war in Europe, and for this very reason it is more pleasant to watch, as no feeling of partisanship will possess the audience.

Any war picture will accomplish the purpose which the producers claim that this does, that is, it speaks for peace. The horrors of aerial warfare are vividly depicted in the final scenes, which are extremely well handled. We see bombs bursting in the middle of encampments, automobiles explode, and an aeroplane wrecked in mid air and crashing to the ground, which event is the main thrill in the picture.

Aside from the war scenes the picture presents a most entertaining story, one in which the spies of one country are for a time successful in obtaining some small yet powerful bombs made by a chemist on the other side. But a young engineer comes to the rescue with a new invention, that of igniting explosives by wireless, so when the villain ascends in an aeroplane and starts dropping the bombs on the enemy, the engineer sets his machine going and the villain is no more.

There is, of course, a love story running through the picture. The daughter of the chemist is in love with the engineer. She is blinded by an explosion in her father's laboratory, which gives the



REUNITED AFTER THE WAR

villain his chance to steal the bombs, but the lovers are reunited in the finale.

Those who appear in the main parts are: James Morrison as the engineer, George Cooper as the villain, Charles Kent as the chemist and Dorothy Kelly as the girl. The story was written by Donald I. Buchanan and produced by Theodore Marston, with directorship of a satisfactory order.

REAL TRAGEDY REGISTERED IN THIS PICTURE

IT is a sad enough life; playing leads in the pathetic scenes in the pictures, but a still sadder problem presented itself to Dora Dean, Saturday at the Photo Drama's studios in Jersey, where "Big" Bill Steiner and Hal Reid, who has more than one hundred successful plays to his credit, are staging "Time Lock Number 776," featuring Joe Welch, the well-known comedian. Miss Dean appeared early for work, with eyes all red and swollen. Upon anxious inquiries from the all-star cast, which includes J. Welch, Dave Wall, Ed. Carewe, etc., she replied: "I just received a cablegram that my only brother, just twenty-two years old, was killed in a battle in Europe." Ed. Carewe, who played leading man opposite to Dora Dean, said: "I will badly miss my guess if every audience does not cry at the scenes we took today, as Dora Dean simply worked to perfection, crying most all day because she had in mind the sad fate of her brother."

Her affliction has excited a great deal of sympathy.

"THE TRAMP"

(Essanay—Two Reels)

REVIEWED BY T. S. MEAD

ON April 19 was released under the name of "The Tramp" two solid reels of Charles Chaplin's laugh producing antics. Some of them are new and some are of the tried variety that will never cease to be a source of mirth whenever Chaplin exhibits them in his own peculiar way—a way which defies successful imitation.

The role of an eccentric tramp is well suited to Chaplin's abilities. From the time he comes waddling down the road with his cane



EATING HIS DINNER OFF THE MANTELPIECE

in one hand and his kerchief-wrapped dinner in the other, until he waddles out of the picture disappointed in his love for the girl whose kindness he mistook for something more sentimental, there is a ceaseless unreeling of side splitting comedy. What happens in the meantime, it is difficult to adequately describe.

Another hobo steals his lunch while Charlie is fastidiously manicuring his finger nails. The thief leaves a brick in place of the food, but this comes in very useful when Chaplin is called upon to rescue a farmer's daughter from the same hobo and his companions.

He falls into a campfire and carries it along with him unextinguished on the seat of his trousers which necessitates his eating dinner from the mantelpiece, when the grateful girl takes him home with her.

As a farm-hand, although thoroughly tried out, he proves more of a hindrance than a help, but he thwarts the plot of the hoboes to rob the farmer's house and is wounded in the fight that follows. He is nursed back to life by the daughter only to find that she has another sweetheart.

Disconsolate and saddened he picks up his cane, brick and kerchief and resumes the weary plodding of the dusty roads.

KENTUCKY COMPANY TO PRODUCE FEATURES FOR CHILDREN

Special to Motion Picture News

Louisville, Ky., April 13.

THE Children's Feature Film Company has been organized here for the purpose of producing films suitable for young folks which will be shown at the Mary Anderson theatre under the direction of the Censorship Board of Children's Motion Pictures. The company has secured ofr its first film the rights to the production of Nannie Lee Frayser's story, "The Flag," which has been told in many schools and social centers throughout the entire country.

David F. Griswold, one of the organizers of the company, says that it has been formed to provide for the nation-wide need of motion pictures suitable for children, and that the aim of the company will be to produce the best that can be made in this line. Hearty support was pledged to the company at a meeting yesterday of the Louisville Censorship Board to which all scenarios will be submitted for approval before they are produced.

FEDERAL SCREEN MAKES PICTURES CLEAR IN ALL LIGHTS

A NEW screen about to be marketed by the Federal Screen Company, 786 Sixth avenue, New York, has many novel and interesting features. Neither cloth nor metal, but a composition of chemicals resembling a drumhead, is used in its construction.

The most important features of this invention are: Projection from the rear, and the fact that pictures may be shown on it with equal clearness in all kinds of light, varying from complete darkness to broad daylight.

The projection machine may be brought within twelve feet of the screen and produce excellent results. It naturally follows that this will result in a great saving of power, and its backers say that only one-half to one-third the power is necessary to project a picture through this screen as must be used for reflecting.

Another point in its favor is that no matter how close one may get to the screen, the pictures are not distorted. Where it is in use, the front and side seats will be just as popular as the ones farther back.

Tears or breaks can be easily mended by a patch of the chemicals of which the screen is composed.

This invention will prove of great value for airdomes, premitting afternoon shows as well as evening. Heretofore the biggest objection to motion pictures in the schools and churches has been the undesirability of the darkened room.

This screen then will be very acceptable to those interested in introducing the motion picture into educational and religious work. The inventors say that the projection machine does not have to be enclosed to secure the best results, although it will be necessary to use a little more power than when the space back of the screen is in darkness.

The officers of the new company are as follows: President, Louis J. Auerbacher, who is well known in electrical circles; vice-president, Thomas Lennon; secretary and treasurer, Charles J. Kleber, who is at present secretary of the Dunlop Wire Wheel Company.

ARTONE ORGANIZED TO MAKE PICTURES OF SONG HITS

Special to MOTION PICTURE NEWS

Detroit, Mich., April 13.

FOR the purpose of renting, distributing and manufacturing moving picture film, the Artone Film Company, 87 Woodward avenue, this city, has capitalized at $100,000.

The incorporators are: Francis Reno, Gus Froebel and W. H. Goodfellow, every one of whom has devoted many years to the moving picture industry and is well known. One of the big features of the company's business will be the making of moving pictures of song hits.

In other words, instead of illustrating a popular song with slides, as in the old days, the illustrations will be by moving pictures. The company has closed contracts with the biggest music publishers in the country for the exclusive rights in this respect, and expects to be making this kind of film inside of thirty days. Studios will be maintained in Detroit and New York.

UNITED PHOTOPLAYER ENGAGES GERDA HOLMES

Chicago, April 14.

GERDA HOLMES, who for some time has been one of the Essanay leading ladies, is now engaged by the United Photoplays Company to take the principal role in their five reel production "The Victory of Virtue."

Miss Holmes has been on the legimate stage and made her debut in pictures with the Thanhouser Company. She left them to go to the Chicago Essanay studio.

Rapley Holmes, another former Essanay player of deserved popularity, and Bobby Boulder will also appear in "The Victory of Virtue." Production will start about the first of May under the direction of Harry McRae Webster.

In the meantime the United Photoplays Company is about to release the Doctor George A. Dorsey pictures, which record the travels he made in the Orient for the Field Museum in Chicago. These will be first run at the Studebaker theatre in Chicago.

AUTOMATIC STEREOPTICON AIDS PUBLICITY

A MOST original publicity scheme for actors has been instituted by Hugh Hoffman, the well-known motion picture publicity man. It is an automatic stereopticon in the window of his publicity office, in the Gaiety theatre building, New York.

Many of the best known photoplayers are represented in this Broadway display, among whom are the following:

King Baggot, Arthur Ashley, Lottie Briscoe, Harry Benham, Clifford Bruce, Hector Dion, Romaine Fielding, William Garwood Darwin Karr, Pete Lang, Kathryn Lee, Earl Metcalfe, Ben Wilson, Frank Powell, Harry Spingler, Crane Wilbur, William Riley Hatch, Betty Nansen, Clara Kimball Young, Vivian Martin, Robert Warwick, Billy Reeves, Billy Potter, Charles Eldridge, William Farnum, Howard Crampton, Theda Bara, William West, Beverly Bayne, William N. Bailey, Helen Dunbar, Bob Daly, Claire Whitney, James Kirkwood and Edwin Arden.

Arthur Leslie and Nicholas Power, manufacturer of the Power's 6A projection machine, is also represented.

"PHOTO PLAY REVIEW" IS NEWEST FILM PAPER

A NEW magazine has come in the picture field. Born but a month ago, "The Photo Play Review" is prospering decidedly. The new publication has good backing and is under the editorship of William Edward Zuck, who is also vice-president of the company.

"The Photo Play Review" will appear weekly at 5 cents a copy. It is proposed to make the paper of interest to the motion picture exhibitor, as well as to the patrons, though in no sense a trade paper. The New York office is in charge of R. W. Baremore, well known as a writer and exhibitor in the picture field. The Philadelphia office of "The Review" is in the Real Estate Trust Building and the New York headquarters are at 5 East Forty-second street.

HERALD FILM ORGANIZED TO SELL FEATURES

L. ROSENGARTEN, formerly president of the Cosmos Feature Film Corporation; Max H. Blackwell, of the Favorite Players Film Company, and J. Charles Groshut, formerly director of sales for the Ambrosio American Company, have organized a new corporation named the Herald Film Corporation.

It will operate in the United States and Canada, as well as in foreign fields, buying, selling and distributing feature films of a high grade character made by well-known manufacturers, and in which well-known stars will be the headliners.

The executive offices will be located on the eleventh floor of 126 West Forty-sixth street, New York City, and work has already been started.

PATHE CONTRACTS FOR DIXIE COMEDIES.

Special to MOTION PICTURE NEWS

New Orleans, La., April 14.

THE Dixie Film Company has just incorporated in Mississippi, capital stock $100,000, and will shortly begin the taking of films.

The site of the new studio to be erected by the company is on the Gulf coast, in the vicinity of Biloxi. Comedies have already been contracted for by Pathé, and they will be known under the title of "Kotton Blossom Komedies," "Magnolia Brand." A line of dramas with legends of the coast as predominating features will also be produced.

PYLE SHOWS SALESMEN BARTOLA FACTORY

Special to MOTION PICTURE NEWS

Chicago, April 14.

CHARLES C. PYLE recently left for the East on a ten days' trip in the interests of the Bartola Musical Instrument Company. He will visit Boston, New York, Philadelphia and some of the Connecticut cities.

Charles C. Pyle, general sales agent of the Bartola Musical Instrument Company, took several of his salesmen on a trip last week to the factory at Oshkosh, Wis., and spent two days showing them the way the Bartola is built, so it will not be necessary for the salesmen to deviate from the truth in selling the instruments.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Ebbing Tide." (Biograph. Mon., April 19.)—A fishing village story of a girl who dies as a result of too great joy following disappointment in love. A shallow effort at tragedy.

"The Quicksands of Society." (Biograph. Two reels. Tues., April 20.)—A story which is fully as futile as its title. A rich man divorces his wife to marry a "vampire." She elopes with another man and is killed in a wreck. The rich man then returns to his former wife and is accepted. In the cast are Franklin Ritchie, Louise Vale, Ben Hall, Alan Hale and Gretchen Hartman.

"To Have and to Lose." (Biograph. Thurs., April 22.)—A pioneer becomes separated from his wife in the desert, and is discovered by a prospector who has previously rescued the wife. He overcomes a wish to let the husband die, and takes him back to his wife, thus completing a very old plot. Isabel Rea and Frank Newburg are the married couple, and Franklin Ritchie the prospector.

"When Hearts Are Young." (Biograph. Fri., April 23.)—The familiar story of a widower and widow who fall in love, but fear the attitude of their families. Of course the widow's son marries the widower's daughter, and thus sets the example which is followed by various other couples in the comedy. In the cast are Jack Drumeir, Rea Martin, Irma Dawkins, Kate Bruce, Jack Mulhall, Gus Pixley and Adila Comer.

"Jean the Faithful." (Biograph. Sat., April 24.)—When a girl went blind her former sweetheart abandoned her, and quiet Jean took his place. The girl in fact supposed him to be the other man, but when she was cured she learned her mistake. She also showed that she knew which was the true lover. Augusta Anderson plays the heroine, while Charles Perley is seen as Jean.

"Sleep, Beautiful Sleep." (Edison. Wed., April 21.)—A youth who is never on time at the office resorts to all sorts of methods to induce himself to wake up. His first arrival on time is through the office slylight, assisted by an explosion. An amusing picture extremely well photographed.

"The Heart of a Waif." (Edison. Sat., April 24.)—A parsimonious couple adopt a child instead of hiring a maid. She is overworked and illtreated, but when she saves the family from burglars, who nearly get the farmer's whole savings, her value is appreciated and she is sent to school. A good picture for a neighborhood theatre.

"The Tramp." (Essanay. Two acts. Mon., April 12.)—Review at length in another part of this issue.

"The Mystery of the Silent Death." (Essanay. Mon., April 19.)—The mysterious death of her mother, followed five months later by her brother's equally mysterious death, arouses Adene's suspicions against her stepfather, who, as she discovers, is the sole benefactor of her mother's will. She and Louis Courtland start an investigation, with the result that one night they catch the stepfather in the act of making a deadly gas which it is his intention to send through the fireplace in Adene's bedroom. After a fierce struggle the stepfather is turned over to the police. Beverly Bayne, Albert Roscoe and Lester Cuneo make up the cast.

"The Snow Burner." (Essanay. Three acts. Tues., April 20.)—A drama of a north woods lumber camp, featuring Richard C. Travers, E. H. Calvert and Lillian Drew. A refined girl from the city is left destitute by the death of her father. The rough lumber camp boss tries to get her into his power, but with the aid of a half-breed girl, whom the boss had wronged, a young man thwarts the plot, and after an exciting chase the boss is killed by the enraged lumber jacks.

"The Fable of the Two Unfettered Birds." (Essanay. Thurs., April 21.)—A clever George Ade comedy showing that the parental instinct is bound to crop out even among refrigerated uplifters. Edgar and Laura, two high-brows whose friendship was about as romantic as a cold hot water bag, and considered matrimony the height of vulgarity, become interested in a homeless baby. Learning that the law does not allow any joint ownership of babies, they are forced into marriage in order to adopt it.

"Done in Wax." (Essanay. Thurs., April 22.)—A hobo is pressed into service to take the place of a wax figure of King Woof, which had been destroyed. He got away with it until he was sold to a restaurant keeper. When the statue started eating food its owner decided that it was altogether too life-like, so he boxed it up and threw it in the lake. Wallace Beery plays the part of the hobo.

"His Wife's Secret." (Essanay. Fri., April 23.)—G. M. Anderson is featured in this drama as a burglar, who, hiding in the house unknown to the wife, is discovered when the husband suddenly returns. His wife's peculiar actions arouses the husband's jealous suspicions, but the burglar is able to explain matters and a domestic tragedy is averted.

"The Conspiracy at the Chateau." (Essanay. Two acts. Sat., April 24.)—A good production of an interesting and quite unusual story. Beverly Bayne, Albert Roscoe and Lester Cuneo are featured. Thormly, a political candidate, is discovered by Hobart, a rival boss, in his country home with a beautiful and mysterious young girl. The romantic story of her presence there is revealed to them both after a duel which followed Hobart's insult of the girl. Hobart apologizes, and Thormley falls in love with the stranger.

"The Face of the Madonna." (Kalem. Three reels. Mon., April 19.)—This drama is improbable to the point of impossibility, in addition to which it introduces that wholly incorrect view of an artist at work, which is so exasperating to anyone at all familiar with the facts. A girl crook meets an artist who has been abandoned by his wife on account of his dissipation. She consents to pose for a painting of the Madonna on which he is about to start work. Of course there is the usual love affair, which the timely death of the artist's wife allows to come to a satisfactory conclusion. Alice Joyce and Guy Coombs do their best to make a poor story interesting, but are not equal to the effort.

"Lotta Coin's Ghost." (Kalem. Tues., April 20.)—There is a wide variation in the quality of the Ham Comedies of which this is a fairly good example. Ham and Bud attempt to steal Lotta Coin's valuable necklace, but her appearance in a sheet and wearing a death's head mask puts the would-be robbers to a speedy and amusing flight.

"Martha's Romeo." (Kalem. Tues., April 20.)—The fat girl is not crowded with suitors until she sends herself a note to the effect that she has just inherited $10,000. Then every man in the boarding house camps on her trail. She picks the one she most fancies, and after the ceremony breaks the news to him. William Wadsworth is the unlucky suitor, and Jessie Stevens the girl. Arthur Housman is also in the cast. A very good comedy.

"Mike Donegal's Escape." (Kalem. Two reels. Wed., April 21.)—The girl detective makes another of her commonplace discoveries in this story. A prisoner has escaped from a cell which has no exit large enough for a man to pass through except the door. The girl detective naturally concludes that he left by the door, and when he is discovered and tells his story, this proves to be the case. Arthur Shirley, an Australian actor, who is new to American audiences, appears as the girl sleuth's latest assistant.

"Willie Whipple's Dream." (Kalem. Fri., April 23.)—This is a slapstick comedy, in which the first part shows actual happenings and the second the adventures which go through the hero's mind after he receives a knockout blow. Trick photography is used to some extent. In the cast are Myrtle Stedman, Ethel Teare, William Wolbert and Phil Dunham.

"A Race for a Crossing." (Kalem. Sat., April 24.)—Helen Holmes continues her adventurous career as the clever telegraph operator in this production. Corporations must be as soulless as the law implies or before this Helen would have owned the whole road. When the agent of a rival road tries to spoil a trial run made in a bid for the mail contract, Helen takes the mail from the disabled engine and proceeding on a gasoline track car makes the connection just in time.

"The Great Experiment." (Selig. Two reels. Mon., April 19.)—Reviewed at length in another part of this issue.

"The Conversion of Smiling Tom." (Selig. Tues., April 20.)—A Tom Mix western drama in which an outlaw saves a widow and her daughter from being turned out of their home by the heartless mortgage holder. The daughter later persuades the outlaw to surrender when cornered by the sheriff and his posse. He is induced to lead an honest life henceforth.

"The Face at the Window." (Selig. Wed., April 21.)—A crabbed old man is murdered the night after he had quarreled with his nephew. Circumstantial evidence points to the nephew as his murderer. A bloody hand print and a hotel check enables the detective to trace down the real criminal, and the nephew is exonerated, much to the joy of the uncle's beautiful young secretary. An exciting drama with Edith Johnson and Lamar Johnstone in the leading parts.

"The Idol of Fate." (Selig. Thurs., April 23.)—This is an amusing comedy played by Elsie Greeson and William Scott. When Billy offends the very human idol it frowns upon him and his troubles begin. Through a misunderstanding his engagement is broken, business setbacks occur, the upper berth in the sleeping car collapses upon him with its corpulent passenger, and everything goes wrong. Then the idol starts to smile and good fortune comes as persistently as had the bad, culminating in his making up with his fiancee.

"The Tyrant of the Veldt." (Selig. Sat., April 24.)—The daughter of a poor South African farmer in order to save her father from bankruptcy sacrifices her real lover and marries a wealthy Boer. A few years later she elopes with her former sweetheart.

Her husband follows and is prevented from shooting her by a leopard who leaps upon him from the branches of a tree. She realizes the cowardice of the man who eloped with her, and, forgiven by her husband, returns home.

"The Taming of Rita." (Vitagraph. Mon., April 19.)—The plot is an old one, but is always popular. It tells of the younger sister, who is disapproved of by mother and her older sister, but who wins the love of the rich young man picked by the sister for herself. Margaret Gibson is seen as Rita, and Alfred Vosburgh as her sweetheart.

"The Guttersnipe." (Vitagraph. Wed., April 21.)—The Guttersnipe is a young girl who has had to shift for herself for so long that she hardly knows how to understand a kind act. When she is adopted by an old man she has a chance to prove her gratitude by saving his fortune from a thieving nephew. There is a romance also. Lillian Walker plays the title role.

"Sonny Jim and the Valentine." (Vitagraph. Thurs., April 22.)—Sonny Jim is once more the unconscious cause of bringing great happiness to a deserving person. Chancing to overhear a mortgage holder threaten to close up a little candy store he tells his father, with the result that friends of the old lady who runs the place buy the mortgage as a valentine. Bobby Connelly, as usual, is seen as Sonny Jim.

"Whose Husband." (Vitagraph. Fri., April 23.)—A henpecked husband and a bullied wife live on opposite sides of the street. An imposter appears and tries to pass himself off as the supposedly dead husband of the latter. He is found out, but his activity has led to a reform which leads the two couples to happiness. Flora Finch and Kate Price appear as the two wives.

MUTUAL PROGRAM

"Ambrose's Lofty Perch." (Keystone. Sat., April 3.)—In this Mack Swain appears as the king of the harem, and has a number of weird experiences, all of which are excrutiatingly funny. Louise Fazenda appears in support. The king's jester and all around handy man is a most clever comedian; in fact so are all the players clever.

"Droppington's Devilish Deed." (Keystone. Mon., April 5.)—This is a roaring piece of slapstick comedy, which is well done, and will keep any audience in constant laughter. Droppington, played as usual by Chester Conklin, is seen as a scene shifter in a theatre. His antics and those of his companion are remarkable, to say the least. A scene supposed to show the devil arising from his home is mistaken by Droppington for a real fire, and he uses the fire hose with telling effect.

"The Little Mother." (Majestic. Tues., April 6.)—After the death of her widowed mother a little girl and her baby sister are placed in an asylum. The matron makes the motherless child's life miserable, but she finds some consolation in the love which she has for her baby brother. Then some rich people adopt the baby, and life seems miserable indeed to the little girl. She runs away, and, finding the home of the adopted parents, carries the baby away. She is soon discovered, and when the wealthy couple hear her story they naturally adopt her, too. This picture is particularly suitable for audiences in family theatres.

"The Rent Jumpers." (Keystone. Thurs., April 8.)—Once in a while the Keystone company produces a comedy which fails in its mission, either because the players are poor or the tricks they execute are void of humor. In this case it is both. There is not much that is funny in the reel, except a few "Mack Sennett" touches, which are very scarce.

"Just Kids." (Princess. Fri., April 9.)—Those who enjoy juvenile comedies should find in this the epitome of satisfaction, for it is one of the best of its kind. Helen Badgley and Leland Benham, the clever child performers of the Thanhouser company, appear, and are left in charge of "uncle," who suffers the most severe uncomfort before the mother returns. The two children are very clever as all know, and "Just Kids" should prove a happily diverting subject.

"Station Content." (Reliance. Two reels. Sat., April 10.)—The wife is in the act of leaving her neglectful husband for another man, when circumstances bring to her mind memories of her former life, and she thinks again. This is merely an elaboration of a conventional one reel subject, and while the story is laid with railroad life as a setting, the situations are practically all familiar. A good thriller is staged in the final reel when a freight car explodes, and previous to this, great suspense is created by the fact that the car is running wild on the same track as the superintendent's special. In the first reel there are many pathetically realistic scenes, laid around the death of the couple's child. This subject will entertain, without introducing anything startling.

"Burglars by Request." (Royal. Sat., April 10.)—Both man and wife plan to have the house robbed to prove each other cowards. When a real burglar shows up complications arise, and the joke turns out to be on the jokers. This comedy has a few laughs in the course of its development, yet the players are not any too capable, and miss a number of fine opportunities for creating a humorous scene.

"When Love Took Wings." (Keystone. Thurs., April 1.)—The girl's wealth of raven tresses is one of the reasons for her great popularity with her suitors. Their efforts to win her cause many amusing situations. When one of them discovers that the tresses are of the portable variety there is a sudden resignation, but one unfortunate victim is collared by dad, and forced to face the minister. Roscoe Arbuckle is seen as one of the ardent swains.

"By Fair Means or Fowl." (Komic. Sun., April 11.)—A story of country rivalry in which the town policeman and the rube are possessed with amorous intentions toward the belle of the town, and the latter wins her. Fay Tincher appears as the belle, and she has an admirable assistant in creating fun in the person of Elmer Booth, who plays the rube. This is a very good comedy, and should amuse the audience of any house.

"The Fencing Master." (Majestic. Two reels. Sun., April 11.)—Reviewed at length elsewhere in this issue.

"His Bachelor Dinner." (Eastern Reliance. Mon., April 12.)—A man who is engaged to be married entertains at his last bachelor dinner, and afterwards a horrible nightmare is visited upon him. While this subject is novel in many respects it is too gruesome to be appreciable, and the nightmare is even too incoherent, as it appears on the film, to be understood.

"Mutual Weekly, No. 15." (Thurs., April 15.)—From the comprehensive collection of current events in this number the most interesting are: Latest news from the seat of war; the disaster caused on the Atlantic seaboard by the recent storm; the Easter parade in New York, and the act of the Chinese government in burning a half million dollars' worth of confiscated opium.

"Big Brother Bill." (Thanhouser. Sun., April 18.)—Helen Badgley and Leland Benham appear in this child comedy, which, taken as a whole, should please the lovers of juvenile numbers. The plot is novel and the children are possessed with a perfect understanding of their parts, which aids the picture materially.

"The Actor and the Rube." (Falstaff. Fri., April 16.)—Reviewed at length elsewhere in this issue.

"The Castle Ranch." (American. Two reels. Mon., April 19.)—Reviewed at length in another part of this issue.

"Oh, Daddy." (Beauty. Tues., April 20.)—A smile from a handsome widow brings a middle aged widower back to an interest in life. He wins her while his two sons are fighting over which one stands higher in her affections. They are dumbfounded when dad presents them to their future stepmother. Virginia Kirtley, Fred Gamble and John Harris and Webster Campbell make up the cast.

"The Undertow." (Thanhouser. Two reels. Tues., April 20.)—These entire two reels depict the fortunes of a country boy who comes to the city to seek a fortune. He falls in with a band of crooks, but then coming under the influence of a detective's sister he straightens out again. There are many fiercely realistic fights, thrilling chases and hairbreadth escapes in the course of this picture, and the plot is just strong enough to link these together, forming a very fine picture for those who care for this variety of story and action.

"She Walketh Alone." (American. Wed., April 21.)—A rather convincing story presented in a pleasing manner. A nurse called to the bedside of a very sick man straightens a serious domestic tangle, and arouses the love of his cold and selfish wife. Vivian Rich, David Lythgoe, Charlotte Burton, Jack Richardson and Harry Von Meter make up the cast. The photography is excellent.

"The Disillusionment of Jane." (Broncho. Two reels. Wed., April 21.)—A crook masquerading as an honest man alienates the affections of a country girl from her lover. They plan to elope, but before they do the crook steals the money of the girl's father. Their horse takes fright and runs away, the man is killed and his perfidy discovered. This may be an old story, but it is told in such a powerful way that this fact is lost. The runaway scene and the subsequent fall taken by the eloping pair is a real thriller and very well executed. Frank Borzage and Elizabeth Burbridge play the leads, the acting of the latter being especially expressive and attractive.

"The Artist's Model." (Domino. Two reels. Thurs., April 22.)—The model of a poor, yet honest, artist enters the employ of a rich and unscrupulous painter in order to earn more money. He attempts to take liberties with her, but she is rescued by her hero. This is a mediocre picture, and quite below the standard of the New York Motion Picture Company's offerings. Nothing is accomplished of any consequence, and the last scenes in which the girl is protecting herself from the villainous artist are rather disagreeable. George Fisher and Violet McMillan are the principals.

"The Riddle of the Wooden Leg." (Kay-Bee. Two reels. Fri., April 23.)—The girl detective discovers that the robber is the millionaire's secretary instead of a one-legged boy who has been arrested for the crime. The young lady's methods of working on the case are interesting in the extreme. The situations are novel. In fact the entire picture is characteristic of the combined efforts of Thomas H. Ince and C. Gardner Sullivan, the co-authors of the picture. The lovers of detective pictures will find most entertaining subject in this. Leona Hutton is seen as the detective, and Jack Nelson as the guilty secretary.

PATHE EXCHANGE INC.

"Seville, Spain." (Pathe. Split reel.)—Seville, one of the most ancient cities of Spain, is depicted in this attractive travel production. On the same reel is "Athletic Exercises in the French Army."

"Athletic Exercises in the French Army." (Pathe. Split reel.)—Many fine athletic stunts by French soldiers are shown. The pictures were made when the soldiers had less to occupy them than is now the case.

"Police Dog No. 4." (Pathe. Split reel.)—About three-fourths of a reel is occupied by this, the fourth of the series of animated cartoons by Bray, showing the activities of the police pup. It is one of the best animated cartoons yet produced. The police dog sees an anarchist blow up a building, and then helps his master clear away the wreckage and get out the safe in which there is a bone. An unusually fine scenic closes the reel.

"Storm and Calm on the Coast of Sicily." (Pathe. Split reel.)—The police dog reel is completed by this extremely fine series of marine views. The opening scenes which show the surf just after a storm are especially beautiful.

"Max on the Briny." (Pathe. One reel.)—This is one of the most amusing comedies among recent releases of any brand. The action is of only the mildest slapstick sort, and most of it is without anything in this line, but the effect is extremely funny. Another attractive feature is that the picture was made in the harbor of Monte Carlo, thus affording a fine background. Max goes out in a tender and then boards a yacht. He imbibes a little more than is good for him, and this, combined with his clumsiness about boats, leads to some startling happenings. One particularly amusing incident is his use of a sailor as a target for the yacht's saluting cannon.

"The South American Ant-Eater." (Pathe. Split reel.)—This educational picture gives an interesting series of views of this little known and odd appearing animal. On the same reel is "He Takes Well at Parties."

"He Takes Well at Parties." (Pathe. Split reel.)—Two soldiers of fortune, having managed to get in at a dinner party, find themselves in an uncomfortable position, but become the heroes of the hour when they discover the identity of a thief who has been helping himself to the guests' valuables. They accomplish this by inducing him to become a subject in certain magical tricks which they are supposed to perform for the benefit of the assembled company. On the same reel with "The South American Ant-Eater."

"Toledo, Spain." (Pathe. Split reel.)—The beautiful and quaint Spanish city is depicted from many angles in this attractive scenic picture. On the same reel is a picture called: "Bridge, Build- and Track Laying by the French Army." It shows soldiers at work before the war.

"Just Nuts." (Pathe. One reel.)—There is no real plot to this picture, but it is a fine example of slapstick comedy. It is the sort of a picture which is sure to keep any audience in roars of laughter. The characters are mixed up in various adventures, most of which take place in a park. Policemen, nurse-maids and the like figure prominently in the fun.

UNITED FILM SERVICE

"The Shop Nun." (Empress. Two reels.)—The story of a girl who is sorely tempted to tread the paramour path, but she manages to conquer all temptations, and finally her virtue is

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rewarded by being made the wife of a man she loves.

There are some parts in this drama which are very well handled, such as the dream of the girl, in which she sees the various persons about her in their true colors, but as a whole the story is rather hard to grasp. Its nature is both semi-poetic and allegorical, and is hardly produced well enough to take effect. Marion Swayne and Joseph Levering are the leads.

"Hidden Memories." (Regent. Two reels.)—A man has an old grudge against another and kills him. He is pursued by the sheriff and his posse, and takes refuge in a girl's cabin. He tells her his story, and it turns out that he has killed her uncle. Possessed with an immediate love for the man she aids him further in his escape, despite her newly found grudge against him. A fair picture. Stuart Holmes in the leading part.

"A Million Hid." (Superba.)—The rube, despised by the girl's parents, proves the hero after all, and puts the two penniless noblemen to rout. A fair comedy of a slapstick nature.

"The Fortune Tellers." (Starlight.)—Again the two Starlight comedians decide that the world owes them a living, so they proceed to set up as fortune tellers. One of them gets mixed up with a renowned lady raffles, and after a while the police get on their tracks, so the game is up. This is very funny, and the two comedians are becoming well known, which aids the picture materially.

"The Stolen Will." (Grandin. Two reels.)—The girl's father dies, having left his will in charge of a lawyer who wants the girl as his wife. When she refuses him he informs her that her father left no money. The girl's true lover, suspecting something, sets to work on his own account and discovers the villainy of the lawyer. This makes an entertaining offering with Ethel Grandin in the leading part. The story is well put together, and although founded on an old plot it ought to please.

"Where Can I Get a Wife?" (Cameo.)—The answer, as usual, is: "Leave It to Your Uncle Dudley." Uncle Dudley poses as the wife of a young man who has told his guardian that he is married in order to receive an increase in allowance. This is an old story, but the cast is competent enough to lift it. Harry Fisher, Edward Boulden and Dan Mason are the leads.

"The Other Girl." (Premier. Two reels.)—The young society man fired by a taunt from his fiancee, goes west to work an old claim. Here he meets a girl, who is the double of the one back home. On learning of his whereabouts his fiancee and her mother also go west.

The mother discovers that the other girl is her daughter, who stayed with her father when she left him years ago. A reconciliation is effected between man and wife, but the western girl is killed by jealous gypsies. A fairly entertaining drama, with Fred Church and Lillian Hamilton in the leading parts.

UNIVERSAL PROGRAM

"Animated Weekly, No. 162." (Wed., April 14.)—Among the fifteen subjects which comprise the reel this week the most noteworthy are: "The results of the collision between the liners, *Parisian* and *Heredia;* the burning of the oil tanks in Sebastopol, Russia; Vice-President Marshall and Irving S. Cobb visiting Universal City, and pictures from the baseball training camps.

"The Stool Pigeon." (Victor. Two reels. Mon., April 19.)—A young man lacking employment and on the verge of committing suicide is innocently made the tool of a group of international crooks. When he discovers the manner in which he has been duped he unites his forces with those of the detectives and brings the gang to bay, after rescuing from their clutches the girl he loves.

This is Lon Chaney's first picture made with the Kerrigan-Victor company, and his success with it marks him as a capable director. The story is replete with situations of a tense character, and is so constructed that the climax can hardly be foretold until it arrives, a great point in its credit. That it will be heartily appreciated by the most critical audience is certain.

Warren Kerrigan is seen in the title part. Vera Sisson has the role of the crook's accomplice, and also that of the society girl. George Periolat plays the heavy. The remainder of the cast renders effective support.

"Wild Blood." (Imp. Mon., April 19.)—An engaging drama showing the manner in which an ancient feud, which extended into modern times was brought to an end by the broad-mindedness of a young doctor who refused to fight his only remaining opponent, a girl.

A recent elevated railroad disaster in New York is brought into the reel to show the manner in which the girl received her injury, which makes it necessary for the doctor to part with some of his blood to save her life.

William Garwood directed the players, and appears as the doctor. Violet Mercereau, the opposite lead, does not look the part of a mountain girl, with neat clothes and silk stockings, but does well in the final scenes. The titles are not very carefully written.

"The Fatal Kiss." (Joker. Mon., April 19.)—A version of the henpecked husband story written by Clarence Badger and produced by Allen Curtis. Although the situations in the course of the plot's development are not original, they are so well handled by the members of the cast that the result is a most laughable offering. Max Asher is fine as the husband, and Gale Henry appears at her best as the majestic wife. William Franey is side-splitting as the burglar, a character drawn as a burlesque on the other screen law-eluders. Dolly Ohnet appears as the actress, who so fascinates hubby that he throws all precaution to the winds, visits her and comes home with a little, betraying red circle on his cheek.

"The Whirling Disk." (Gold Seal. Two reels. Tues., April 20.)—A doctor who specializes in hypnotism loves a girl who in turn loves another doctor. The hypnotist succeeds in bringing the girl under his control to such an extent that she thinks of him all the time. Her actions so terrify her father that he calls in the other doctor, who, discovering the trouble, forces the villain to leave the girl alone. Cleo Madison, Joe King, Albert MacQuarrie and Ray Hanford are the leads in this. The story is refreshing and entertaining. The scenes and photography are very fine.

"The Affair of the Terrace." (Rex. Tues., April 20.)—In this drama Ben Wilson turns detective again, and after a great bit of trouble succeeds in bringing to bay a murderer. The reel is interestingly constructed, yet no apparent reason is brought forward as to the murderer's purpose in committing the crime. Aside from this the drama is acceptably pleasant.

"Eddie's Awful Predicament." (Nestor. Tues., April 20.)—Eddie with a quarter in his pocket sits down to feed his hungry sweetheart. Two of her friends come along and proceed to order a sumptuous meal. Eddie quakes horribly and make his escape.

In desperation he attempts to rob a blind beggar, but this person suddenly regains his sight, catches Eddie, and after listening to his tale of woe takes pity on him, draws a huge wad from his pocket, and presents his captive with a couple of yellow backs. The situations are humorously human in this, and there is a laugh in almost every scene.

Al Christie prepared the scenario, and Eddie Lyons has produced it well, playing the part of Eddie. Lee Moran makes a funny figure of the waiter, and Victoria Forde is seen as the girl.

"Mavis of the Glen." (Laemmle. Three reels. Wed., April 21.)—Directed and played by Bob Leonard, assisted by Ella Hall and the usual supporting company. New twists to the old plot of a rich man taking a country girl as his wife will cause great interest. Good scenes and fine photography.

"The Ladder of Fortune." (Rex. Two reels. Thurs., April 22.)—An Italian, becoming prosperous after his arrival in America, is unable to hear from his sweetheart because his rival intercepts the letters. He is almost on the point of marrying his employer's aspiring daughter, when the other girl arrives in America and the story terminates happily.

Although this picture is always interesting there is little real progress of the plot except at the beginning and end. The scenario writer has managed to present a number of heart-interest scenes which have no direct bearing on the story. However, the two reels are fascinating, and will be sure to be enjoyed. Clem Eason directed, and Ben Wilson, Dorothy Phillips and Joseph W. Girard play the leading parts.

"The Fear Within." (Big U. Thurs., April 22.)—A young soldier in the European war deserts his regiment and returns to his mother and the priest. After the relation of the stories of the two older people, in which it develops that the holy man is the father of the youth, he regains his courage and goes back to fight. This is not very clear, and consequently rather unconvincing. Murdock MacQuarrie has a fine character part as the priest, and Albert MacQuarrie as the son is good, too. The acting, however, is not enough to lift the picture.

"His Smashing Career." (Sterling. Thurs., April 22.)—A fair comedy terminating in a pretty funny chase. Ford Sterling is featured.

"The Mystery of the Yellow Curl Papers." (Rex. Two reels. Fri., April 23.)—Showing the manner in which an actor pulled a publicity stunt to get his opposite, the star of the stock company, into the columns of the dailies. Incidentally the actor almost gets arrested in his maneuverings, but at last he emerges from the scheme successfully. William Garwood and Violet Mercereau are the leads in this. While the plot is novel it fails to hold the interest, as there is little action, and even that is at times unfathomable.

"The Artist and Vengeful One." (Victor. Fri., April 23.)—The artist arrives just in time to rescue his sweetheart, the district attorney's daughter, from thugs. A simple story that is so well put on that it cannot help but hold the interest. Harry Myers and Rosemary Theby are the lovers, and Brinsely Shaw plays the chief crook.

"Two Hearts and a Ship." (Nector. Fri., April 23.)—The daughter is married secretly to her father's secretary, despite the old man's desire that she should marry one of the pampered rich.

When his wife departs for a pleasure trip accompanied by her father and his choice for a son-in-law, the young man has difficulty in stowing himself away, and finally is discovered and forced to work.

When the marriage has to become known father is resigned. A fair comedy, some of the scenes of which were taken on ship board. Eddie Lyons, Victoria Forde, Neal Burns and Harry Rattenberry are in the cast.

"The War of the Wild." (Bison. Two reels. Sat., April 24.)—Henry McRae's wild animal pictures are always a welcome addition to any bill, as, besides offering an entertainment different from the ordinary drama, they combine good melodramatic stories and real thrills. "The War of the Wild" goes his last offering one better in many instances.

The various inhabitants of the jungle which are introduced seem realistically ferocious, and the thrillers they are responsible for in conjunction with the principals are hair raising. For instance, an enraged lioness leaps upon a man who has taken refuge in a trestle of branches, and mangles his legs to such an extent that he expires soon afterwards. Again when the villain, who is maltreating the heroine, seems to be getting by far the upper hand, an elephant comes to her rescue and drags the man off by one leg, throwing him over an embankment.

Such things as these, combined with a true African atmosphere, which is almost perfect, will insure the success of the picture in any house.

Sherman Bainbridge has his usual role of heavy, while Wellington Playter replaces William Clifford as the leading man of the company. Marie Walcamp and Rex de Roselli are also in the cast.

"Love and Handcuffs." (Powers. Sat., April 24.)—A version of the moonshiner-detective story put on by Sydney Ayres. The picture is produced well, and should please those who are not over-particular regarding the conventionality of the subject. The photography and lighting has been carefully attended to, while the scenes are realistic, the view of the still being particularly so. In the cast are Sydney Ayres, Doris Pawn, Val Paul and Wilbur Higby.

"When War Threatened." (Joker. Sat., April 24.)—A French cook and a German butler furnish most of the fun in this while they are preparing a banquet. Food is thrown about liberally. An average laughable comedy.

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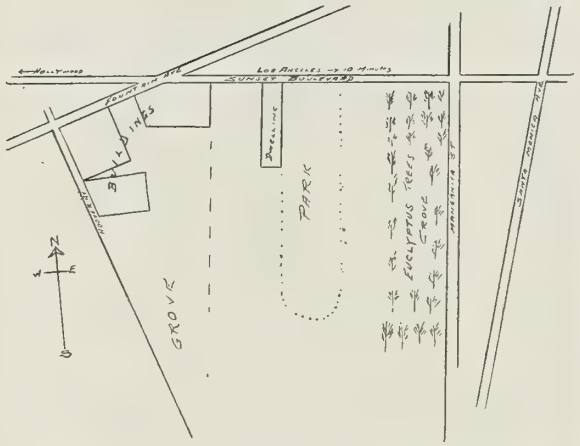
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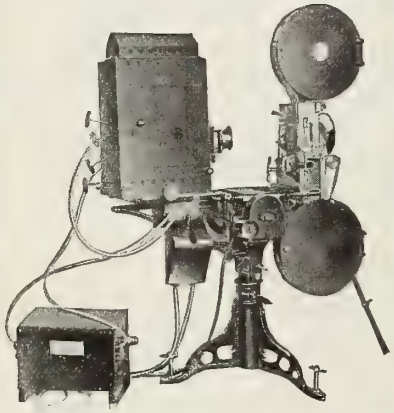
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"Nature's Triumph." (Laemmle. Sun., April 25.)—The husband who has been separated from his wife because of his drunkenness visits the country where he overcomes his cravings. While there he forms a great friendship for a young girl, rouses the jealousy of her lover, but succeeds in calming him, finally returning to his wife.

While this reel lacks the usual points of a successful drama, it will hold all the time merely because of its heart interest and human theme. The scenes throughout the picture are of the prettiest variety imaginable, and are supported by fine photography. Frank Lloyd directed the work, and plays the reformed inebriate. Helen Leslie and Charles Alexander are the country lovers, and Olive Fuller Golden is the wife of the city man.

"Poor Policy." (L-Ko. Sun., April 25.)—A pretty girl and an empty pocket cause an outclassed rival to burn his house to collect the insurance, but he is arrested as a fire-bug, and rather than suffer the ignominy of a jail sentence he heroically takes his own life. In this Billie Ritchie appears at his best supported by Peggy Pearce and Henry Bergman. Those scenes, which were taken on an ostrich farm, are uproarious, and the remainder of the picture will hardly leave the spectator time for breath, so thick and fast are the laughs. A mallet is used by Ritchie and several other characters with an effect that is as laughable as it is disastrous to the rest of the players.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., required by the Act of August 24, 1912, of MOTION PICTURE NEWS, published weekly at New York, N. Y., for April 1, 1915.

Editor, William A. Johnston, 220 West Forty-second street, New York City; managing editor, Lesley Mason, 220 West Forty-second street, New York City; business manager, H. Ashton Wyckoff, 220 West Forty-second street, New York City; publisher, Exhibitors' Times, Inc., 220 West Forty-second street, New York City.

Owners (If a corporation, give its name and the names and addresses of stockholders holding 1 per cent. or more of total amount of stock. If not a corporation, give names and addresses of individual owners): Exhibitors' Times, Inc., 220 West Forty-second street, New York City; William A. Johnston, 220 West Forty-second street, New York City; E. Kendall Gillett, 220 West Forty-second street, New York City; Henry F. Sewall, 220 West Forty-second street, New York City; Percy S. Alden, 220 West Forty-second street, New York City; Wentworth Tucker, 220 West Forty-second street, New York City; Carl Tucker, 220 West Forty-second street, New York City; H. Ashton Wyckoff, 220 West Forty-second street, New York City.

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Average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above. (This information is required from daily newspapers only.)

(Signed) H. ASHTON WYCKOFF,
Business Manager.

Sworn to and subscribed before me this 6th day of April, 1915.

(Seal) HERBERT V. VAN DYKE,
Notary Public.

New York County, No. 886. Register's No. 6117.
(My commission expires March 30, 1916.)

INCORPORATIONS

At Albany, N. Y.:

HERALD FILM CORPORATION, New York City.—Theatricals and motion pictures. Capital, $15,000. Directors: Leo Rosengarten, Max Blackwell, Julius C. Groshut, 229 East 97th street, New York City.

F. F. PROCTOR'S YONKERS GRAND THEATRE COMPANY, New York City.—Motion pictures, theatrical and realty. Capital, $100,000. Directors: Frederick F. Proctor, Frederick F. Proctor, Jr., George E. Wallen, 22 West 59th street, New York City.

ITZME AMUSEMENT COMPANY, New York City.—To manufacture profile reproducing machines and other amusement devices. Capital, $50,000. Directors: Paul H. Zea, Fred W. Hamburger, Lulu M. Hamberger, 255 Hawthorne street, Brooklyn, N. Y.

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC., New York City.—To manufacture and exhibit photo plays, also provide for the production of theatrical productions. Capital, $500,000. Directors: Walter W. Irwin, Carl W. Bliss, A. I. Siegel, 125 West 142d street, New York City.

ARVERNE STRAND, New York City.—Theatrical and motion picture business. Capital, $1,000. Directors: Nathan Bernstein, Harry Berbstein, Arthur E. Silverman, 315 West 99th street, New York City.

LUBIN AMUSEMENT COMPANY, New York City.—To operate moving picture theatres. Capital, $4,000. Directors: Isaac A. Lubin, Isidor Marshak, William Friedenberg, 334 East 50th street, New York City.

POSIGRAPH CAMERA CO., New York City.—To manufacture motion picture cameras of all kinds. Capital, $35,000. Directors: J. Shirley Eaton, Hartwell W. Webb, J. E. Rogers, 1777 Broadway, New York City.

AVITABILE MARTELLI ENGLISH OPERA COMPANY, New York City.—To produce and present grand opera, and conduct other theatrical enterprises. Capital, $5,000. Directors: Charles Alessi, Salvatore Avitabile, Vittorio Martelli, 242 East 116th street, New York City.

O. E. WEE, INC., New York City.—To engage in a general theatrical business. Capital, $1,000. Directors: O. E. Wee, Evelyn Sims, Clay Lambert, Calvert Hotel, New York City.

THE COMMON CLAY CO., New York City.—Motion picture and theatricals. Capital, $5,000. Directors: Albert H. Woods, Martin Herman and Ralph I. Kohn, 236 West 42d street, New York City.

GARRICK PRODUCING COMPANY, New York City.—Motion pictures. Capital, $1,000. Directors: Thomas F. McMahon, Bailey C. Elliott and Arthur Stedman, 1400 Broadway, New York City.

At Sacramento, Cal.:

EMESS COMEDY FEATURE COMPANY; capital stock, $10,000; subscribed, $400. Directors: G. W. Stout, Charles English Millikan, Lloyd F. Wright and E. F. Nordgren.

KELLUM TALKING-PICTURE COMPANY.—Capital, $200,000; subscribed, $2,560. Directors: O. E. Kellum, M. G. Kellum, Guy Mullen, Charles M. Jillson, C. La V. Larzelere, Egbert C. Misner and Kate Hegel.

ALHAMBRA MOTION PICTURE COMPANY.—Capital, $350,000; subscribed, $300. Directors: A. M. Kennedy, Anges C. Kennedy, John W. Eginton, Jr.

BOSTOCK JUNGLE & FILM COMPANY.—Capital, $500,000; subscribed, $500. Directors: Charles C. Fais, Arthur T. Horsley, William Horsley, Alfred E. Christie, David Horsley.

SAN JOSE FILM COMPANY.—Directors: Melville Jeffrey, F. E. Granger, H. D. Melvin, D. C. De Hart and T. C. Barnett.

At Jackson, Miss.:

DIXIE FILM MANUFACTURING COMPANY, Gulfport, Harrison county. — Capital, $50,000.

At Columbus, O.:

STILLMAN AMUSEMENT CO., Cleveland.—Theatres, motion pictures. Capital, $500,000. Directors: Benedict Crowell, Edgar A. Hahn, Joseph F. Meyer, M. M. Roche and William Rockwell.

At Dover, Del.:

EAGLE FILM MFG. & PRODUCING CO.—Capital, $500,000. Directors: F. R. Hansell, Philadelphia; H. B. Martin, C. Seymour, Camden, N. J.

Change of name: FRANKLING SPRINGS CORP. to the EXCEL FOTO PLAY CO.—Capital, $1,000,000. H. A. Trimm, H. L. Dauruheim, Sadie Davis, New York.

At Springfield, Ill.:

THE ANDERSON FEATURE FILM SERVICE of Chicago has been incorporated with a capital stock of $5,000. The company is to manufacture and deal in motion pictures. The incorporators are: Charles A. Anderson, Emil Lowy, M. Corrigan.

At Raleigh, N. C.:

THE CAROLINA PHOTOPLAY COMPANY, of Winston-Salem; capital, $25,000, authorized and $1,000 subscribed by S. A. Lynch and E. T. Haney, Asheville, and F. E. Ellis, of Winston-Salem.

At Harrisburg, Pa:

KRITERION FILM SERVICE, of Pittsburgh, to manufacture and deal in motion picture and talking machines and films; capital, $5,000; incorporators, Max W. Harring, James Milholland and Frank P. Cheeseman, all of Pittsburgh.

LACKAWANNA AMUSEMENT COMPANY, of Scranton, to conduct motion picture theatres or nickelettes; capital, $10,000; incorporators, Edward Neurenter, Thomas McDermott, Anthony Steinmetz, John Lonsdorf, John N. Schwencker, Peter J. Kline and John Lenzer, all of Scranton.

At Boston, Mass.:

LINCOLN & PARKER COMPANY, INC., has been capitalized in Boston for $100,000 for business in motion picture machines. The incorporators are T. H. Lincoln, John H. Parker and Frank McKenzie.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, April 19, 1915.

BIOGRAPH—The Ebbing Tide, D., 1000..... 17621
ESSANAY—The Mystery of the Silent Death, D., 1000. 17629
KALEM—The Face of the Madonna, D., 3000..... 17622
LUBIN—The Silver Cup (Road o' Strife, No. 3), D., 1000 17630
SELIG—The Great Experiment, D., 2000..... 17625
SELIG—Hearst-Selig News Pictorial, No. 31, N., 1000. 17628
VITAGRAPH—The Tempting of Rita, C., 1000..... 17627

Tuesday, April 20, 1915.

BIOGRAPH—The Quicksands of Society, D., 2000.... 17640
EDISON—Martha's Romeo, C., 1000..... 17631
ESSANAY—The Snow-Burner, D., 3000..... 17632
KALEM—Lotta Coin's Ghost, C., 1000..... 17639
LUBIN—Mixed Flats, C., 1000..... 17638
SELIG—The Conversion of Smiling Tom, D., 1000.... 17635
VITAGRAPH—The Closing of the Circuit, D., 2000.... 17636

Wednesday, April 21, 1915.

EDISON—Sleep, Beautiful Sleep, C., 1000..... 17642
ESSANAY—The Fable of "The Two Unfettered Birds," C., 1000 17645
KALEM—Mike Donegal's Escape, D., 2000..... 17643
LUBIN—The Terrible One, D., 3000..... 17648
SELIG—The Face at the Window, D., 1000..... 17647
VITAGRAPH—The Guttersnipe, Com.-D., 1000..... 17646

Thursday, April 22, 1915.

BIOGRAPH—To Have and to Lose, D., 1000..... 17651
ESSANAY—Done in Wax, C., 1000..... 17652
LUBIN—A Delayed Reformation, D., 2000..... 17653
MINA—Feminine Wits, C., 1000..... 17657
SELIG—Hearst-Selig News Pictorial, No. 32, N., 1000. 17656
VITAGRAPH—Sonny Jim and the Valentine, Com.-D., 1000 17655

Friday, April 23, 1915.

BIOGRAPH—When Hearts Are Young, Com.-D., 1000 17666
EDISON—Out of the Ruins, D., 3000..... 17658
ESSANAY—His Wife's Secret, W. D.,..... 17661
KALEM—Willie Whipple's Dream, C., 1000..... 17662
LUBIN—Indiscretion, D., 1000..... 17665
SELIG—The Idol of Fate, C., 1000..... 17663
VITAGRAPH—Whose Husband?, C., 1000..... 17664

Saturday, April 24, 1915.

BIOGRAPH—Jean the Faithful, D., 1000..... 17675
EDISON—The Heart of a Waif, D., 1000..... 17667
ESSANAY—The Conspiracy at the Chateau, D., 2000... 17668
KALEM—A Race for a Crossing, D., 1000..... 17674
LUBIN—The Fresh Agent, C., and The Haunted Attic, C., Split Reel 17670
SELIG—The Tyrant of the Velt (Animal D.)..... 17676
VITAGRAPH—Pawns of Mars—War, D., 3000..... 17671

RELEASES OF THE WEEK AFTER

Monday, April 26, 1915.

BIOGRAPH—The Children's House, Juvenile, 1000....
EDISON—Greater Than Art, D., 3000.....
ESSANAY—On the Dawn Road, D., 1000.....
KALEM—The Haunted House of Wild Isle, D., 2000..
LUBIN—The Ring of Death (Road o' Strife, No. 4), 1000
SELIG—Lonely Lovers, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 33, N., 1000.
VITAGRAPH—Boobley's Baby, C., 1000.....

Tuesday, April 27, 1915.

BIOGRAPH—Adam Bede, D., 2000.....
EDISON—The Idle Rich, C., 1000.....
ESSANAY—Blindfolded, D., 2000.....
KALEM—The Phoney Cannibal, C., 1000.....
LUBIN—Percival's Awakening, C., 1000.....
SELIG—The Honor of the Camp, D., 1000.....
VITAGRAPH—The Lady of the Lighthouse, D., 3000.

Wednesday, April 28, 1915.

EDISON—Count Macaroni, C., 1000.....
ESSANAY—The Fable of "A Night Given Over to Revelry," C., 1000.....
KALEM—The Tattooed, D., 2000.....
LUBIN—Her Father's Picture, D., 2000.....
SELIG—The Voice of Eva, D., 1000.....
VITAGRAPH—The Boarding House Feud, C., 1000...

Thursday, April 29, 1915.

BIOGRAPH—Fool's Gold, D., 1000.....
ESSANAY—The Undertaker's Uncle, C., 1000.....
LUBIN—A Romance of the Navy, D., 3000.....
MINA—Bunks Bunked, C., 1000.....
SELIG—Hearst-Selig News Pictorial, No. 34, N., 1000.
VITAGRAPH—Strictly Neutral, C., 1000.....

Friday, April 30, 1915.

BIOGRAPH—His Poor Little Girl, Com.-D., 1000.....
EDISON—Poisoned by Jealousy, D., 2000.....
ESSANAY—The Tie That Binds, D., 1000.....
KALEM—The Destroyer, D., 3000.....
LUBIN—When the Range Called, D., 1000.....
SELIG—At the Mask-Ball, C., 1000.....
VITAGRAPH—The Sort of Girl Who Came from Heaven, C., 1000.....

Saturday, May 1, 1915.

BIOGRAPH—A Double Winning, D., 1000.....
EDISON—His Convert, D., 1000.....
ESSANAY—Frauds, D., 3000.....
KALEM—The Box-Car Trap, D., 1000.....
LUBIN—Title Not Reported .....
SELIG—The Hand of Mahawee (Animal D.), 1000....
VITAGRAPH—A Pillar of Flame, D., 2000.....

(For Table of Contents See Page 86.)

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, April 19, 1915.

AMERICAN—The Castle Ranch, D., 2000..... 03284
RELIANCE—The Stain of Dishonor, D., 1000..... 03286
KEYSTONE—Title Not Reported, C., 1000..... 03287

Tuesday, April 20, 1915.

THANHOUSER—The Undertow, D., 2000..... 03288
MAJESTIC—The Story of a Story, D., 1000..... 03290
BEAUTY—Oh Daddy, Com.-D., 1000..... 03291

Wednesday, April 21, 1915.

BRONCHO—The Disillusionment of Jane, D., 2000... 03292
AMERICAN—She Walketh Alone, D., 1000..... 03294
RELIANCE—Rose Leaves, D., 1000..... 03295

Thursday, April 22, 1915.

DOMINO—The Artist's Model, D., 2000..... 03296
KEYSTONE—Title Not Reported, C., 1000..... 03298
MUTUAL WEEKLY—No. 16, N., 1000..... 03299

Friday, April 23, 1915.

KAY-BEE—The Riddle of the Wooden Leg, D., 2000.. 03300
FALSTAFF—The Handicap of Beauty, Com.-D., 1000.. 03302
THANHOUSER—The Reformation of Peter and Paul, Com.-D., 1000 03303

Saturday, April 24, 1915.

RELIANCE—God Is Love, D., 2000..... 03304
KEYSTONE—Title Not Reported, C., 1000..... 03306
ROYAL—Hungry Hank at the Fair, C., 1000..... 03307

Sunday, April 25, 1915.

MAJESTIC—For the Honor of Bettina, D., 2000..... 03308
KOMIC—Home Again, C., 1000..... 03310
THANHOUSER—Fashion and the Simple Life, Com.-D., 1000 03311

RELEASES OF THE WEEK AFTER

Monday, April 26, 1915.

AMERICAN—The Day of Reckoning, D., 2000..... 03312
RELIANCE—The Open Door, D., 1000..... 03314
KEYSTONE—Title Not Reported..... 03315
KEYSTONE—Gussle Rivals Jonah, 2000.....Special

Tuesday, April 27, 1915.

THANHOUSER—Bianca Forgets, D., 2000..... 03317
MAJESTIC—Checkmate, D., 1000..... 03319
BEAUTY—No Quarter, Com.-D., 1000..... 03320

Wednesday, April 28, 1915.

BRONCHO—The Renegade, D., 2000..... 03322
AMERICAN—Wife Wanted, Com.-D., 1000..... 03324
RELIANCE—The Buried Treasure, D., 1000..... 03325

Thursday, April 29, 1915.

DOMINO—The Power of the Street, D., 2000..... 03327
KEYSTONE—Title Not Reported..... 03329
MUTUAL—Mutual Weekly No. 17, N., 1000..... 03330

Friday, April 30, 1915.

KAY-BEE—The Valley of Hate, D., 2000..... 03332
FALSTAFF—The Movie Fans, C., 1000..... 03334
MAJESTIC—The Little Soldier Man, D., 1000..... 03335

Saturday, May 1, 1915.

RELIANCE—The House of Bentley, D., 2000..... 03336
KEYSTONE—Title Not Reported..... 03338
ROYAL—Locked Out, C., 1000..... 03339

Sunday, May 2, 1915.

MAJESTIC—The Comeback, D., 2000..... 03340
KOMIC—Ethel's Disguise (No. 22), C., 1000..... 03342
THANHOUSER—Their One Love, D., 1000..... 03343

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 7), "The House of Mystery," D., 2000.. 0436

Monday, April 19, 1915.

VICTOR—The Stool Pigeon, D., 2000..... 0416
IMP—Wild Blood, D., 1000..... 0417
JOKER—The Fatal Kiss, C., and Educational, Split Reel 0418

Tuesday, April 20, 1915.

GOLD SEAL—The Whirling Disk, D., 2000..... 0419
REX—The Affair of the Terrace, D., 1000..... 0420
NESTOR—Eddie's Awful Predicament, C., and Educational, Split Reel..... 0421

Wednesday, April 21, 1915.

LAEMMLE—Mavis of the Glen, D., 3000..... 0422
ANIMATED WEEKLY—No. 163, N., 1000..... 0423

Thursday, April 22, 1915.

REX—The Ladder of Fortune, D., 2000..... 0424
BIG U—The Fear Within, D., 1000..... 0425
STERLING—His Smashing Career, C., 1000..... 0426

Friday, April 23, 1915.

IMP—The Adventure of the Yellow Curl Papers, D., 2000 0427
VICTOR—The Artist and the Vengeful One, D., 1000.. 0428
NESTOR—Two Hearts and a Ship, C., 1000..... 0429

Saturday, April 24, 1915.

BISON—The War of the Wild, D., 2000..... 0430
POWERS—Love and Handcuffs, D., 1000..... 0431
JOKER—When War Threatened, C., 1000..... 0432

Sunday, April 25, 1915.

BIG U—The Grim Messenger, D., 2000..... 0433
LAEMMLE—Nature's Triumph, D., 1000..... 0434
L-KO—Poor Policy, C., 1000..... 0435

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 8), "The Inherited Sin," D., 2000..... 0457

Monday, April 26, 1915.

VICTOR—The Honor of the Ormsbys, D., 3000..... 0437
IMP—Love's Reflections (Pickford Reissue), C., and Cartoon Comedy, Split Reel..... 0438
JOKER—Over the Bounding Waves, C., 1000..... 0439

Tuesday, April 27, 1915.

GOLD SEAL—Matty's Decision, D., 2000..... 0440
REX—Faces in the Night, D., 1000..... 0441
NESTOR—His Nobs, the Duke, C., 1000..... 0442

Wednesday, April 28, 1915.

LAEMMLE—A Prophet of the Hills, D., 2000..... 0443
L-KO—Shaved in Mexico, C., 1000..... 0444
ANIMATED WEEKLY—No. 164, N., 1000..... 0445

Thursday, April 29, 1915.

REX—Unlike Other Girls, D., 2000..... 0446
BIG U—Courage, D., 1000..... 0447
STERLING—The Chef's Revenge, C., 1000..... 0448

Friday, April 30, 1915.

IMP—At the Banquet Table, D., 2000..... 0449
VICTOR—A Romance of Hawaii, D., 1000..... 0450
NESTOR—Her Friend the Milkman, C., 1000..... 0451

Saturday, May 1, 1915.

BISON—Nabbed, D., 2000..... 0452
POWERS—Tiny Hands, D., 1000..... 0453
JOKER—Si Perkins in the City of Delusion, C., 1000... 0454

Sunday, May 2, 1915.

BIG U—His Uncle's Ward, Com.-D., 2000..... 0455
LAEMMLE—$100,000, D., 1000..... 0456
L-KO—No Release This Week.....

(For Table of Contents See Page 86.)

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES FOR WEEK OF APRIL 25, 1915

Sunday, April 25, 1915.

UNITED—Love Thy Neighbors, C.....1 Reel

Monday, April 26, 1915.

IDEAL—The Mysterious Airship, D.....2 Reels

Tuesday, April 27, 1915.

SUPERBA—A Million Hid, C.....1 Reel
PREMIER—Brothers, D.....1 Reel

Wednesday, April 28, 1915.

GRANDIN—The Stolen Will, D.....2 Reels

Thursday, April 29, 1915.

STARLIGHT—Jealousy, C.....1 Reel
CAMEO—Can a Man Fool His Wife?, C..... 1 Reel

Friday, April 30, 1915.

EMPRESS—Back to the Farm, C.....1 Reel

Saturday, May 1, 1915.

IDEAL—Beginning at the End, D.....2 Reels

KRITERION PROGRAM

RELEASES FOR WEEK OF APRIL 6, 1915

DRAMAS

KRITERION—Cattle Queen Rancher, D.....2 Reels
TRUMP—The Accusing Finger, D.....2 Reels
MONTY—Shanghaied, D.....2 Reels
C-K—A Railroad Holdup, D.....1 Reel
SANTA BARBARA—The Cost, D.....2 Reels
ALHAMBRA—Reforming the Outlaw, D.....2 Reels
PARAGON—The Heritage of a Century, D.....2 Reels

COMEDIES

ALHAMBRA—Syd the Masher, C.....Split Reel
ALHAMBRA—Syd's Finish, C.....Split Reel
PUNCHINELLO—A Rube Conductor, C.....1 Reel
THISTLE—A Family Mixup, C.....1 Reel
SANTA BARBARA—Billy Makes a Bluff, C.....1 Reel
PYRAMID—Kriterion Komic Kartoons, C.....Split Reel
NOLEGE—Ruins, Ed. .....Split Reel

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

CHANGES OF THE WEEK

GENE PALETTE, who has been with the Majestic and Reliance companies, is soon to become a leading man for Selig companies.

Ray Stewart, late of the Masterpiece and Rolin companies, is now with the American at Santa Barbara, Cal.

Edward Brady, until recently with the Tom Mix Western Selig company, and Betty Grey, for the past six months with the Santa Monica Vitagraph companies, are now with the Balboa company at Long Beach, Cal.

Harry Brooks, late of the Orpheum vaudeville circuit, is now with Keystone. The same goes for Polly Moran, an English comedienne.

Jack Adolfi, late Reliance leading man, is now directing at Universal-Imp studios in New York City.

E. Mason Hopper, comedy producer, late of Essanay, is now making pictures for the World Film Corporation.

ROBINSON AWARDED $189,000 VERDICT IN VANOSCOPE SUIT

WILLIAM J. ROBINSON has won a verdict of $189,765.70 in Judge Charles M. Hough's branch of the United States District Court in his $1,000,000 breach of contract suit against Lewis C. Van Riper and the Vanoscope Company.

The jury in the case was out two hours hearing the testimony adduced by the plaintiff's attorneys, Hector M. Hitchings and Irving E. Burdick, to show that their client had entered into an agreement with Van Riper on January 13, 1913, whereby he was to have the exclusive right to sell the stock of the Vanoscope Company for six years.

Before he was able to create a demand for the stock, he said, he had to spend about $35,000 in the perfection of the machine.

When the machine had been improved, he said, Van Riper, who held the patent rights, abrogated the contract and gave the exclusive right to sell the stock to Harris Hammond, son of John Hays Hammond, and John Hobbs. The company, according to Robinson, got $50,000 for transferring the stock selling rights.

In another suit, concluded less than a month ago in the United States District Court before Judge Hunt, Robinson sued Van Riper for personal damages and was awarded a verdict for $100,000.

Robinson will move for an attachment of the Vanoscope Company's property in case the judgment is not paid.

Mr. Robinson stated to a representative of "Motion Picture News" that he would immediately begin the manufacture of Vanoscope machines and within a reasonable time begin to fill many contracts now pending with exhibitors. The machines will in all cases be leased only, as the contracts specify, not sold outright.

KENTUCKY OFFICIALS INSIST UPON REWIRING

A SYSTEMATIC inspection of theatres in various parts of Kentucky is being made by officials of the State Fire Marshal's office, and electrical wiring is being especially examined.

Several buildings in towns and cities have been adapted recently to use as motion picture theatres. Where changes in wiring are made the officials insist that the work be done in accordance with the provisions of the code of the fire underwriters. It is expected that the rewiring will have an effect on insurance rates.

AMERICAN SEATING CLOSES SOUTHERN CONTRACT

THE New Orleans office of The American Seating Company has just closed a contract to furnish a good grade of seats in the Bonita Theatre, Elysian Fields and Roman streets, which has been entirely remodeled by its new owners.

W. T. Moore, New Orleans manager, reported that four hundred seats will be installed. Business in Louisiana and Mississippi has been very good, according to Mr. Moore.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

4—10. The Brooding Heart, D.....1000
4—12. The Gambler's I. O. U., D.....1000
4—13. Lorna Doone, D.....2000
4—15. The Test of Sincerity, D.....1000
4—16. The Girl and the Matinee Idol, C.-D..1000
4—17. One Hundred Dollars, D.....1000
4—19. The Ebbing Tide, D.....1000
4—20. The Quicksands of Society, D.....2000
4—22. To Have and to Lose, D.....1000
4—23. When Hearts Are Young, C.-D.....1000
4—24. Jean the Faithful, D.....1000
4—26. The Children's House, Juvenile.....1000
4—27. Adam Bede, D.....2000
4—29. Fool's Gold, D.....1000
4—30. His Poor Little Girl, C. D.....1000
5— 1. A Double Winning, D.....1000

EDISON

4— 7. Snap Shots, C.....1000
4— 9. The Stoning, D.....3000
4—10. An Unpaid Ransom, D.....1000
4—12. A Deadly Hate, D.....3000
4—13. His Sad Awakening, C.....1000
4—14. The Cook's Mistake, C.....1000
4—16. A Woman's Revenge, D.....2000
4—17. The Landing of the Pilgrims, D.....1000
4—20. Martha's Romeo, C.....1000
4—21. Sleep, Beautiful Sleep, C.....1000
4—23. Out of the Ruins, D.....3000
4—24. The Heart of a Waif, D.....1000
4—26. Greater Than Art, D.....3000
4—27. The Idle Rich, C.....1000
4—28. Count Macaroni, C.....1000
4—30. Poisoned by Jealousy, D.....2000
5— 1. His Convert, D.....1000

ESSANAY

4— 9. An Opal Ring, D.....2000
4—10. Andy of the Royal Mounted, W.-D...1000
4—12. A Night in Kentucky, D.....1000
4—12. The Tramp, C. (Chas. Chaplin).....2000
4—13. The Turn of the Wheel, D.....2000
4—14. The Fable of "The Man at the Woman's Club," C.....1000
4—15. The Bouquet, C.....1000
4—16. The Face at the Curtain, D.....2000
4—17. The Return of Richard Neal, D.....3000
4—19. The Mystery of the Silent Death, D..1000
4—20. The Snow-Burners, D.....3000
4—21. The Fable of "The Two Unfettered Birds," C.....1000
4—22. Done in Wax, C.....1000
4—23. His Wife's Secret, W. D.....1000
4—24. The Conspiracy at the Chateau, D....2000
4—26. On the Dawn Road, D.....1000
4—27. Blindfolded, D.....2000
4—28. The Fable of "A Night Given Over to Revelry," C.....1000
4—29. The Undertaker's Uncle, W. C.....1000
4—30. The Tie That Binds, D.....1000
5— 1. Frauds, D.....3000

KALEM

4— 9. He Was a Traveling Man, C.....1000
4—10. The Girl on the Trestle, D.....1000
4—12. The Girl and the Bachelor, C.....2000
4—13. The "Pollywogs" Picnic, C.....1000
4—14. The Voice from the Taxi, D.....2000
4—16. The Third Commandment, D.....3000
4—17. The Girl Engineer, D.....1000
4—19. The Face of the Madonna, D.....3000
4—20. Lotta Coin's Ghost, C.....1000
4—21. Mike Donegal's Escape, D.....2000
4—23. Willie Whipple's Dream, C.....1000
4—24. A Race for a Crossing, D.....1000
4—26. The Haunted House of Wild Isle, D..2000
4—27. The Phoney Cannibal, C.....1000
4—28. The Tattooed Hand, D.....2000
4—30. The Destroyer, D.....3000
5— 1. The Box-Car Trap, D.....1000

LUBIN

4—13. Black Art and Cleaning Time, C..Split reel
4—14. A Prince of Peace, D.....2000
4—15. Rated at $10,000,000.....3000
4—16. The Accusing Pen, D.....1000
4—17. Just Look at Jake, C.....1000
4—19. The Silver Cup (Road o' Strife No. 3), D.....1000
4—20. Mixed Flats, C.....1000
4—21. The Terrible One, D.....3000
4—22. A Delayed Reformation, D.....2000
4—23. Indiscretion, D.....1000
4—24. The Fresh Agent, C., and The Haunted Attic, C.....Split reel
4—26. The Ring of Death (Road O' Strife No. 4), D.....1000
4—27. Percival's Awakening, C.....1000
4—28. Her Father's Picture, D.....2000
4—29. A Romance of the Navy, D.....3000
4—30. When the Range Called, D.....1000
5— 1.

MINA

3—25. A Titled Hero, C.....1000
4— 1. Moonshine, C.....1000
4— 8. A Barber-ous Affair, C.....1000
4—15. The Amateur Nurse, C.....1000
4—22. Feminine Wits, C.....1000
4—29. Bunks Bunked, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

KRITERION PROGRAM

Monday—Paragon, Santa Barbara.
Tuesday—Alhambra, Thistle.
Wednesday—Santa Barbara, C. K.
Thursday—Monty, Punchinello.
Friday—Trump, Pyramid, Nolege.
Saturday—Kriterion, Alhambra.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

SELIG

4—13. Mrs. Murphy's Cooks, W.-C.....1000
4—14. Iole, the Christian, D.....1000
4—16. The Strength of a Samson, C.....1000
4—17. The Jungle Stockade, D. (Animal)...1000
4—19. The Great Experiment, D.....2000
4—20. The Conversion of Smiling Tom, D...1000
4—21. The Face at the Window, D.....1000
4—23. The Idol of Fate, C.....1000
4—24. Jungle-Zoo Picture Play (Animal)....1000
4—26. Lonely Lovers, D.....2000
4—27. The Honor of the Camp, D.....1000
4—28. The Voice of Eva, D.....1000
4—30. At the Mask-Ball, C.....1000
5— 1. The Hand of Mahawee (Animal D.)..1000

VITAGRAPH

4— 8. Her Gethsemane, D.....1000
4— 9. They Loved Him So, C.....1000
4—10. The Return of Maurice Donnelly, D..3000
4—12. Mr. Jarr's Magnetic Friend, C.....1000
4—13. Between the Two of Them, D.....3000
4—14. His Phantom Sweetheart, C.-D.....1000
4—15. Strength, D.....1000
4—16. The Love Whip, C.....1000
4—17. Elsa's Brother, D.....2000
4—19. The Taming of Rita, C.....1000
4—20. The Closing of the Circuit, D.....2000
4—21. The Guttersnipe, C.-D.....1000
4—22. Sonny Jim and the Valentine, C.-D...1000
4—23. Whose Husband? C.....1000
4—24. Pawns of Mars, War D.....3000
4—26. Boobley's Baby, C.....1000
4—27. The Lady of the Lighthouse, D.....3000
4—28. The Boarding House Feud, C.....1000
4—29. Strictly Neutral, C.....1000
4—30. The Sort of Girl Who Came from Heaven, C.....1000
5— 1. A Pillar of Flame, D.....2000

KRITERION SERVICE

March 8 to April 10, 1915

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D.....2 reels

NOLEGE

The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft.
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons, C....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C.....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

(For Table of Contents See Page 86.)

MINA FILMS

The success of an exhibitor rests principally upon a wise selection of pictures to make up his program. Everywhere one real comedies are in popular favor. To profit by this condition dozens of companies began the production of such pictures, most of them of indifferent quality, and you were confused in your effort to select the wheat from the cockle.

MINA one reel comedies are wheat in the field of comic pictures—a staff of sustenance to the life of your business. They are wholesome in fun, sustaining in action and a treat to your patrons. In addition to this the exquisiteness of clever acting, under capable direction, with careful attention to settings and photography, make MINA films a delight. Released every Thursday.

GENERAL FILM PROGRAM

RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

3—22. Ancestry, D. 2000
3—24. In the Heart of the Woods, D.....1000
3—29. In the Sunlight, D.....2000
3—31. Reformation, D. 1000
4— 5. His Brother's Debt, D.....2000
4— 7. A Touch of Love, D.....1000
4— 9. The Problem, D.....1000
4—12. The Poet of the Peaks, D.....2000
4—14. The Wishing Stone, D.....1000
4—19. The Castle Ranch, D.....2000
4—21. She Walketh Alone, D.....1000
4—26. The Day of Reckoning, D.....2000

BEAUTY

4— 6. Dreams Realized, D.....1000
4—13. Persistence Wins, D.....1000
4—20. Oh! Daddy, C.-D.....1000
4—27. No. Quarter, D.....1000
5— 4. The Agreement, D.....1000

BRONCHO

4— 7. Molly of the Mountains, D.....2000
4—14. Shorty Turns Actor, D.....2000
4—21. The Disillusionment of Jane, D.....2000
4—28. The Renegade, D.....2000
5— 5. The Spark from the Embers, D.....2000

DOMINO

4— 8. The Winged Messenger, D.....2000
4—15. The Sons of Toil, D.....2000
4—22. The Artist's Model, D.....2000
4—29. A Power of the Street, D.....2000
5— 6. The Man from Nowhere, D.....2000

KAY-BEE

3—26. His Brother's Keeper, D.....2000
4— 2. The Spirit of the Bell, D.....2000
4— 9. The Roughneck, D.....2000
4—16. The Taking of Luke McVane, D.....2000
4—23. The Riddle of the Wooden Leg, D...2000
4—30. The Valley of Hate, D.....2000

KEYSTONE

3—18. His Luckless Love.....1000
3—22. A One Night Stand, C.....1000
3—25. Ambrose's Fury, C.....1000
3—29. (Special.) Gussle's Day of Rest, C....2000
3—29. Settled at the Seaside, C., and Sc..Split reel
4— 1. When Love Took Wings.....1000
4— 3. Ambrose's Lofty Perch, C.....1000
4— 5. Droppington's Devilish Hand.....1000
4— 8. The Rent Jumpers.....1000
4—10. Gussel's Wayward Path.....1000
4—12. The Beauty Bunglers.....1000
4—12. (Special) Droppington's Family Tree..2000
4—15. Do-Re-Mi-Boom ! ! 1000
4—17. Ambrose's Nasty Temper.....1000
4—26. (Spceial) Gussle Rivals Jonah.....2000

KOMIC

4— 4. Ethel's Deadly Alarm Clock (Bill No. 20), C. 1000
4—11. By Fair Means or Foul, C.....1000
4—18. Ethel's New Dress (Bill No. 21), C...1000
4—25. Home Again, C.....1000
5— 2. Ethel's Disguise (Bill No. 22), C.....1000

MAJESTIC

3—14. Her Buried Past, D.....2000
3—16. The Emerald Brooch, D.....1000
3—21. The Forged Testament, D.....2000
3—23. The Greaser, D.....1000
3—28. The Old Chemist Book, D.....2000
4— 4. Dr. Jim, D.....1000
4— 6. The Little Mother, D.....1000
4—11. The Fencing Master, D.....2000
4—18. The High Binders, D.....2000
4—20. The Story of a Story, D.....1000
4—25. For the Honor of Bettina, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

FALSTAFF, Formerly PRINCESS

3—19. Joe Harkins' Ward, D.....1000
3—26. The Skinflint, D.....1000
3— 2. The Schemers, C.....1000
4— 9. The Reformation of Peter and Paul, C.1000
4—16. The Actor and the Rube, C.....1000
4—23. The Handicap of Beauty, C.-D.....1000
4—30. The Movie Fans, C.....1000

RELIANCE

3—19. Only a Tramp, D.....1000
3—20. The Slave Girl, D.....2000
3—22. The Game of Thrills, D.....1000
3—24. The Black Sheep, D.....1000
3—27. Bubbling Water, D.....2000
3—29. The Jewelled Dagger of Fate, D.....1000
3—31. The Primitive Spirit, D.....1000
4— 3. Sympathy Sal, D.....2000
4— 5. The Winning Hand, D.....1000
4— 7. The Indian Changeling, D.....1000
4—10. Station Content, D.....2000
4—14. The Job and the Duel, D.....1000
4—19. The Stain of Dishonor, D.....1000
4—21. Rose Leaves, D.....1000
4—24. God Is Love, D.....2000

ROYAL

3— 6. Checked Through, C.....1000
3—13. In Wrong, C.....1000
3—20. Doggone It, C.....1000
3—27. Journey's End, C.....1000
4— 3. A Corner in Babies, C.....1000
4—10. Burglars by Request, C.....1000
4—17. When Youth Won Out, C.....1000
4—24. Hungry Hank at the Fairs, C.....1000

THANHOUSER

3—21. The Stolen Jewels, D.....1000
3—23. The Duel in the Dark, D.....2000
3—26. Jealousy, D. 1000
3—28. The Spirit of Uplift, D.....1000
3—30. The Magnet of Destruction, D.....2000
4— 4. The Life Worth While, D.....1000
4— 6. The Cycle of Hatred, D.....2000
4—11. A Double Exposure, D.....1000
4—13. The Moment of Sacrifice, D.....2000
4—18. Big Brother Bill, Com.-D.....1000
4—20. The Undertow, D.....2000
4—23. The Reformation of Peter and Paul, C.-D. 1000
4—25. Fashion and the Simple Life, C.-D...1000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife, C.....1 reel

EMPRESS

4—21. The Room Between, D.....2 reels
4—23. More and More, C.....1 reel
4—30. Back to the Farm, C.....1 reel

FEATURES IDEAL

4—19. Shadows of the Harbor, D.....2 reels
4—26. The Mysterious Airship, D.....2 reels
5— 1. Beginning at the End, D.....2 reels

GRANDIN

4— 7. Tainted Blood, D.....2 reels
4—28. The Stolen Will, D.....2 reels

JUPITER

3—28. Her Phoney Lovers, C.....1 reel

LUNA

4— 8. Oh! You Female Cop, C.....1 reel
4—15. The Misplaced Twins, C.....1 reel
4—22. Her New Yob, C.....1 reel

LARIAT

4—10. The Cost, D.....2 reels
4—24. The Parasite's Double, D.....2 reels

PREMIER

4—18. The Come Back, D.....1 reel
4—20. Girl With the Camera, D.....1 reel
4—27. Brothers, D. .....1 reel

REGENT

4— 3. Victims of Satan, D.....2 reels
4—17. In the Blood, D.....2 reels

STARLIGHT

4—15. Stung!! C. .....1 reel
4—22. You Need a Doctor, C.....1 reel
4—29. Jealousy, C. .....1 reel

SUPERBA

4—13. In Dutch with a Duchess, C.....1 reel
4—20. Uncle's Last Letter, C.....1 reel
4—27. A. Million Hid, C.....1 reel

UNITED

3—21. Married in Disguise, C.....1 reel
4—25. Love Thy Neighbors, C.....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued Every Wednesday.

BIG U

4— 8. The Heart Breaker, C.....2000
4—13. The Old Tutor, D.....1000
4—15. The Troubadour, D.....2000
4—22. The Fear Within, D.....1000
4—25. The Grim Messenger, D.....2000
4—29. Courage, D. 1000
5— 2. His Uncle's Ward, Com.-D.....2000

BISON

4— 3. The Oaklawn Handicap, D.....2000
4—10. And They Called Him Hero, D.....2000
4—17. The Doorway of Destruction, D.....2000
4—24. The War of the Wild (Animal), D...2000
5— 1. Nabbed, D. 2000

ECLAIR

2—21. The New Dress, D.....1000
2—24. The Answer, D.....2000
2—28. A Bit o' Heaven, D.....1000
3— 3. The Oath of Smokey Joe, D.....2000
3—10. Valor's Reward, D.....2000
3—17. Saved by Telephone, D.....2000

GOLD SEAL

4— 6. The Mysterious Contragrav, D.....2000
4—13. Wild Irish Rose, D.....2000
4—20. The Whirling Disk, D.....2000
4—27. Matty's Decision, D.....2000

IMP

4—12. The Streets of Make Believe, C.....1000
4—16. The Bombay Buddha, D.....3000
4—19. Wild Blood, D.....1000
4—23. The Adventure of the Yellow Curl Papers 2000
4—26. Matches and Gasoline, C.....1000
4—30. At the Banquet Table, D.....2000

JOKER

4—12. Skipper Simpson's Daughter, C.....1000
4—17. The Way He Won the Widow, C.....1000
4—19. The Fatal Kiss, C.....1000
4—24. When War Threatened, C.....1000
4—26. Over the Bounding Waves, C.....1000

LAEMMLE

4—18. The Things in the Bottom Drawer, D..1000
4—21. Mavis of the Glen, D.....3000
4—25. Nature's Triumph, D.....1000
4—28. A Prophet of the Hills, D.....2000

L-KO

3—28. A Change in Lovers, C.....1000
3—31. Hearts and Flames, C.....2000
4— 7. Poor Policy, C.....1000
4—14. Under the Table, C.....2000
4—25. Poor Policy, C.....1000
4—28. Shaved in Mexico, C.....1000

NESTOR

4— 6. Eddie's Little Nightmare, C.....1000
4— 9. The Baby's Fault, C.....1000
4—13. A Mixed-up Elopement, C.....1000
4—16. All in the Same Boat, C.....1000
4—20. Eddie's Awful Predicament, C.....1000
4—23. Two Hearts and a Ship, C.....1000
4—27. His Nobs, the Duke, C.....1000
4—30. Her Friend, the Milkman, C.....1000

POWERS

4— 8. The Clutch of the Emperor, D.....1000
4—11. The Grind, D.....3000
4—17. The Love That Lasts, D.....1000
4—24. Love and Handcuffs, D.....1000
5— 1. Tiny Hands, D.....1000

REX

4— 1. Maid of the Mist, D.....1000
4— 4. A Lesson from the Far East, D.....2000
4—15. A Man and His Money, D.....1000
4—18. The Girl of the Night, D.....2000
4—20. The Affair of the Terrace, D.....1000
4—22. The Ladder of Fortune, D.....2000
4—27. Faces in the Night, D.....1000
4—29. Unlike Other Girls, D.....2000

STERLING

4— 1. Olive's Hero, C.....1000
4— 8. The Butler's Busted Romance, C.....1000
4—15. Playmates, C.....1000
4—22. His Smashing Career, C.....1000
4—29. The Chef's Revenge, C.....1000

VICTOR

4— 2. The Law of Love, D.....1000
4— 5. The Guardians of the Flock, D.....2000
4— 9. The Rustle of a Skirt. C.....1000
4—12. Saved by a Dream, D.....2000
4—16. Grand Opening of the World's Only Movie City 1000
4—19. The Stool Pigeon, D.....2000
4—23. The Artist and the Vengeful One, D..1000
4—26. The Honor of the Ormsbys, D.....3000
4—30. A Romance of Hawaii, D.....1000

(For Table of Contents See Page 86.)

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

EXCELSIOR FEATURE FILM CO.
The Path Forbidden.....5 parts
When Fate Leads Trump.....4 parts
In the Shadow.....5 parts

FAVORITE PLAYERS
The Key to Yesterday.....5 parts
The Man Who Could Not Lose.....5 parts
The Last Chapter.....5 parts
The High Hand.....5 parts

MASTERPIECE FILM COMPANY
The Truth Wagon.....5 parts
Jack Chanty.....5 parts
Hoosier School Master.....5 parts
Lord Loveland Discovers America (coming)

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

PROGRESSIVE MOTION PICTURE CORP.
The Martin Mystery.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

SELECT PHOTO-PLAY PRODUCING CO.
At the Old Cross Roads, D.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Great Leap.....
The Gangsters of New York.....
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Frou-Frou .....
Joseph In the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

COSMOFOTOFILM COMPANY
Called Back .....4 parts
Beauty and the Barge.....4 parts
The Black Spot.....4 parts
The Victoria Cross.....3 parts
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts

FOX FILM CORPORATION

The Thief .....5 reels
The Idler .....5 reels
Samson .....5 reels
A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenseau Case .....5 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent.....3 parts

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European Armies in Action.....3500
The Naked Truth 5000
Julius Caesar 6000
Officer 666 5000
Du Barry .....6 reels
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
Who's Who in Society (coming).....3 parts
The Commuters (coming).....5 parts

GREAT NORTHERN FILM COMPANY
Adventures of Gar El Hama.....3 reels
The Fight for Fortune.....3 reels
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
Springtime .....5 parts
The Avalanche .....5 parts
A Modern Magdalen.....

METRO PICTURES CORPORATION

The High Road (coming).....
The Flaming Sword (coming).....
Fighting Bob (coming).....
The Shooting of Dan McGrew (coming)
Cora .....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
The Quest (*American*).....5 reels
The Lost House (*Majestic*).....4 reels
The Outcast (*Reliance*).....4 reels
The Devil (*N. Y. Motion*).....5 reels
The Outlaw's Revenge (*Reliance*)....4 reels
Enoch Arden (*Majestic*).....4 reels
On the Night Stage (*N. Y. Motion*).5 reels
Man and His Mate (*Reliance*).....4 reels
Man's Prerogative (*Reliance*) .....4 parts
Captain Macklin (*Majestic*).....4 parts
The Cup of Life (*N. Y. Motion*)....5 parts
Child of God (*Reliance*).....4 parts

NONPAREIL FEATURE FILM CORP.
Line Up at Police Headquarters....6 parts
Alice in Wonderland.....6 parts

PARAMOUNT PICTURES

BLAZON FILM CO.
3— 4. "Rule G".....5 reels

BOSWORTH
2— 4. Buckshot John .....4 reels
3— 8. Caprices of Kitty.....4 reels
3—11. Sunshine Molly .....5 reels
4—19. Captain Courtesy .....5 reels

FAMOUS PLAYERS
2—22. David Harum .....5 reels
2—25. The Love Route.....4 reels
3—18. Gretna Green .....4 reels
3—22. Are You a Mason?.....4 reels
3—25. The Commanding Officer.....4 reels
4— 5. When We Were 21.....5 reels
4—15. May Blossom .....4 reels
4—26. Niobe .....5 reels

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels

JESSE LASKY COMPANY
3— 1. A Gentleman of Leisure.....5 reels
4— 1. The Unafraid .....5 reels
4—12. Snobs .....4 reels
4—22. The Captive .....5 reels

LASKY-BELASCO
1— 4. The Girl of the Golden West.....5 reels
2—15. Warrens of Virginia.....5 reels
3—15. The Governor's Lady.....5 reels

LASKY-LIEBLER
1—28. After Five .....5 reels

MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....5 reels
4—29. Help Wanted .....5 reels

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Week of Mar. 22, 1915—
Exploits of Elaine, No. 13, D.....2 reels
The Tale of a Shirt, C.....1 reel
Shadows of Doubt, D.....3 reels
Horse Breeding (Colored Ed.), and Picturesque Sweden, Scen.....Split reel
Ima Simp's Dream, C. (Balboa).....1 reel

Week of Mar. 29, 1915—
Exploits of Elaine, No. 14, D.....2 reels
Bray Cartoon Comedy "Police Dog," and Seringham (Colored Scenic).....Split reel
The Bliss of Ignorance, D. (Balboa).....3 reels
The Gorges of the Tarn (Col. Scen.), and The Praying Mantis, Ed. .....Split reel
The Treasure, D.....1 reel

Week of April 5, 1915.
Exploits of Elaine, No. 15, D.....2 reels
Ima Simp, Detective C. and The Intelligence of Apes, Ed.....Split Reel
The Quality of Forgiveness, D.....3 reels
Gulf of Roses, Spain, Sc. and Wiesbaden, Germany, Sc. .....Split reel
Too Much Bull, C., and Fjords and Mountains of Norway, Sc.....Split reel

Week of April 12, 1915.
Exploits of Elaine, No. 16, D.....2 reels
His Friend the Captain, C.....1 reel
Ashes of Dreams (H. Walthall-Balboa)..1 reel
Picturesque France, Grand Morin, Col. Sc., and The Stickleback, Col. Ed...Split reel
A Festival Religious, India, Sc., and Sugar Culture, Java, Ed.....Split reel
Who Pays? No. 1. "The Price of Fame," D .....3 reels

PICTURE PLAYHOUSE FILM CO., INC.
The Three Black Trumps.....4 parts
The Explosion of Fort B2.....5 parts
The Black Envelope.....4 parts

WORLD FILM CORPORATION

The Seats of the Mighty.....6 parts
The Pit .....5 parts
Wildfire .....5 parts
Old Dutch .....5 parts
Alias Jimmy Valentine .....5 parts
Money .....6 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts

CALIFORNIA MOTION PICTURE CORP.
Salomy Jane .....5 parts
Mrs. Wiggs of the Cabbage Patch...5 parts
Mignon .....4 parts
Lily of Poverty Flat.....5 parts

FLAMINGO FILMS
Without Hope .....4 reels
Puritans' Conscience .....3 reels
Sybil of the Film.....3 reels

FROHMAN AMUSEMENT CORP.
The Fairy and the Waif.....5 parts

LEDERER
The Fight .....5 parts

SPECIAL RELEASES
Your Girl and Mine.....7 parts
The Adventures of a Boy Scout....5 parts
In the Land of the Head Hunters...
Salambo .....6 parts

WORLD COMEDY STARS.
3—15. The Dancing Beetle (Richard Carle).
3—22. Health by the Year (Jeff de Angelis).
3—29. Housekeeping under Cover (Kathryn Osterman).
4— 5. The Magic Bottle (Tom Wise).
4—12. Opened by Mistake (Richard Carle).

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WHERE TO BUY

ADVERTISING NOVELTIES
Philip Hano, 806-810 Greenwich St., New York.

BOOTHS
Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

CHAIRS, NEW AND SECOND HAND
Atlas Seating Co., 501 5th Ave., N. Y. C.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM, TITLES, PRINTING, DEVELOPING
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.

FEATURE FILMS
Phoenix Feature Film Co., 129 Columbus Ave., Boston.
E. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.

Buffalo, N. Y., March 3.
Editor, Motion Picture News.
Dear Sir: I hereby acknowledge receipt of your magazine and must say that it surely is a dandy, both from the editorial and typographical views and there is not the slightest doubt in my mind but what your enterprise will be a big financial success.

Yours very truly,
CHARLES FARRELL.

Cohoes, N. Y., April 4.
Editor, Motion Picture News.
Dear Sir: I felt I could not sign enclosed check without a few words of commendation on your remarkable "News."

About or rather more than a year ago it was hard to make an exhibitor realize the value of the "News" to the trade. This I know from personal experience.

Today I'm sure there are few who would not praise it highly. Its wonderful growth, its wonderful improvements stamp it as the foremost journal of the motion picture industry.

Yours very truly,
L. A. BUETTNER, Mgr.,
Majestic Theatre.

Youngstown, Ohio,
740 Ford Ave.
January 21, 1915.
Editor "Motion Picture News."
New York City.
Dear Sir: In reply to your letter of the 21st, would say that I am well pleased with your magazine, and think it is far better than any other.

Very truly yours,
H. C. KUNKLEMAN.

Boise, Idaho, April 4.
Editor, Motion Picture News.
Dear Sir: Enclosed please find check for one year's renewal to the best picture journal on the market. Thanking you for the same, we are,

Yours truly,
ISIS THEATRE.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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LABELS
Ever Ready Roll Label Co., 203 W. 40th St., New York.

LIGHTING PLANTS
Cushman Motor Works, Lincoln, Neb.

PICTURE MACHINES & SUPPLIES
Calehuff Supply Co., 1301 Race St., Philadelphia.
Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240 E. Ontario St., Chicago.

POSTER & PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York.

PIPE ORGANS
M. P. Moller, Hagerstown, Md.

PRINTING
The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

REWINDERS
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

TICKETS
Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

March 27.
Editor, Motion Picture News.
Dear Sir: Just received a copy of your West Coast Number. It is certainly one of the finest editions issued by any trade paper to date, and it is our opinion that the trade should by all means support your present and future efforts in this direction.

Surely your West Coast edition is a credit to the business.

Yours very truly,
THE W. H. BELL FEATURE FILM CORPORATION,
804 Powers Bldg., Chicago, Ill.

New York, March 28.
Editor, Motion Picture News.
Dear Sir: The "News" is the newsiest and most artistic production in the way of a trade Journal that I have ever seen. I am converted. That means a lot.

Yours very truly,
H. Z. LEVINE.

Bessemer, Mich., March 23.
Editor, Motion Picture News.
Dear Sir: Herewith please find subscription (check) to the "News." Please see that I do not miss a number.

Yours truly,
MAJESTIC THEATRE,
A. E. Irelan, Prop.

Stewartsville, Minn., April 4.
Editor, Motion Picture News.
Dear Sir: Have been receiving Motion Picture News for the past two weeks and like it fine. You certainly don't miss much that pertains to the motion picture business. I think you will find me a regular subscriber for your dandy magazine.

Yours very truly,
J. H. KURTZ,
Pastime Theatre.

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WHO THOROUGHLY UNDERSTANDS EVERY DETAIL OF MOVING PICTURE

Developing, Tinting and Toning

Must be able to take complete charge of laboratory in one of the largest established factories in the world.

Must have ability and experience with expert knowledge of developing and coloring formulas.

Permanent position with good salary and wonderful future for the man who can qualify.

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All applications kept strictly confidential.

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We will buy either negative or positive on scenic, industrial, travel, historical, or other films of a strictly educational nature. Give descriptions, length, and age if positive, in first letter, addressed to

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SCENARIOS WANTED—First class one reel comedy Scenarios. Also want scenarios written around characters in "Dingbat" cartoons. Dra-Ko Film Company, Inc., 217 E. 24th St., New York City.

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HELP WANTED.—Experienced negative cutter, positive assemblers, and projector; experienced in factory work. Standard Film Print Corporation, 120 School Street, Yonkers, N. Y.

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Full pages in
THE SATURDAY EVENING POST

A Man's Prerogative

Capt. Macklin

Book these
MUTUAL
MASTER-PICTURES
NOW

With Odds of 100,000 to 1— Will you take a Chance?

They tell me two million people buy this publication; that undoubtedly ten million see it; and that likely a good many thousand read this page.

It's a gaspy sort of feeling you have when you write to so many friends at once. Just think of the ghastly proportions of the wee-est little fib, multiplied ten million times!

You know how it felt when the teacher went out of the room at examination time, saying—"On Honor now, Boys." And how anybody who cribbed while she was gone was more than likely to get his head punched at recess!

Well, writing these pages makes *me* feel as though the whole ten million of you were teachers,—and had just gone out of the room!

I can't crib!

I promised to tell you the truth about Master-Pictures every week, and *here's one I haven't even seen.*

Maybe it's just an ordinary moving picture. But do you think the Reliance Motion Picture Corporation,—which produced *"The Outlaw's Revenge," "The Outcast"* and *"A Man and His Mate"* in the Master-Picture Series could make an ordinary one? I don't.

Maybe it's badly acted. But do you believe Robert Edeson and Mary Alden, and the rest, would act it badly? I don't.

Before I can get a glimpse of that picture, it will have cost me and my associates a good deal more than a hundred thousand times as much as it will cost *you* to see it.

Will you take a chance with me? At 100,000 to 1?

This Master-Picture is called

A MAN'S PREROGATIVE.

It is a four reel Reliance production.

It will be shown in a theatre near you this week.

Griffith, the great producer, said to me, "Aitken—it's a fine picture; one of the best; a big subject, handled in a big way. Why, man,"—he said, "It fair burns you to look at it."

But then,—Griffith had seen the picture.

By the time you read this I shall have seen it, too.

How long can *you* WAIT to see it?

"Take off your hats to your Vice President,— to Captain Macklin, Vice President of Honduras"

Richard Harding Davis is, I suppose, the best news reporter on earth. When you read him you feel, somehow, as though you were *there.*

At least,—I feel that way.

And I suppose that is one reason "Captain Macklin" makes such a crackling Master-Picture.

It is just *facts* that happen very, very fast.

From the day he was stripped of his uniform at West Point until the people were cheering him as Vice President of Honduras was less than two months. And, as was every day of the life he led, so every inch of the film that tells it is crowded with action and intrigue and action.

A fine looking young fellow—fresh from West Point; two lovely girls (one just a bit *too* lovely perhaps), uniforms (some pretty badly battered), Gatlings, half breeds, blazing plazas, the swing and glitter of Romance and War,—doesn't it make your blood tingle to think of it?

You know the prickly feeling that runs up and down your spine when a hundred-piece Regimental Band comes blaring and booming by—even in a parade?

Well,—you feel like that only more so when you go to see

CAPTAIN MACKLIN,—*a four reel Majestic,—by Richard Harding Davis.*

You can see it most any day now—so watch the newspapers.

And meantime say to your nearest theatre: "I want to see

Mutual Master-Pictures"

American Film Manufacturing Company
Majestic Motion Picture Corporation
New York Motion Picture Corporation
Reliance Motion Picture Corporation
Thanhouser Film Corporation

MUTUAL MASTER-PICTURES

Sincerely,

H. E. Aitken

President

MUTUAL FILM CORPORATION, *New York*

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A Man's Prerogative

Go get this Reliance Master-Picture for your theatre and prepare for big business.



Robert Edeson

supported by some of the cleverest film players in America plays the lead in this big four-reel feature—and "Bob", you know, is some actor. The public knows that, too.

Advertised



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is a story of a highly intelligent woman and a famous lawyer. The woman is of a strong mind, a magazine writer of repute, and believes that she should guide herself by the same standard of morals that governs him. Because of their association with two profligates, complications arise that separate them and cause the man to lose faith in the woman.

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This four-reel Reliance movie is one of the series of Mutual Master-Pictures advertised to over 10 million people.

It's a picture that will help make your house the leading theatre in your community.

Book it Now—QUICK

Booked through THE MUTUAL FILM CORPORATION

The Reliance Film Corporation

29 Union Square, New York

The Saturday Evening Post

Captain MACKLIN

by

Richard Harding Davis



is a wonderful picture for red-blooded humans. For this four reel Majestic Master-Picture is full of soldiers and cannons and half-breeds and excitement.

Advertised in the

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.





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Your public will appreciate this Mutual Master-Picture. They will be ready for it when you book it for your theatre for we have told them about it in The Saturday Evening Post and other magazines—

Cash in on this demand for live-wire pictures.

Book Captain Macklin At Once

The Majestic Motion Picture Corporation

29 Union Square, New York

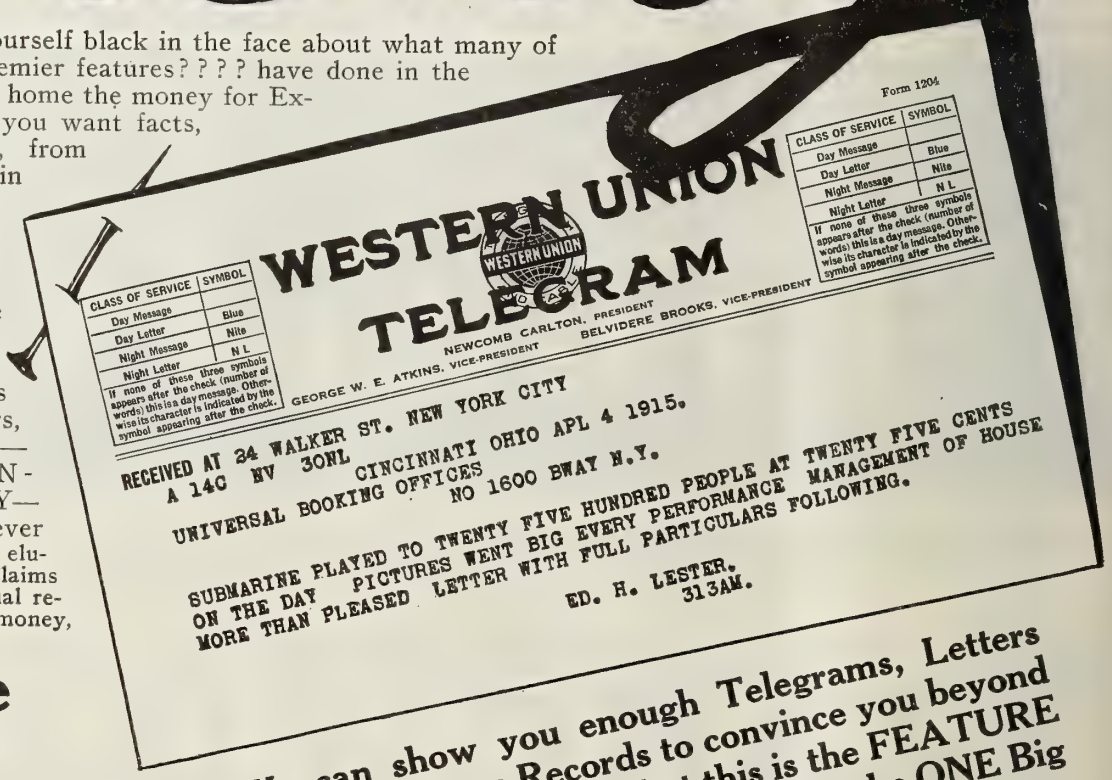
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Saturday Evening Post

Better to read fifty advertisements than to miss the one YOU need.

Money

YOU can read yourself black in the face about what many of the so-called premier features? ? ? ? have done in the way of bringing home the money for Exhibitors, but if you want facts, GENUINE FACTS, from the **biggest** Concern in the Universe, Hearken, Comrade, to what follows in this advertisement. When you boil down the proposition of FEATURES, there's only one thing that cuts any ice with Exhibitors, and that's the KALE—DOUGH—GREENBACKS—MONEY—SHEKELS or whatever else you want to call the elusive American Dollar. Claims fall flat alongside of actual results, so if you want money, —and if,—



It's the Kale that counts

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Talks!

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IN the city of Chicago at the Fine Arts Theatre, the Williamson Submarine Pictures played to a quarter of a million people in eight weeks. In Denver the Williamson pictures played to over 25,000 people in 7 days, a record that smashes all established existing precedents for feature attendance. In other cities the Williamson Submarine Pictures have set the towns crazy. Exhibitors have and are cleaning up with this utterly remarkable Universal Special Feature. Imagine 5 performances in one day and packing a 550-seat house at **EACH** performance at 25 and 50 cents admission.

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It's FREE

WE can show you facts and figures that will make you race to your nearest telegraph office and book within the hour, if you really want to book the BIGGEST FEATURE IN YEARS. If you are awake—if you are alive—if you are looking for a clean-up—for goodness sake, man, ACT WITHIN THE HOUR. We are now printing our Complete Advertising Campaign Book that gives you all prepared the whole list of ideas and plan that other Exhibitors have worked and that have gotten the money in heaps. This book tells how to work the schools, the teachers, the organizations, the lodges, the societies and every other angle that will keep your house jammed and packed to breathing capacity all during the run of these pictures.

WIRE YOUR EXCHANGE

If you will only use one-half of the dope, yes one-fifth of the dope we have prepared for you in this wonderful advertising campaign book, you would have to have an earthquake hit your town to keep the crowds away from your show house. The mighty helping hand of The UNIVERSAL is behind this feature as it is behind all UNIVERSAL FEATURES. That guarantees your success if you will only FOLLOW DIRECTIONS and use the brains God gave you.

Now ACT—act within the hour. Send to your nearest Exchange for a copy of the Williamson Submarine Advertising Campaign Book. Read every word in this book. Then BOOK this supreme money-making feature from your Exchange instantly and get set for a clean-up. If you don't make a huge success you will be the rare exception to the rule. The money is in sight for you. The big winning is almost in your outstretched palm. Are you going to grab the kale, or are you going to let your competitor grab it away from you? Your answer can be made *today* by wiring your Exchange for YOUR booking. ACT.

UNIVERSAL BOOKING OFFICES 1600 Broadway New York

The more YOU read these advertisements the more useful TO YOU we can make the "News."

ALLIANCE

EXHIBITOR MANUFACTURER EXCHANGE

FRANK MERRITT

The Balboa Amusement Producing Co.

Presents

Henry B. Walthall

in

BEULAH

Six Parts

From the Famous Novel by Augusta J. Evans

The Phenomenal Advance Bookings Placed on this Picture Indicate that it will be One of the Strongest and Greatest Box Office Attractions ever placed before American Exhibitors.

ALLIANCE · FILMS · CORPORATION

· ANDREW · J · COBE · PRESIDENT ·

PROGRAM

EXCHANGE MANUFACTURER EXHIBITOR

Current Releases

Max Figman in JACK CHANTY
FIVE PARTS
From the novel by Hulbert Footner

Carlyle Blackwell in THE HIGH HAND
SIX PARTS
From the novel by Jacques Futrelle

Robert Frazer in THE LONE STAR RUSH
FIVE PARTS
From the novel by Edmund Mitchell

The Timely Spectacle
THE PAGEANT OF SAN FRANCISCO
FIVE PARTS

Next Release
Miss Jackie Saunders in ILL STARRED BABBIE
FIVE PARTS
From the novel by Will H. Whalen

EXCHANGES EVERYWHERE
London Office, 38 Regency House, Warwick, W.
The Allied Features, Inc., Montreal and Toronto,
Sole Distributors of Alliance Programme in Canada.

130 WEST 46TH ST.
NEW YORK

AT HAMMERSTEIN'S VICTORIA

WEEK OF APRIL 12th.

JOHNSON-WILLARD FIGHT

The only guaranteed authentic, copyrighted views of the great championship battle at Havana April 5th.

20 hand-colored slides, with descriptive titles, $10.00

One sheets, three sheets and advance slides.

BEWARE OF IMITATORS. We control the exclusive United States and Canadian rights. Wire orders at once.

NOVELTY SLIDE COMPANY **67 West 23rd St., New York**

ACCESSORY AID

We stand ready and willing at all times to help our readers in making purchases. We buy nothing for you, but merely advise as to where first class goods may be purchased. We know the market.

PROJECTION PROBLEMS ANSWERED

Troubles come up in every booth. Have them solved. The "NEWS" has a projection expert second to none, and he is at your service.

Without obligation on my part, please give me full advice on the following:

.....

.....

.....

Name .....

Theatre .....

Address .....

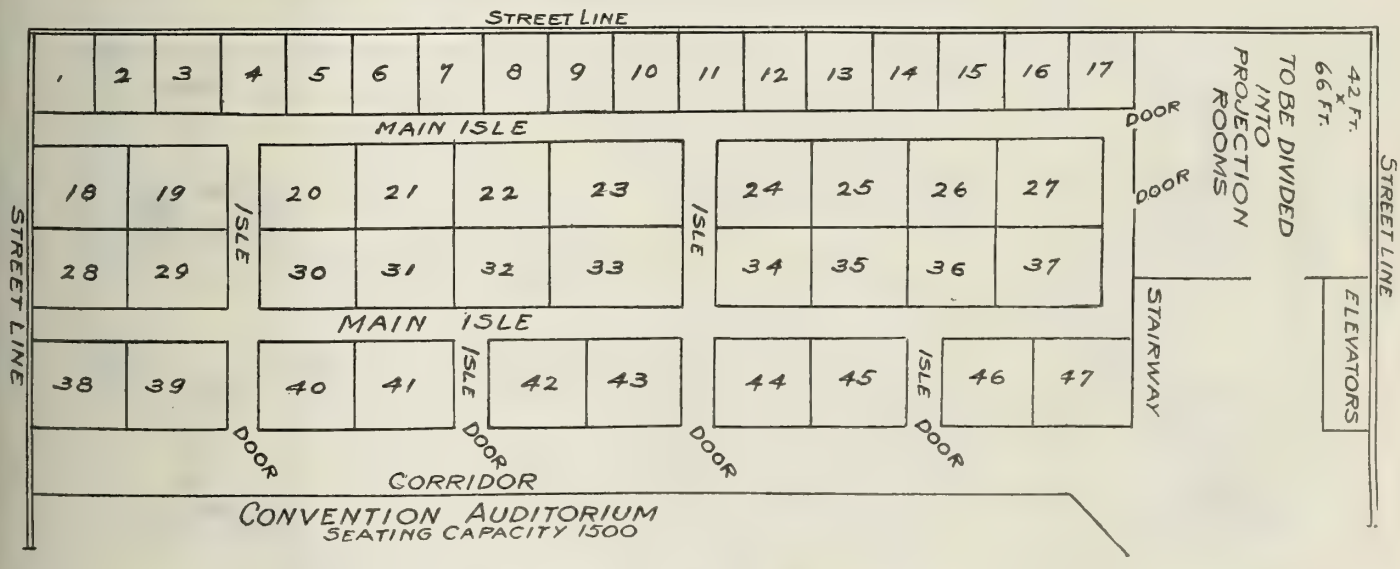
Floor Plan of Exposition Hall at the San Francisco Convention

Diagram Shows Excellent Arrangement of Booths. Unusual Number of Entrances and Large Projection Rooms a Feature

The coming National Convention and Exposition of the Motion Picture Exhibitors' League will be held in the new Civic Auditorium. This building forms part of the San Francisco Civic Center. It is a permanent building of steel and granite, four stories and basement. The building covers an entire square city block. The main auditorium, in which the grand ball will be held is 190 feet square and when arranged with seats, together with the balcony, seats eleven thousand people. There are twenty-one other convention chambers in this great building. The Motion Picture Convention chamber adjoins the main auditorium and has a seating capacity of twelve hundred.

There are also plenty of committee and press rooms. Large, beautifully furnished ladies' parlors are another feature.

The Exposition of the Motion Picture Arts will be held in a salon the same size as the convention hall. In addition to the forty-seven large booths conveniently arranged and made very accessible by numerous aisles, there will be two or more large projection rooms. These projection rooms will be equipped with the latest type machines, motors, screens, chairs and all appliances, and will offer excellent facilities for the display of equipment and pictures.



IMPORTANT NOTICE

All communications regarding the National Convention should be addressed to the CONVENTION COMMITTEE, 306 Mechanic Bank Building, San Francisco, Cal.

The committee will gladly supply you with full information regarding railroad rates and routes, stopover privileges and things worth seeing en route.

Hotel accommodations will be reserved. Information or assistance of any nature whatsoever gladly given.

A magazine's success is measured by its advertising. Look over the "News!"

UNITED STARS IN THE WEEK'S PLAYS









STANDING OF THE STUDIOS
IN THE
FIGHT FOR QUALITY SHORT STORY FEATURES

WEEK OF APRIL 19

Judged from the standpoint of entertainment value, story, production, cast, direction and photography.

FIRST—STARLIGHT
JAMES AUBREY and WALTER KENDIG as HEINIE and LOUIE in
You Need a Doctor
One Part Comedy

SECOND—EMPRESS
MARION SWAYNE and JOSEPH LEVERING in
The Room Between
Two Part Drama

THIRD—PREMIER
EDYTHE STERLING and WILLIS L. ROBARD in
The Girl with the Camera
One Part Drama

THE BALANCE OF THE WEEK'S PROGRAM IS FAR ABOVE THE AVERAGE OF ORDINARY FEATURE-MAD PROGRAM RELEASES.

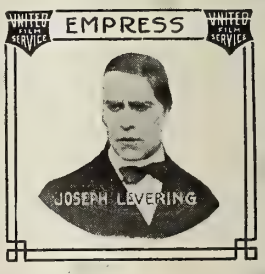
THE UNITED PROGRAM
Champions the Cause of
High-Class-Feature-Quality in One
and Two Part Productions













UNITED FILM SERVICE
130 WEST 46TH ST. NEW YORK CITY
DISTRIBUTING OFFICES EVERYWHERE

The Colonial Motion Picture Corporation

hereby announces that it has affiliated with the

UNITED MOTION PICTURE PRODUCERS

(INCORPORATED)

and will release weekly



Jas. D. Law, Pres. "COLONIAL"



John C. Graham, Genl. Manager "UNITED"

The two active heads and dominating personalities that have united the "CAMEO COMEDIES" to the UNITED FILM PROGRAM

"CAMEO" COMEDIES

THROUGH THE

UNITED FILM SERVICE

Commencing April 29, 1915

These Comedies will constitute a series popularly referred to as

"Leave It to Your Uncle Dudley"

Colonial Motion Picture Corporation

James D. Law, President 18 East 41st Street, New York

How can an advertiser continue advertising? By giving YOU value.

PROHI

If you care to know mo
about the picture

BITION

Write to Bob Kane

Prohibition Film Corp.

220 West 42nd.

N. Y C.

"Two De Luxe Editions"

An Unsolicited Testimonial

A clothing manufacturer paid recently three thousand or more "iron men" for a page ad in the Saturday Evening Post. He ran two large illustrations showing Rex Beach and Harold Mac Grath, and he named "The Adventures of Kathlyn," and "The Spoilers," two great successes filmed by the House of Selig. This manufacturer did not expend many thousands in cold cash for nothing. He knew, just as you know, Mr. Exhibitor, that Selig Spectacular Specials are household words. *He merely cashed in on Selig popularity. He was wise to prevailing sentiment.*

FRIEND EXHIBITOR, WON'T YOU CASH IN ON THE FOLLOWING RELEASES?

"Lonely Lovers"

An appealing Selig photodrama in two reels. Released Monday, April 26th. How Violet left the theatrical boarding house to become a leading lady. Features an all-star cast, including Wm. Stowell, Marion Warner, Lillian Hayward and others.

The Honor of the Camp

Selig drama in one reel. Released Tuesday, April 27th. An exciting story of the mining camps.

The Voice of Eva

Selig drama in one reel. Released Wednesday, April 28th. How the bird escaped the gilded cage.

At the Mask Ball

Selig comedy in one reel. Released Friday, April 30th. Mr. Prettyman was "detained at the office."

A Selig Jungle-Zoo Wild Animal story in one reel.

Released Saturday, May 1st. Wild beasts in action.

HEARST-SELIG NEWS PICTORIAL TWICE WEEKLY COVERS ALL THE WORLD'S EVENTS

The Selig Polyscope Company
CHICAGO

"They Fill the Till"

Selig

We'll Be There in Time!

The National League of Motion Picture Exhibitors is to meet at San Francisco in July and we'll be there in time. The Selig Movie Special will leave Chicago on Thursday, July 8th, arriving in San Francisco on July 11. The cost for the round trip, including Pullman, hotel accommodations, side trips, everything excepting meals, will be but $128.00 from Chicago and return. The only way to get to the big Convention and see

Nature's Wonderland Only to Be Found in the Good Old U. S. A.!

See the Golden West
See Sunny California
See Mountains and Valleys
See the Garden of the Gods
See Pikes Peak
See the Big Trees
See the Old Spanish Missions
See the Blue Pacific
See the Orange Groves
See the Royal Gorge
See San Francisco
See Los Angeles
See San Diego and Santa Barbara
See Denver and Salt Lake City

See It All for Less Than the Cost of An Individual Ticket

Exhibitors should take advantage of the Selig Movie Special to visit the National Convention of Exhibitors and to see the Boundless West. Two different scenic routes will be followed, going and coming, and every comfort will be provided on this personally conducted tour.

Visit the Golden State Along with Your Fellow Exhibitors

"We Want You With Us In California" is our New Booklet—Get it!

The Selig Polyscope Company
CHICAGO

"Cheaper To Go Than To Stay At Home"

G. M. ANDERSON is presented in a great new series of Western Dramas

They excel all other single reel photoplays of the kind ever produced.

★ ★ ★

EDNA MAYO and Bryant Washburn are presented in "FRAUDS" (In 3 acts.) BY H. S. SHELDON.
A photoplay with a punch in every scene. It holds the spectator breathless with suspense.
Released May 1.

CHARLES CHAPLIN in "THE TRAMP"
(2 acts.)
Keeps every spectator roaring with laughter.
Released April 12.

★ ★ ★

Released Monday, April 26.
"ON THE DAWN ROAD."
BY H. TIPTON STECK.
A man foils a villain in the dawning.

★ ★

Released Tuesday, April 27.
"BLINDFOLDED."
BY EDWARD T. LOWE, JR.
(In two acts.)
A clever crook brings an amateur detective to the altar, featuring RICHARD C. TRAVERS and Nell Craig.

Released Wednesday, April 28.
"THE FABLE OF A NIGHT GIVEN OVER TO REVELRY."
BY GEORGE ADE.
Some day a Great Inventor will work out a SPEECHLESS banquet at which FOOD will be served.

★ ★

Released Thursday, April 29.
"THE UNDERTAKER'S UNCLE."
A dead one supplies some live comedy.

★ ★

Released Friday, April 30.
"THE TIE THAT BINDS."
(Featuring G. M. Anderson.)
A child unites a broken home.

RELEASED THROUGH THE GENERAL FILM COMPANY



Trademark Reg. U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St. Chicago



Trademark Reg. U. S. Pat. 1907.

VITAGRAPH

"THE TAMING OF RITA" Comedy — MONDAY, APRIL 19
As wild as a March hare, she meets her match. Her demure sister is still waiting for hers. MARGARET GIBSON and all star cast.

"THE CLOSING OF THE CIRCUIT" Two Part Drama — TUESDAY, APRIL 20
In his blindness he pictures the girl of his dreams as a saint. In the midst of a fiery flash and a terrible storm, his eyes are opened and he looks upon her as an angel. PAUL KELLY, MARY MAURICE, NED FINLEY and selected company.

"THE GUTTERSNIPE" Comedy-Drama — WEDNESDAY, APRIL 21
Her gratitude is displayed in peculiar ways. It leads to the recovery of a hidden treasure and the happiness of all. LILLIAN WALKER and all star cast.

"SONNY JIM AND THE VALENTINE" Comedy-Drama — THURSDAY, APRIL 22
When you see it you will be just as glad as the girl who got it. It leads to a surprise and much unexpected happiness. BOBBY CONNELLY as Sonny Jim.

"WHOSE HUSBAND?" Comedy — FRIDAY, APRIL 23
An impostor tries to impersonate the dead. He fails in his purpose but succeeds in bringing about a happy result. FLORA FINCH, KATE PRICE and JAY DWIGGINS.

"PAWNS OF MARS" Three-Part Drama
Broadway Star Feature — SATURDAY, APRIL 24
The God of War is no respecter of persons. It strikes vanquished and victor alike, and the just suffer with the unjust. DOROTHY KELLY, JAMES MORRISON, CHARLES KENT and other favorites.

SIX A WEEK, including a Three Part Broadway Star Feature

"BOOBLEY'S BABY"—Comedy ..... MONDAY, APRIL 26
"THE LADY OF THE LIGHTHOUSE"—Three-Part Drama.
Broadway Star Feature ..... TUESDAY, APRIL 27
"THE BOARDING HOUSE FEUD"—Comedy. WEDNESDAY, APRIL 28
"STRICTLY NEUTRAL"—Comedy ..... THURSDAY, APRIL 29
"THE-SORT-OF-GIRL-WHO-CAME-FROM-HEAVEN"—Comedy.
FRIDAY, APRIL 30
"A PILLAR OF FLAME"—Two-Part Drama ..... SATURDAY, MAY 1

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH CO. OF AMERICA
E. 15th Street and Locust Avenue Brooklyn, N. Y.

BROADWAY STAR FEATURES RELEASED

SIX PARTS	MR. BARNES OF N. Y.	THREE PARTS	4 1 3
THREE PARTS	LOVE LUCK AND GASOLENE	FOUR PARTS	THE WIN(K)SOME WIDOW
SIX PARTS	CAPT. ALVAREZ	FOUR PARTS	THE TANGLE
THREE PARTS	SHADOWS OF THE PAST	THREE PARTS	THE LOCKED DOOR
THREE PARTS	BINGLES MELODRAMA	FOUR PARTS	SYLVIA GRAY
FIVE PARTS	MY OFFICIAL WIFE	FIVE PARTS	THE LITTLE ANGEL OF CANYON CREEK
THREE PARTS	UNCLE BILL	FOUR PARTS	The Man Behind The Door
THREE PARTS	THE PAINTED WORLD	FOUR PARTS	C. O. D.
FIVE PARTS	Florida Enchantment		

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

AS PRESENTED AT THE
VITAGRAPH THEATRE
RELEASED THROUGH
GENERAL FILM CO.'S SPECIAL SERVICE
By Arrangement with Broadway Star Feature Co. (Inc.)

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP



She gives in—"GREATER THAN ART."



"His woman" brings home no money—"HIS CONVERT."

Gertrude McCoy, Edward Earle and Duncan McRae

in

The Masterly Acted Feature "GREATER THAN ART"

A talented girl artist, robbed of her future by financial misfortune, makes the great sacrifice to a Count to go on in art, but she meets a clean, aspiring artist and learns of that which is "greater than art," making the sacrifice of her future for his sake. Lee Arthur, the noted author of big stage successes and now writing exclusively for Edison, gives us here a **play**—big with dramatic power and affords a wonderful triumvirate of acting which is met with compelling force and finish by Miss McCoy, Edward Earle and Duncan McRae. Released in the **regular** service, Monday, April 26—3000 feet.

A pair incomparable—Marc MacDermott and Mabel Trunnelle in a Strong Drama of Truth, Sin and Regeneration

"His Convert" is the play of life at its seamiest and best—of dramatic truth, presenting two finished favorites, Marc MacDermott and Mabel Trunnelle, in characters that are flashed forth with boldness but leavened with high moral purpose. Released Saturday, May 1—1,000 feet.

Bessie Learn, Carlton King and Harry Beaumont in the 2-act "Poisoned by Jealousy"

Skilfully plotted, presenting these three capable players as children of sunny Italy, storm tossed on the sea of Jealousy, so subtly instigated by Carlton King. Bessie Learn as the madonna, conspired against yet faithful unto the last, is an appealing character. A strong climax. Released Friday, April 30—2,000 feet.

Breezy Raymond McKee and the Distinguished English Comedian, Dallas Welford, in "Count Macaroni"

As the Italian street sweeper transformed into an Italian Count, Dallas Welford—he of the funny eyes and face—couldn't look anything else but funny if he tried. And Raymond McKee and James Harris to drive home the laughs. Released Wednesday, April 28—1,000 feet.

WADDY and ARTY in "THE IDLE RICH"

As hoboes who find a thousand dollar bill, Wadsworth and Housman spring some funny ones. Released Tuesday, April 27—1,000 feet.

TRADE MARK

Thomas A Edison

THOMAS A. EDISON, Inc.

275 Lakeside Avenue Orange, N. J.

Edison Films are approved by the National Board of Censorship and are released through the General Film Company Program

The *Runaway June* Free California Trips Contest

Start it right away in your theatre— means bigger business

Serial Publication Corporation
29 Union Square, New York

PRODUCED BY RELIANCE

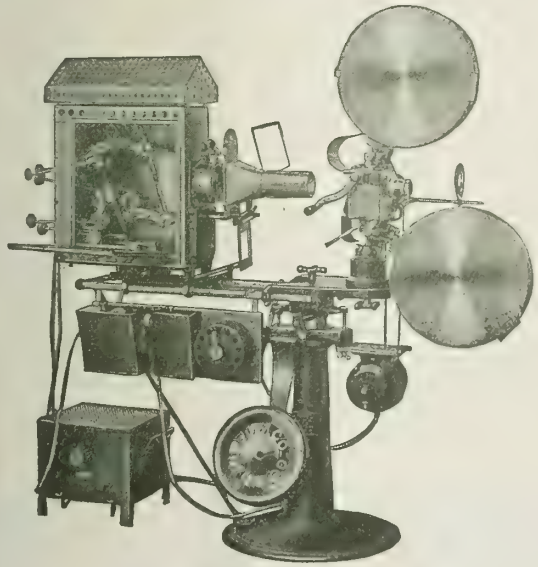
Accessory News

A SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

THE

MOTIOGRAPH

SATISFIES CRITICAL BUYERS



The vital parts of MOTIOGRAPH projectors are so staunchly, so sturdily built that trouble is prevented first instead of remedied later. The 1915 late model MOTIOGRAPH rightfully boasts of ground and hardened parts, durability and dependability and economical operation, with rock steady pictures. This is why the MOTIOGRAPH "Satisfies Critical Buyers" —it means an initial and permanent value of "Dollar for Dollar."

Write for Motiograph Literature

The Enterprise Optical Mfg. Co., 568 W. Randolph Street, Chicago, Ill.

Eastern Office:
19 West 23rd Street, New York City

Western Office:
833 Market Street, San Francisco, Cal.

Projection

CONDUCTED BY HERBERT W. ANDEM

No agent is permitted to take subscriptions for Motion Picture News for less than the authorized rates. Have the agent taking your subscription show his letter of credentials and receipt book.—Projection Problems answered.

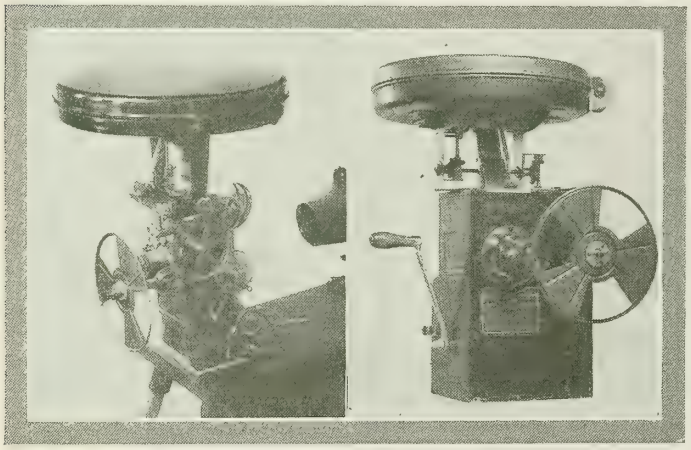
Rewinding Eliminated by Taking First Picture From Centre of Reel

SINCE the inception of the moving picture projecting machine, no invention pertaining to this industry has attracted such widespread and favorable comment in all branches of the trade as that of Edward M. Feaster, whose perfected device for the elimination of rewinding of film is now ready for the market.

This mechanism is in the form of a special horizontal upper magazine which can easily and quickly be attached to any make or model of moving picture projecting machine without any mechanical alteration to the same.

The value of this invention is self apparent to everyone connected with the business, owing to the fact that the advantages which it offers are so varied. To the producers and owners of film the item of damage caused by rewinding is a vital matter. To the exhibitor this new device appeals strongly for many reasons, prominent among which are the saving of labor and time, as well as the noise and annoyance of rewinding, the breaking of film during this process, and all the fire risk incidental thereto.

TWO VIEWS OF THE FEASTER FILM FEED MACHINE



FRONT VIEW OF MACHINE ATTACHED TO A POWER'S — SAME, ATTACHED TO A SIMPLEX PROJECTOR

The accompanying photographs and the following description will give a very clear understanding of the Feaster attachment.

The operation is very simple and consists of taking the first picture from the centre of the coil of film instead of from the outside. In order to take the centre out of the roll of film, it is of course necessary to make a curve in the film before threading it through the projecting machine, and it is in the method of taking the first picture from the centre and in making this curve, which the Feaster machine does so perfectly, that it is possible to produce successfully the result of showing pictures without the necessity of rewinding the film.

The film is carried on a freely revolving ball-bearing aluminum pan, in the centre of which is a stationary cage of rollers. The roll of film is placed on the pan, around this roller cage, and the end of the film on which is the first picture is drawn from the centre of the coil by a vertical sprocket inside the roller cage. Thus the only strain on the film is exerted in a direct pull to this sprocket, and this strain is minimized by the fact that the entire roll of film is revolving with the pan, and also around the rollers in the cage.

At present the entire weight of the roll of film as well as the reel itself is being pulled by a single strip of film in the unwinding process while the picture is being shown, and it is self-evident that with the Feaster device a large percentage of the breaking of film at this point is eliminated.

Impossible to Put Strain on Curve

After the first picture end of the film has been drawn from the centre of the coil by the sprocket, a curve is made in the film and the end put through the floor of the magazine and threaded through the projecting machine exactly as at present. Once the size of this curve has been set it is impossible for it to vary during the showing of the picture, and at no time can the slightest strain be put on this curve, irrespective of the speed at which the machine is operated. The reason for this is that the film is at all times being taken into the projecting machine at precisely the same speed that it is being drawn from the centre of the coil, as the upper socket of the picture machine is geared directly to the sprocket in the Feaster machine and turns at exactly the same number of revolutions per minute.

The roller cage in the Feaster magazine around which the film is unwound is 5 inches in diameter, and in order that the roll of film may have a 5-inch hole in the centre, a special receiving reel is used in the lower magazine. This special Feaster reel has a 5-inch hollow hub, and is made in two halves which can easily be taken apart with one hand, leaving the roll of film on one-half of the reel around the hub. It is then placed in the upper magazine exactly as it came on to the take-up reel, and is immediately ready to be shown again.

Since the pan in the upper magazine is free to revolve at any speed, and is turned, only by the edge contact of the film, it regulates its own speed and never runs too fast or too slow, regardless of how quickly the machine is started or stopped.

Chandler Heads Company Owning Patents

The successful marketing of this device on a sound financial basis has been made possible by the fact that the Feaster patents have been purchased by Byron Chandler, prominent in New York and Boston, and husband of Grace La Rue, the actress. Previous to making this investment Mr. Chandler has had no connection with the motion picture industry, but early realizing the great commercial value of the Feaster invention, he purchased the patents and organized the Feaster Film Feed Company, a Massachusetts corporation with capital of $250,000 and offices at No. 687 Boylston street, Boston.

Mr. Chandler is president and treasurer of the corporation and will give his undivided attention to its affairs. The secretary and general manager is Albert E. Rollins, of Boston, and the inventor, Edward B. Feaster, is retained as mechanical superintendent.

The exclusive territory rights for the State of Pennsylvania have been purchased by John W. McCanna, whose offices are in Bellevue Court building, Walnut street, Philadelphia.

Strand Company Marketing a New Screen Coating

THE Strand Screen Coating Company, New York, has put on the market a screen coating which is applied like paint and can be used on canvas or metal.

One or two coats are sufficient to tone up the very oldest screen so that it will produce pictures of depth and clearness from any angle. This new coating is being used with very satisfactory results in the Sumner theatre, one of the finest motion picture houses in Brooklyn.

For the airdome or roof theatre it is particularly valuable, being guaranteed against deterioration from rain or sun.

Problems That Puzzle Projection People

Jos. H. M. Smith, Fort Worth, Tex.—Mr. Smith comments upon the answer given in these columns in answer to D. E. B.'s question regarding the difference between a shunt and a compound wound generator.

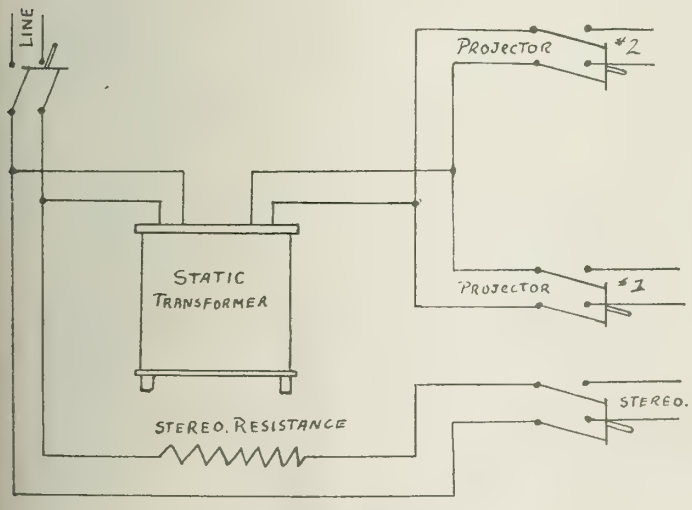
As two minds can sometimes explain or interpret a matter to better advantage than one, it is thought best to give his explanations of the two types of machines. Mr. Smith says: "The field windings of a shunt wound generator is composed of a large number of turns of wire or strap of comparatively high resistance, which is connected directly to the armature terminals, thus forming in parallel the main circuit, a shunt circuit through which only a small percentage of the total current flows.

The regulation characteristic of a shunt wound machine is such that the voltage is at maximum at no load and drops as the load increases, unless regulated by the manipulation of a rheostat in the field circuit.

A compound wound generator has both the shunt and a series of field winding. It may be generally assumed that the shunt field is so designed that on open circuit the series field being idle the machine will generate the desired voltage.

The result of applying a load would, as noted under shunt wound generator, tend to lower the terminal voltage. But, it is here that the utility of the compound winding becomes apparent. The series of coils reinforce the shunt field in direct proportion to the increased load and thus hold the terminal voltage constant, balancing the drop due to the increased copper loss and armature reaction at the heavier loads.

Mr. Smith suggests the following as being the proper method of connection for two projectors and a stereo lamp from one static economizer:



Replacing Brushes in Generator Economizer

R. H. E., Newark, N. J.—*Will you please tell me the best practice to follow when replacing carbon brushes in a motor-generator economizer? Does it make any difference in the kind of brush used, and what do you recommend as being the best brush to buy? Will a hard carbon brush tend to spark more than a soft one?*

ANSWER.—When putting in new brushes on a dynamo or a motor, see that the holders, particularly the sockets that hold the carbon brush, are perfectly cleaned. They may be cleaned with gasoline if found to be greasy.

The carbons should fit freely in the holders without binding in the least at the sides or edges. Fasten the "pig-tail" securely be-

"PEP"

We abhor the dishonest grocer who mixes peas in his pepper—but will help any exhibitor to put "pep" in his show by using these Ps.

Perfect Pictures Properly Projected Produce Permanent Patronage

DAY and NIGHT SCREENS, Inc.
112 West 40th Street New York City

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Make your
OLD SCREEN
LOOK LIKE NEW

Strand Screen Coating
will do it and produce
QUALITY PICTURES
on any surface

Just the thing for
AIRDOMES
the more sun and rain on screen coating the better the screen

1 COAT Screens up to 15' x 20' **$3**
2 COATS $5

Apply like paint. Directions on can. Send cash, certified check or money order to

439-441 Jefferson Ave
STRAND SCREEN COATING COMPANY
Brooklyn, N.Y.

and receive screen coating, charges prepaid, or write for further information.

AGENTS WANTED

Your negative developed, printed and titled complete
5C per foot delivered within **12** hours
Titles **6C** per foot
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On RENTAL
We equip your settings complete in accordance with your scenario.
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neath the screw and bend it so that it does not cause the carbon to bind. Also see that it hangs freely so that the vibration of the running will not tend to cut it loose from the brush.

Obtain a piece of No. 2 sandpaper, just about the width of the commutator. Lift up the brushes of one set and place the paper between the brushes and the commutator, with the cutting side toward the brushes. Adjust the tension springs until the brushes bear pretty hard on the sandpaper, and then draw paper backward and forward, holding it close to the shape of the commutator, until the edges of the several brushes are cut down to the exact shape of the face of the commutator.

After this has been done, substitute a piece of finer sandpaper of No. 00 grade, and do as was done with the other paper until a smooth, even finish is obtained on the face of the carbon brushes.

Do not draw the sandpaper from under the brushes with the tension on them, but raise the brushes and lift out the paper. Then blow the dust off before allowing them to drop back on the commutator. The last motion of the paper, under tension of the brushes, should be in the direction of rotation of the armature.

There is a wide difference in the grade of brushes on the market. Several types of manufacture are equally good, one of them being the Le Valley Vitea Carbon brush.

A hard carbon brush will tend to spark more than one of a softer grade. This is because of two conditions. The hard carbon has less resistance to offer the coils, being short-circuited under contact of the brush, hence more current will be passing within the coil and under the brush and, too, there will be a greater tendency of the brush to vibrate from its hardness. A medium soft and even mixture brush is the better one to use.

$200,000 Theatre for Indianapolis

ONE of the largest and most elaborate picture theatres in the United States will be erected in Indianapolis, according to Samuel L. Cohn, of San Francisco, and Morris Cohn, of Denver, who have taken a thirty days' option on the property in the Circle occupied by the Horace F. Wood livery and transportation establishment. The Cohns say that when completed the theatre will represent a total cost of about $200,000.

For the first ten years of the proposed lease the Cohns are to pay Mr. Wood $12,000 a year for the property; $15,000 a year for the next ten years, and $18,000 a year for the remaining seventy-nine years. I. N. Richie & Son handled the negotiations.

The theatre will have a frontage of seventy feet in the Circle, the Cohns say. The tract of ground is irregular in shape and extends south to Court street and east to Scioto street. There will be one or two storerooms at the front, with a lobby 70 x 100 feet back of them.

The theatre proper will be 110 feet wide and 154 feet deep, and will have exits in Scioto and Court streets, in addition to the front exits. There will be in all not fewer than thirty-five different exits, it is said, and it is estimated that the theatre, which will have a seating capacity of 3,500, can be emptied in thirty seconds.

In addition to the picture, he says, he will have an orchestra of twenty pieces and a huge pipe organ that will cost, according to his estimate, $20,000. The orchestra and the pipe organ will give a concert program during the entire picture exhibit. He says he plans to have the theatre open at 1 p.m. and give a continuous performance until 11 p.m.

The building will be of reinforced concrete and steel construction. It will have an ornamental front facing the Circle. The floors will be of a fireproof substance, and one of the sanitary features will be that instead of scrubbing the floors, they will be flushed with water from a hose, as streets are flushed and washed.

The seats will be twenty-eight inches wide and thirty-eight inches back to back, thus affording ample space for late comers to get to the inside seats without disturbing persons seated in the same row. The lighting will be by the indirect system. Another feature will be a large retiring room for women and a smoking room for men.

Plans for the building will call for a ventilating and air washing system which, Mr. Cohn says, will cost about $10,000.

Pathescope Transfers Detroit Office

THE office of the Pathescope Sales Company, Detroit, Mich., has been transferred from the Dime Bank building to the mezzanine floor of Heynz Bazaar, where a room has been fitted up for exhibition purposes.

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THE IVONHOE THEATRE, SANDUSKY, OHIO

(*Continued from page 121*)

The Ivonhoe stands as evidence of the enterprise of Mr. Blatz, who not only owns it, but manages it. The plans were executed by Steffens & Steffens, of Cleveland, the architects who designed the Duchess, Manhattan and other Cleveland theatres, together with others among the leading theatres and picture-theatres of the state.

The screens were supplied by the Diamond Craft Screen Company, of Cleveland; A. Krastin, president of the company, having personally superintended the installation.

American Fotoplayer Installed

The Ivonhoe's music is supplied by an American Fotoplayer.

The Fotoplayer is very appropriately described as "the instrument that supplies the griefs, joys and triumphs of the people on the canvas."



THE IVONHOE THEATRE, SANDUSKY, OHIO

Not only is Fotoplayer music appropriate, fitting into the picture, but that mechanical monotony of automatic music is eliminated and every shade of expression and musical thought is supplied instead, from the softest pianissimo to the loudest crescendo.

One operator does all the work, using an ordinary 88-note player piano roll. Some of the effects to be obtained in addition to ordinary piano or pipe organ music, and an eight-piece orchestra, severally or combined, are: Pistol shot, tom-tom, thunder, door bell, telephone bell, fire gong, cathedral chime, locomotive bell, tambourine, castanets, horses hoofs, auto horn, sleigh bells, Chinese cymbals, steamboat whistle, locomotive whistle and wind siren.

The theatre measures 36 by 133 feet. The projection machines are Power's 6-A, and the length of throw is 95 feet.

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THEATRE MAILING LIST THEORY *vs.* FACTS

Suggestions in connection with circularizing motion picture theatres.

It is a common theory that an efficient mailing list can be maintained by the means of the following sources of information: correspondence, post office returns, reports of salesmen and press information.

It is a fact, however, that these sources of information are by no means complete, and (outside of our office) I still have to find a system in use for verifying the information received and getting what is missed. This is one of the strong points of the system we use.

Do not theorize, satisfy yourself whether your list is an efficient one, see what percentage of the changes that took place last year—20,245—were recorded on your list, then write me.

N5 FRED HAWLEY

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Two No. 6A complete, almost new	145.00	"
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No. 6 Equipment, complete less mechanism, perfect	27.00	

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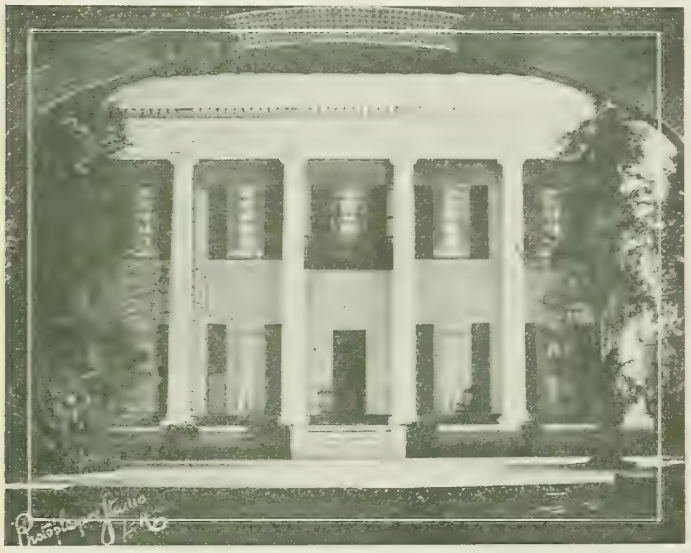
Building and Furnishings

Adding to a Picture's Effectiveness by Novel Settings

BELIEVING that an audience needs an "entre" for its entertainment just the same as a person wants one at his dinner, Manager Lloyd Brown, of Clune's Auditorium, Los Angeles, has added a feature at this big 3,000-seat house which is considered a most important innovation by film men and one that will receive far more attention as exhibitors learn of its importance.

In this particular instance, in the showing of "The Birth of a Nation," Manager Brown has attempted to give zest to the appetite of his audience for entertainment by first adding to the theatre the atmosphere—to use the studio term—of the South before the war by a mammoth transformation scene completed at a cost of almost $3.000.

Immediately following the orchestra overture—which, by the way, is made up of a medley of early-day Southern tunes—all



SETTING FOR TRANSFORMATION SCENE IN "BIRTH OF A NATION," AT CLUNE'S AUDITORIUM, LOS ANGELES

lights in the house are extinguished. For almost a minute everything is in darkness and all expect to see the title of the picture projected on the screen.

Instead, the stage gradually grows lighter and the outline of a dignified Southern colonial home can be seen as though at dawn. As the sunlight gets brighter, the shutters are closed from within by the darky servant. The day passes, and with the arrival of twilight an aged couple come to the front porch and take the comfortable chairs to enjoy the cool of the evening.

The lights within are lighted, and the blinds are drawn in the bedroom above. The twittering of the birds is stilled and the singing of the negroes floats in from the distance. The last word in realism is added by the soothing odor as of a mingling of the pines and flowers of the South, which penetrates every part of the house by means of essense of balsam being placed in front of fans on the stage as twilight settles upon the scene.

How the Elaborate Settings Were Constructed

The setting was erected 20 feet back of the front of the stage, is 60 feet long, 39 feet hight and, including the braces, is 30 feet deep. The trees at either side were uprooted on Mt. Lowe and transplanted on the stage, extending 5 feet into the pit and several feet above the front of the setting. Each of the six columns is three feet in diameter and 28 feet in length.

All of the building is of lumber except the portion representing the weather boarding, and there is glass in all of the windows. Following the transformation scene showing this Southern home, the house is again dark while the screen is dropped into place.

An interesting feature in connection with this "entre" for the showing of the thirteen-reel subject is the development or evolution of special features Manager Brown has introduced. Taking the idea of producers of the big spectacular productions such as "Blue Beard," "Sindbad," "Beauty and the Beast" and others used to close the story of the play, Manager Brown found that practically all authors and producers closed their stories in a distasteful manner or without accounting for some principal character which would leave the audience dissatisfied.

Some of the Manager's Special Features

Following the showing of "The Escape," a series of three scenes were shown, depicting "Love," as necessary for happy mating; "Babyhood" for happy married life, all of which produced "Perfect Manhood." A replica in life of Frederick Remington's painting, "The Scout," was used following "Indian Wars Refought," by an Indian riding out on the stage and looking off into the valley. Rex Beach did not account for Slap Jack in "The Spoilers," and a scene showing this lovable character sitting on a rock waving good-bye to a ship a mile or two out to sea, and then lighting his pipe contentedly, not only caused the audience to applaud at every showing, but induced one of the millionaires of real life, the original character Beach described, to send for his old friend Slap Jack. The sadness of the ending of "Dan" was softened by a view of the Swanee River, with a naked pickaninny, entitled "Jest a-Fishin'!"

Manager Lloyd Brown is a typical show man and knows the likes and dislikes of his patrons from years of experience as producer and manager, and most Los Angeles producers consider the booking of their subject by Mr. Brown a far greater compliment for their work than the showing of their subject in large Chicago or New York theatres.

Why Fabrikoid Is Better Than Certain Kinds of Leather

THE Du Pont Fabrikoid Company, Wilmington, Del., has just started to introduce into motion picture houses for seating upholstery a highly attractive and very durable material known as Fabrikoid.

Fabrikoid is luxurious in appearance, wears like iron and is strictly sanitary. It can be washed with warm water and soap without injury in the slightest. This sanitary feature makes it immeasurably better for upholstery than the ordinary plush and cloth material used for upholstering theatre seats. Every patron, aside from being impressed by the appointments of a house, likes to feel that the surroundings, particularly the things with which he comes in actual contact, are clean and sanitary.

Fabrikoid has all the luxurious appearance of leather, and from which it can be distinguished only by expert examination. It wears for years without the usual shabby appearance which ordinarily comes from continuous use of split leather and other upholstery materials.

Fabrikoid consists of a strong, tightly woven cotton cloth on which is applied a coating material colored and embossed to imitate any grain leather desired. This outside coating penetrates into the cloth, so that cloth and coating become practically one.

No claim is made that Fabrikoid is superior to natural grain leather, but the claim is made, and fully substantiated by the actual facts, that Fabrikoid is immeasurably better than the coated splits which are usually sold as "real leather."

This statement may seem confusing to the layman, but a little knowledge about the leather manufacturing industry will clear it.

A hide as it comes from the cow, for instance, is entirely too thick for any use but soles of shoes. To be used for upholstery purposes, it must be made much thinner. The grain and strength of a hide does not extend through its entire thickness; it is confined to the upper section next to the hair.

The leather manufacturer, after tanning a hide, splits it into four sections. Commencing at the top, next the hair side, he takes off a layer almost as thin as tissue paper. This split has the natural grain of the hide. It is used for bookbinding, the covering of fine jewel cases, etc. It is known as the buffing split.

The leather man next splits off a layer considerably thicker than the buffing split. It contains the natural grain of the hide, and is very tough and strong. It is the best grade of leather procurable, and is extremely expensive. Its cost is so great that it can only be used on the very highest priced upholstery. Only those with the longest purses can afford it.

Kinds of Leather and Their Wearing Qualities

After the buffing and No. 1 grain leather splits are taken from the hide, the leather man has left a soft, spongy mass so weak that it will pull apart almost of its own weight, possessing absolutely none of the natural grain of the hide.

Now what becomes of this almost worthless part of a hide? The leather manufacturer splits it into two layers. He coats each of these layers with a jelly-like substance, then embosses them to imitate any grain leather desired. These two layers are what the public usually gets when it buys "real leather" upholstery.

After furniture upholstered with this sort of "leather" is in use for a short time, its owner is surprised to find it splitting, cracking and peeling. This has been caused by the soft, pulpy back stretching and pulling apart, and the coating material having no tensile strength of its own, it simply pulls apart, breaks and scales.

The big difference between Fabrikoid and these split leathers lies in the backing material, the coating substance used being practically the same. Where the split leather manufacturer uses a weak, spongy mass, having almost as little tensile strength as a wet newspaper for his backing material, the manufacturer of Fabrikoid uses a cotton cloth, woven in a special way to give unusual tensile strength.

This cloth is coated and embossed in the same general way as the split leather, but when Fabrikoid is placed on upholstered furniture, the backing material cannot stretch or pull apart, and consequently there is an entire absence of cracking, peeling or splitting on the part of the coating.

Hoffman Emergency Lock Lives Up to Claims

THE Safety Lock Company, Carrollton, Ohio, is placing on the market a new safety exit lock, said to be one of the most complete and satisfactory ever built. The door was exhibited in Columbus, O., at the recent Safety First Convention, and was highly praised by many of the fire marshals and others from the large cities in Ohio.

The safety appliance can be fitted on any door, and can not be unlocked from the outside. The mechanism is so arranged that the least pressure on the panel of the door will cause it to swing open. In case of fire or panic the first shove against the door opens it.

The appliance is so arranged that it is always ready for use, and therefore needs no adjustment. It is absolutely fool-proof. This safety lock has been shown to numerous architects, theatrical people and managers of large offices and public buildings, who declare it will be a winner. The company expects to have the lock ready for the market by the first of May.

It is protected by numerous patents. There is nothing about the lock that can get out of order as it has no springs and never needs oiling. It is always ready for use without a moment's notice. As this lock cannot get out of adjustment it proves a life-saver in case of panic. And the company will make the price within the reach of all. While the manufacturers realize that the lock is a valuable one, they do not expect to place a premium on its sale.

Place this lock on the exit doors of your theatre and demonstrate it to your patrons, and this advertisement alone will draw you business, as all those who visit your theatre will feel that you are equipped with a safety-first appliance that insures all against loss of life.

It's so simple that a two-year-old child can operate it. Chas. P. Hoffman, the inventor, has been in the motion picture business for the past nine years and has devoted much careful study to the perfecting of this lock. He assures the purchasers of the lock that they will have something worth while.



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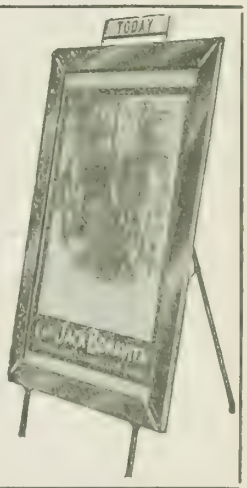
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Directory of New Theatres

Photoplay Theatres Here and There

FRED LORELLO, owner of the Happy Hour Theatre at Oxnard, Cal., has purchased new equipment for his theatre, which is now being installed. All new chairs are to replace the old ones, and in the projection booth are being placed two new Power's 6-A projectors, fitted with a Power's Inductor.

James West, a pioneer exhibitor, who opened the first five cent show west of Pittsburgh, at Evansville, who is now proprietor of a confectionery store in Eagle Rock, Cal., has built an airdome adjoining his business, which will be opened the first of the coming week. There will be a seating capacity of 200 or more, the projection booth will contain Power's 6-A machines, sold through the General Film Company's Los Angeles exchange, and the program will consist of four reels of General regular program subjects. Mr. West is a convert of the higher price movement and will charge ten cents admission. The airdome will be accessible only through the confectionery store, and is being opened to serve as a trade builder for his present business to a more or less extent.

Numerous Los Angeles Theatres Change Hands

March seems to be the month for changes among Los Angeles motion picture theatre men, for during the thirty-one days seven of the one hundred houses changed hands. In all instances the sales were made through Leo Ryan, broker of Los Angeles.

The Lyric Theatre, with three hundred seats, at 128 South Spring street, was sold by George Howell to Francis S. Boynton of Long Beach, who took possession immediately. O'Connors and Dormody disposed of the Nevaro Theatre at 738 West Pico street to F. A. Lydy, of Flagstaff, Ariz. The Woodlawn Theatre, at Santa Barbara street and Wall street, formerly owned by W. M. Beal and G. P. Bruso, is now the property of Ernest E. Gagnon, who has also purchased the Auditorium at San Pedro from T. E. Fletcher. Mr. Gagnon is a former Vancouver, Wash., exhibitor.

The theatre of Victor H. Normand, 1234½ West Seventh street, The Playhouse, was bought by A. S. Hulbert, of New York City. H. C. McVey, a former exhibitor in Massachusetts, purchased the Photoplay No. 1, at 737 West Washington street, of Victor Wallenbeck, and S. Sterns, who owns two other eight-hundred-seat theatres, has sold a half interest in the Victoria at 2570 West Pico street to Jacob Golddigger.

The Majestic Theatre at 840 South Broadway, Los Angeles, with the close of the engagement of Oscar Hammerstein's "High Jinks," with Stella Mayhew and the original New York cast, the end of this week, will become a motion picture theatre, with a program consisting of World Film Corporation releases. The managers of this theatre, which is one of the two houses left in Los Angeles for the traveling attractions, have for the past twelve months flirted with the celluloid drama, using it to keep the house from remaining dark. Now the policy is to be changed and the theatre—which has a capacity of fifteen hundred—will be devoted exclusively to film plays. The first offering will be "The Fight," from the Bayard Veiller play. The prices will be 10, 20 and 30 cents and the music is to be furnished by a ladies' orchestra.

$150,000 Detroit Theatre a Certainty

The new theatre announced some time ago by John H. Kunsky at Grand River avenue and Fourteenth street, Detroit, is to be a certainty, ground having been broken on April 1. The contract for its erection has been let to the Frank Farrington Company, builders of the Alhambra and Majestic theatres, who promise to have same completed not later than September 1. It has not been decided what name will be given this theatre. There will be 1,600 seats, and Mr. Kunsky says that for beauty and modern appointments, it will be unsurpassed in the city of Detroit. The cost of this theatre is $150,000.

J. J. Miller has been appointed manager of the Family theatre, Detroit's original small-priced theatre, to succeed Frank J. O'Donnell who has returned to Grand Rapids on account of poor health. The family is now playing feature pictures. Mr. Miller was formerly manager of the Family theatre in Cincinnati, also owned by the John P. Harris Amusement Company. Previous to that position he was associated with the Bijou theatre and Lubin's in the same city.

The reorganization of the Gillingham & Smith enterprises has been effected and the following officers elected: President, A. J. Gillingham, of Detroit; vice-president, H. C. Cornelius; secretary, William J. Clark, and treasurer, Charles H. Seaman, all of Grand Rapids. Most of the stock available for local investors has been taken. As previously noted the capitalization was recently increased to $160,000. The new Strand theatre on Monroe avenue, N. W., Grand Rapids, is to be completed in July, and will be one of the prettiest houses in western Michigan.

The Scenic Theatre Company, which proposes to erect a $350,000 theatre and store building at Warren and Chene streets, has capitalized at $1,000. The incorporators are George C. Hupp, Arthur Thomas and Alex Cannell. The theatre is to seat 2,200 people. Construction work is to start within sixty days.

Woodward Company Opens Another Theatre

The Woodward Theatre Company, operating the Comique, Rosebud and Woodward theatres, have just opened a new one at 200 Randolph street, Detroit. It is 20 by 110 feet in size, and seats 300. It is called the LaSalle. Tom Cady is the house manager. H. S. Koppin, a well-known real estate dealer, is president of the Woodward Theatre Company.

The Broadway-Strand, 35-41 Broadway, Detroit, under the management of Harry I. Garson, formerly connected with the Strand theatre in New York, opened Sunday, April 11 and will follow closely the policy of the famous New York theatre. A 50-stop pipe organ, equipped with a variety of new appliances to reproduce sounds suitable to the pictures, has been installed, and in addition there is a large orchestra. The first feature film was "The Christian," preceded by the Broadway Strand Weekly and followed by a one-reel comedy. The building throughout has been extensively remodeled and redecorated, and numberless improvements added.

Several new motion picture theatres will be opened in various parts of Kentucky at an early date. The Owl Feature Film Exchange of this city, dealers in all kinds of motion picture supplies, sold this week a number of complete motion picture theatre outfits to persons who will open theatres in this section.

Among the purchasers are J. A. Dorsey, who will open a theatre about May 1 at Beattyville, Ky.; Mrs. H. B. Thomas, of Horse Cave, Ky.; A. B. Crockett, of Troutville, Va.; K. R. Knight, of Emery, Va., and J. D. Gaines, of Coolemee, N. C.

The New Castle Academy at New Castle, Ky., has bought a motion picture outfit which will be used in educational work, and the Rev. Francis Felten, of Louisville, one for St. Augustine's school.

The Owl Feature Film Exchange has opened a sales department for the buying and selling of feature films. A miniature theatre has been fitted up in the exchange headquarters where films will be shown to exhibitors.

J. A. Jacobs, of Carrollton, Ky., has purchased from Wilhoit & Collyer the Pearl theatre at Thirteenth and Walnut streets, Louisville. Mr. Jacobs took charge of the house last week.

Schlank Will Erect Big Structure in Omaha

Jacob Schlank, originator and general manager of the Hippodrome Amusement Co. at Omaha, Neb., has sold a part of his holdings and surrendered the managership to Frank Goetz. Schlank plans to give all his time to pushing the erection of a $300,000 building, the lower floor of which will be occupied by a motion picture theatre. The building will be near the business center of the city.

Schlank retains the controlling interest in the Hipp motion picture theatre. He says the policy of the house will remain unchanged. He will spend the greater part of his time in New York City, arranging the details of the building.

The Board of Selectmen of Wakefield, Mass., granted the application of Brooker & Glaser, of Boston, for a moving picture license in the proposed two-story building on the Richardson lot opposite the Town Hall. The board gave a permit with the stipulation that the building shall cost at least $52,000.

Sam Hilkoff and Max Sussman are to be the managers of a new motion picture theatre that is being erected on Chapel street, near Ferry, New Haven, Conn. The theatre will be opened May 1.

Harry D. Ollard has taken over the Gem theatre at Twenty-first street and Portland avenue, Tacoma, Wash. He has contracted for the Universal Warner service and will show a Sterling comedy at every change of program. They are now running "The Trey o' Hearts" and "Lucille Love."

The store building at Titusville, Fla., recently vacated by C. J. Denham is being lengthened and will be used by G. L. Mandaville for his moving picture show.

The Gem theatre, Miami, Ariz., opened April 3 with "The Wishing Ring."

J. D. Sampson, of Thomasville, Fla., has leased the picture show in the new Masonic Temple, and is now installing machine and other fixtures as fast as possible.

On the southwest corner of St. Nicholas avenue and 185th street, New York City, a two-story store and loft building and moving picture theatre is to be erected for the Life Amusement Company, Michael Friedman, president. It will have a frontage of 79.11 feet and a depth of 194 feet. George F. Pelham is the architect and has estimated the cost at $60,000.

H. N. Bragdon will open a moving picture house at Oxford, Me.

The Fifth Avenue Amusement Company has received a permit from the Fire Marshal to alter the three-story brick building at 2328 Fifth Avenue, Troy, N. Y., into a moving-picture theatre. D. A. Shea and Patrick H. Kelly are the owners of the company and the theatre will be opened about May 10.

Orpheum, Utica, N. Y., Continues in Pictures

The Orpheum, Utica, N. Y., is to pass out of the control of Wilmer & Vincent, May 1. It is understood that the Owens estate, which owns the Majestic and Orpheum theatres, will continue the latter as a motion picture house after certain improvements have been made. Under the new management, the Orpheum will be conducted by William P. Donlon, assistant manager of the Majestic Theatre, who is at present in charge at the Orpheum.

The Olive Theatre, the new moving picture playhouse built by Frank E. Long at the corner of Nineteenth and Olive streets, St. Joseph, Mo., was opened recently.

The Olive is a new, fireproof building, two stories in height, and having a ground floor auditorium seating 480.

A. L. Corse has bought the Art moving picture theatre, of Orange, Mass., of Mrs. H. T. Powers, who only recently bought it of the Eastern Theatres Company.

A $10,000 motion picture theatre is to be erected by Isaiah B. Tetreault on a lot bought from James Scholan in Third avenue near Twenty-fifth street, Watervliet, N. Y.

George A. Lalonde of Montreal has leased the Joyland Theatre in Main street, Watertown, N. Y., and opened it April 8. The theatre has been closed for over a year, since the former lessee purchased the Star Theatre in Raymond street of Peck and Olmstead.

The Ideal Theatre, owned and operated at Sheridan, Ind., by Clarence Caldwell, of Frankfort, Ind., has been purchased by Charles Spray.

$200,000 Playhouse for Lawrence, Mass.

A $200,000 theatre for Lawrence, Mass., the finest in New England outside of Boston, has resulted from the Boston Post "Build Now" campaign. Building wreckers are now at work razing the "New Nickel" Theatre at the corner of Lawrence and Methuen streets, and unless all signs fail, the contractors, Whitney & Co., of Boston, will have the building ready for occupancy for Labor Day.

Work on the new Sansoucy Theatre, Biddeford, Me., which is to occupy the site of the Hardy block on Adams street, will begin about the first of July.

Fort Wayne's newest addition to the moving picture industry, the Minuet, opened to the public April 3. The Minuet will seat 600 at one time. The seats are of the most approved pattern and extra wide, thereby assuring patrons of plenty of comfort. Electric ventilating fans have been installed and a change of pure air will circulate through the auditorium every thirty minutes. The entire building has been greatly renovated. The walls are oil-painted—tan blending into brown, making a very pleasing effect to the eye. Velvet draperies adorn all the exits and windows.

Bids for the construction of a $3,000 theatre building at El Dorado, Kan., for W. R. Rowell were opened on April 1 by Architect U. G. Charles of Wichita. This building will be 25 by 125 feet and will be constructed of brick and stone. It will be modern in every way.

Another moving picture house for the west side of Erie, Pa., has already been started. James D. Walker has broken ground for a structure ninety feet frontage by 155 feet deep, in the north side of Fourth street, between Walnut and Cherry streets, which will house a moving picture theatre, a pool room, barber shop, and two stores. It is expected that the building will be ready for occupancy within three months.

A new vaudeville and photoplay theatre to be erected in Main street, Chicopee Falls, Mass., will be completed August 15, if nothing happens to upset the plans of the promoters. Plans and specifications were received last week from the architect, George H. Fugere, of Chicopee Falls, and bids for the construction will be opened this week. The new playhouse will be the largest in Chicopee Falls, and will provide seating accommodations for 761. In planning the building, the architect has arranged modern and artistic effects, which will be the latest in theatre construction.

Hopp Plans $50,000 Theatre in Rock Island

If present plans that are being formulated, materialize, Rock Island, Ia., will in the near future have one of the finest moving picture theatres in the west, and without a doubt, the finest in the Middle West.

Joseph Hopp, owner of the Majestic Theatre, in Rock Island, of which Joe Quinn is manager, has been in Davenport, Ia., to confer with Henry Dart's sons, in an effort to secure the big building now occupied by them on Eighteenth street between Second and Third avenues, for that purpose.

The building will be entirely remodeled, if secured, and it will take an outlay in the neighborhood of $50,000 declares Mr. Hopp.

The Gem Theatre, Athol, Mass., has been sold by E. L. Crandall, who bought it from Frank C. Derby, to his son-in-law and daughter, Harold Shearer and wife, formerly piano player and proprietor of Art moving picture theatre, Orange, Mass.

A new moving picture theatre is to be erected on Delaware avenue, Mauch Chunk, Pa., by Joseph Browell and Chester La Barre. The excavations are under way. The building, 70x170 feet, will be a three-story structure. The front will contain a large store room on the first floor and the second and third floors will be dwelling apartments.

J. V. Schreck, proprietor and manager of the Majestic and Valentine theatres, Mt. Carmel, Pa., has leased the Temple theatre at Ashland, Pa.

Early Building Operations in Middle West

Building operations in the Middle West began early this spring with the erection of several new theatres. Reports of others going up are being received daily. In the Middle West, more than in any other part of the country at present, the idea of the specially constructed motion picture theatre building is gaining in prominence. The made-over store building or dance hall is going out of style in this part of the country.

At Sheldon, Ia., Buntley Brothers have recently completed the erection of the Lyric. It is a modern little building, seating about 200 people and ornamental in appearance. Reports from Sheldon are that it adds to the appearance of the entire business block in which it was erected.

At Louisville, Neb., J. P. Anderson tore down an old restaurant building and erected one of the best motion picture theatres in this part of the state. There are two there now.

Charles E. White recently opened his new theatre at Yankton, S. D. It is one of the largest and most ornamental theatres in Yankton. He is showing the Universal program.

The Elite theatre of Council Bluffs, Ia., made over from a store building, has been made back into a store. A project is under way for the construction of an entirely new picture building nearby. The American theatre, showing pictures and plays for the last season, has been purchased by other parties and rumor has it the building will be repaired and devoted exclusively to an up-to-date motion picture theatre.

Mains & Van Vleedt have purchased the Park theatre, Sixteenth and Cass street, Omaha, Neb.

M. J. S. Powell, of Storm Lake, Ia., has gone into the motion picture theatre business with a vim. He recently purchased the Princess from William Frazer and the Empire from I. K. Moreland. He has theatres elsewhere.

Airdome Season Near Opening in Omaha Territory

Exchange men say the Airdome bug is circulating in the Middle West. Several would-be airdome proprietors have come to them with requests about service, they say. At least two airdomes will be located in Omaha, one at Thirty-second and Farnam and one out on Vinton street.

Milton Cohn and Alvin McGuire have taken over the Oak theatre, New Orleans, one of the important suburban houses on Carrolton avenue, and have installed a General and Mutual service. This house was formerly operated by R. P. Knight, and his unexpired lease was assumed by the new proprietors.

Philip Wombacher and D. F. Barron, owners of the Pandora, Shamrock and other important suburban houses of New Orleans, are reporting good business after the Lenten season, and declare they are shortly to open another house in the immediate neighborhood of the Pandora.

Sid Grauman, widely-known as manager of the Empress theatre and a leading official of the Screen Club of San Francisco, has a Chinese concession at the Panama-Pacific International Exposition, featuring a Chinese theatre and Underground Chinatown.

Forestic Theatre Reopened in San Francisco

The Forestic theatre in the Sunset district of San Francisco, a leading residence section, has been reopened after having been dark for several months, under the dirction of Wm. Stevens,, formerly of Alameda. Feature attractions will be shown exclusively, four changes a week being made.

Considerable activity is now being manifested at Modesto, Cal., business having shown a substantial increase there during the past month. D. H. Martin, of that place, is having a fine new house erected and this will be ready for occupancy in the early summer. The Isis theatre, one of the leading picture houses there, has been taken over by W. Clark, a prominent San Joaquin Valley exhibitor, and several changes are being made in the theatre.

The Alcatraz theatre, a well-known house located in the residence section of Oakland, Cal., has been reopened under the management of Bourke & Hodges. A Power cameragraph No. 6A has been installed and improvements made in the theatre.

Sievers & Gatzert, owners of the Tokay theatre, Lodi, Cal., have let a contract at over $3,500 for the enlargement of this house. The length of the house will be increased by fifty feet and a large stage will be constructed for vaudeville use.

The new moving picture house being erected for the Turner & Dahnken Circuit at Watsonville, Cal., is rapidly nearing completion and will be occupied within a month's time. This will make the eighth house owned by this firm, all in the San Francisco Bay territory, and others will be added shortly, several important deals for new locations being under way.

Orpheum of Nashville Goes to Pictures

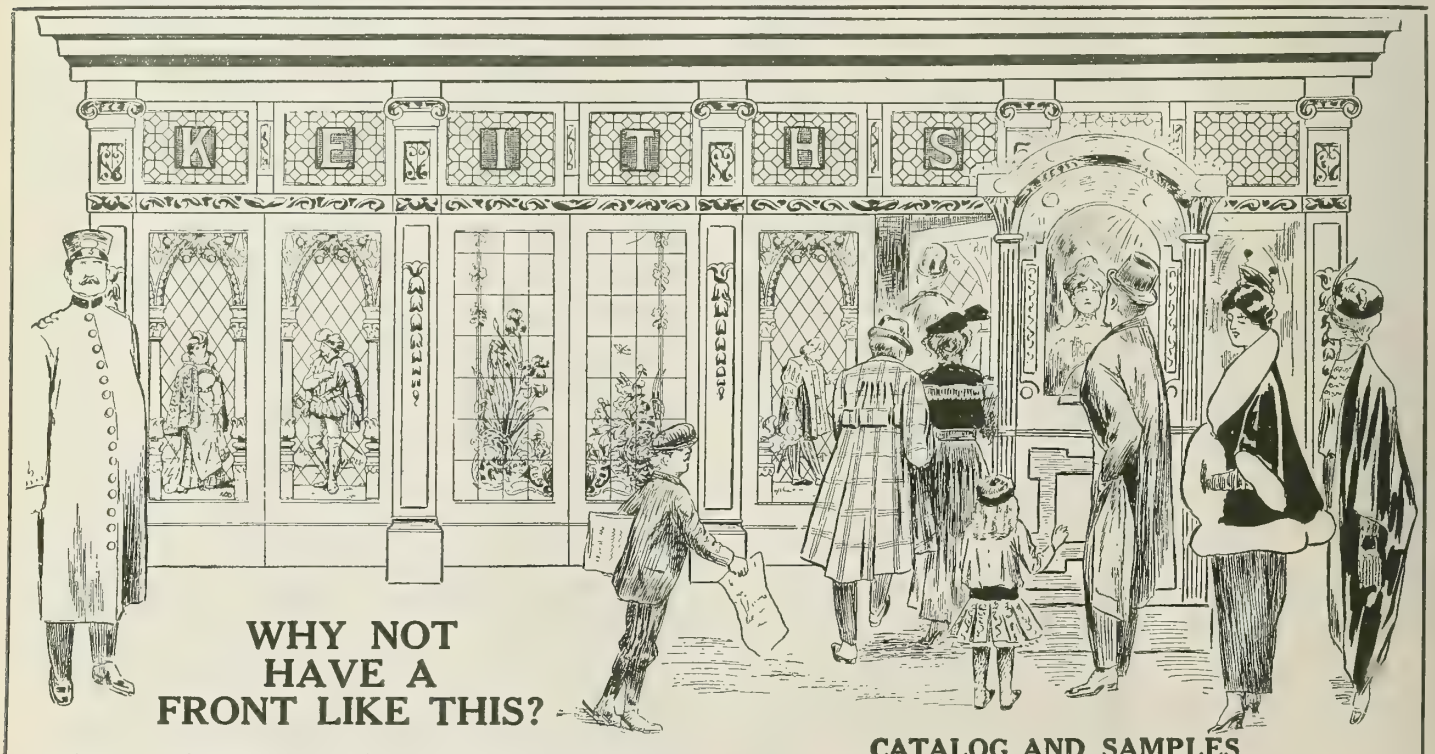
The Dixie Amusement Company, operators of the Strand, Nashville, Tenn., announce today that they have taken over the Orpheum and will convert the playhouse into a motion picture house. Many improvements are to be made and everything fixed up to date to make the Orpheum a modern photoplay house. The management plans to put on five and ten-cent productions,

The Orpheum will be opened to the public on Monday, April 26. A special orchestra will furnish music for the pictures and everything will be brought to bear to make the Orpheum one of the most popular movie houses in the city. The Orpheum is comfortable and cool at all times, and the management plans to make it a rendezvous for those seeking cool spots

A theatre costing $15,000 and seating 880 people will be erected in Milwaukee by H. Schmidt & Sons, at 674-80 Jackson street.

P. J. and Harvey Hanson have accepted the plans of Architect H. T. Liebert, of Wausau, Wis., for their new theatre at Rhinelander, Wis., which will have a capacity of 1,500.

The Ringling Brothers, the circus kings, are going into the picture game in their home town, Baraboo, Wis. They are erecting a theatre in that city that is to cost about $75,000. C. W. and G. L. Rapp, 69 West Washington street, Chicago, are the architects.



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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

A Musical Program for "Kreutzer Sonata"

THE following musical suggestions for the Kreutzer Sonata are taken from the "Exhibitors' Bulletin," issued by the Fox Film Corporation. For those exhibitors who intend running this film this musical program should prove of valuable assistance. These programs are compiled by "Steve" especially for the Fox productions:

"KREUTZER SONATA."

1—Russian theme: Long and good theme. Moderato.
2—When man and woman sit on couch: Theme.
3—When father enters hunting lodge: Andante appassionato. (Note.—Watch for pistol shot.)
4—When woman takes body of man in her arms: Theme.
5—Gregor Moskowitz: Moderato. (Note.—Bass trombone, note.)
6—When daughter goes out of room with servant: Andante; p and f accrding to action.
7—When servant enters room: Andante moderato 6/8.
8—When couple play piano: Piano solo.
9—In America: Theme.
10—Years later: Andante moderato waltz. Watch picture for action of this number.
(b) Violin solo.
(c) Waltz.
(d) Violin solo and piano.
(e) Waltz.
(f) Violin and piano.
(g) Waltz.
Note.—During the action of letters b, d, f, waltz is not to be played.
11—When man takes out watch: Andante moderato 2/4. (Note.—Watch for violin.)
12—When woman takes child from man: Andante. Good theme. (Note.—Watch for bell.)
13—When father embraces daughter: Andante moderato 6/8.
14—Girl at piano:
Then orchestra pick up. (Note.—Watch when woman sits on piano.—crash!)
15—Gregor just told me your secret: Andante appassionato.
16—Six months later: Moderato 2/4. (Note.—Watch action of picture, and play fast and slow according to same.)
17—When woman sits in armchair by fireplace: Same as No. 12.
18—When wife leaves the room: Andante moderato. Long and good theme; p and f according to action.
19—When child comes downstairs: Andante. Good theme.
20—Time passes: Andante moderato.
21—When man enters house: Andante moderato.
22—When old folks become reconciled: Moderato.
23—Woman reading book: Andante moderato 3/4. Very good theme; p and f according to action.
24—When woman opens drawer in desk: Andante (good theme).
25—When man rings bells at door: Andante moderato. Play according to action.
26—When couple enter house returning from restaurant: Same as 12. (Note.—Watch for ringing of bell, and pistol shots and be sure to respond without loss of time.)

From time to time musical programs for the different feature films will appear in these columns, and any musical suggestions from the musical director or exhibitor will be welcomed. Write at once.

Pyle Finds Business Good Throughout South

CHAS. C. PYLE, general sales agent of the Bartola Musical Instrument Company, has just returned to Chicago from an extended trip through the South. Following is a very interesting report of conditions as he found them in this section of the country:

Business in the South is certainly opening up. The theatres in the principal cities in the South show a great increase in business over a few months ago. In fact, some are doing a larger business than they did a year ago at this time.

During my trip South I visited Birmingham and Montgomery, Ala.; Atlanta, Ga., and Chattanooga, Tenn., and talked with a great many exhibitors in the interests of the Bartola Musical Instrument Company, and every one seemed to have confidence in the future in the motion picture business in their territory. They back up these statements by laying plans for the future.

Messrs. Abernathy and Calman, who own Odeon No. 1 and No. 2 theatres at Birmingham, Ala., are playing to a much larger business than they were a year ago at this time. They have just leased the Majestic Theatre, and last week played to capacity business with "Tillie's Punctured Romance." These gentlemen have secured a lease on a most prominent piece of property in Birmingham, and will soon start building a new theatre seating a thousand, which will be one of the prettiest theatres in the South.

In Montgomery, Ala., H. E. Farley, of the Empire theatre, has just remodeled his theatre at a great expense, and there are other parties there who are going to build a new theatre.

Messrs. Flowers and Couch, who own theatres in Selma and Opelika, Ala., have just organized a stock company who will open a great many motion picture theatres.

It was a treat for me to come in contact with Howell Graham, who owns four of the principal motion picture theatres in Chattanooga, and who is so full of ideas and enthusiasm that it is a wonder that he hasn't built more large theatres long before this. However, he expects to shortly build a fourteen hundred seat theatre in Chattanooga, and probably by this time has leased a large theatre there, which will be used as a picture theatre under his capable management.

He still runs two reels of film for five cents and four reels of film for ten cents, and is certainly entitled to credit for holding down the number of reels to the show.

It is remarkable how the colored theatres are progressing in the South. In every city of any size they have several colored theatres that are doing capacity business.

$40,000 Theatre Projected in Walla Walla

PLANS have been announced for two new houses in towns tributary to Spokane, Wash.

Business men of this city are interested in the building of the Rose Theatre, being erected in Hillyard, a suburb. It will seat 250 and will be equipped with a new Power's machine.

Ground has been broken for a $40,000 house, to be known as the Liberty, in Walla Walla, Wash. Contractor N. J. McLeod is to have the house completed before hot weather.

The Princess Theatre in Kellogg is being remodelled at a cost of $8,500. L. R. Stritesky, of Spokane, is the architect.

George Peone has sold the picture theatre at Ione, Wash., to G. E. Widger and Arnold Reading.

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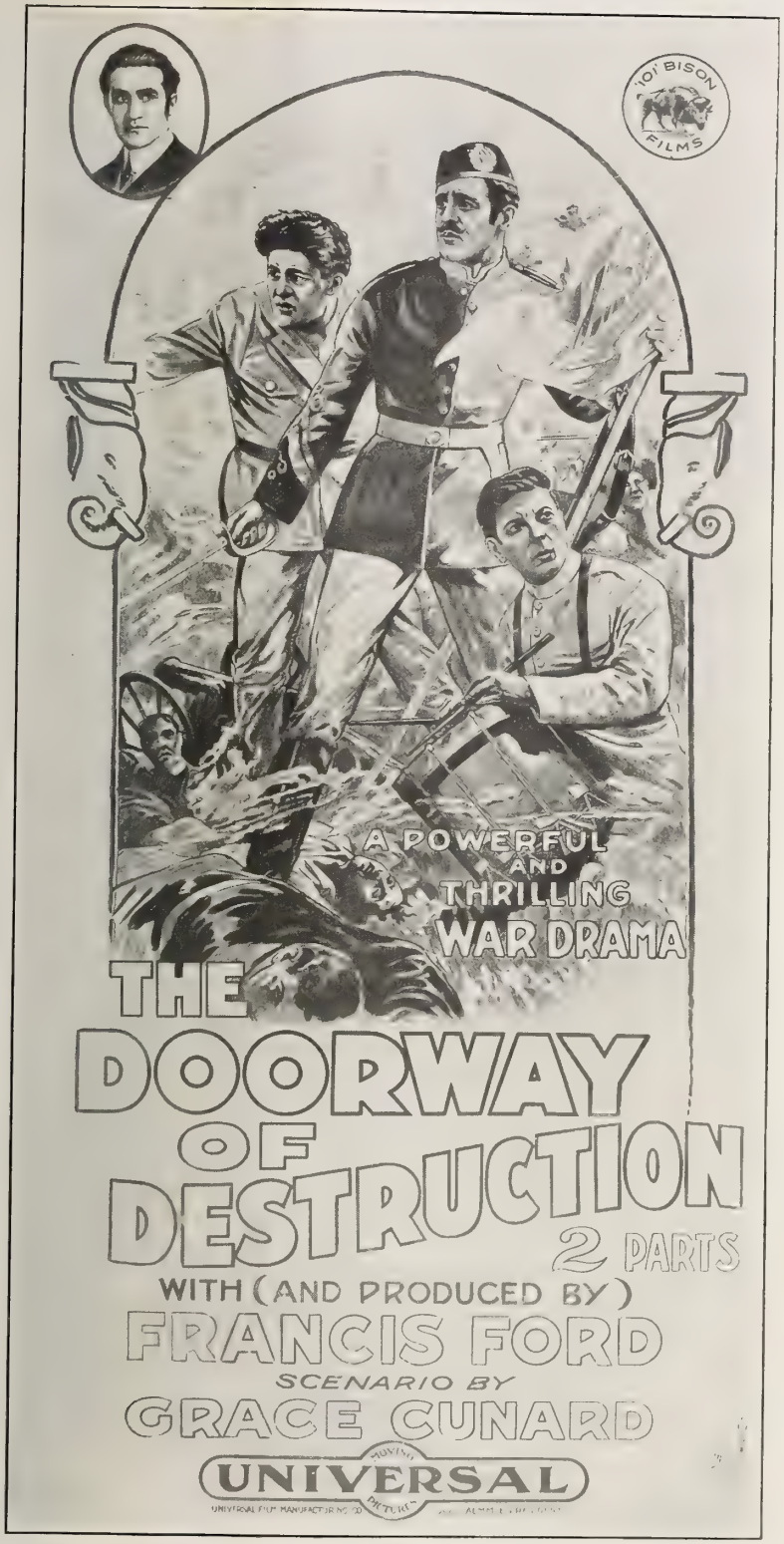
Some exhibitors THINK to do the right thing at the right time and in the right place, and others DO the right thing at the right time and in the right place. Which side are you on? Are you just thinking or will you do it? MIRROROID, THE FLEXIBLE METALIZED GLASS SURFACE SCREEN IS YOUR OPPORTUNITY NOW. DON'T THINK about it ONLY, but DO IT. Install a Mirroroid now, and prove that Mirroroid will make your reputation as an exhibitor "solid" with the public. Create a demand among your patrons for the best, give them the best and watch your bank account grow.

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MAY 1, 1915

Motion Picture News

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VOLUME XI NUMBER 17 PRICE 10 CTS

WRITTEN BY
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How to Make Money

by Lewis J. Selznick

No. 14

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The man who is competing with himself has just as real a competitor, as the man who competes with someone else.

The policy of cheap film, means that he does not get all of the business that he can easily get with a different policy.

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To prove this, there have been cases where we have sent out heralds and advertising matter to the best people in a given town, and they have taken the trouble to talk to the moving picture manager and *ask* him to run the features they have read about.

The Kingston Theatre, at Kingston Avenue, Brooklyn, was sold recently, and the new manager installed feature films. The house has been running cheap programs and losing ground steadily. As a result of the new feature policy, the house is paying wonderfully well. Very seldom is it possible to get a seat after 8 o'clock without waiting.

A block away from this picture house is the Albany Theatre, which was run on the old policy of cheap films. The minute the new house began to advertise feature films, the little patronage that the other house had, began to dwindle. It dwindled so much that the owner sold the house. Henry Holtz and William Brandt, the new owners, were clever enough to run a feature program, and the result is that both theatres are playing to crowded houses and making money. There is a continuous stream from one theatre to the other of people who find it impossible to get a seat in one house and try the other. Both of these theatres run World Film.

The men who claim that they are getting all the business they can get find when they adopt the feature policy that they have never reached the limit of their drawing power before. Features not only bring the regulars, but also bring a class that never go to ordinary "picture shows"—but do turn out in droves to see real plays and big stars properly advertised.

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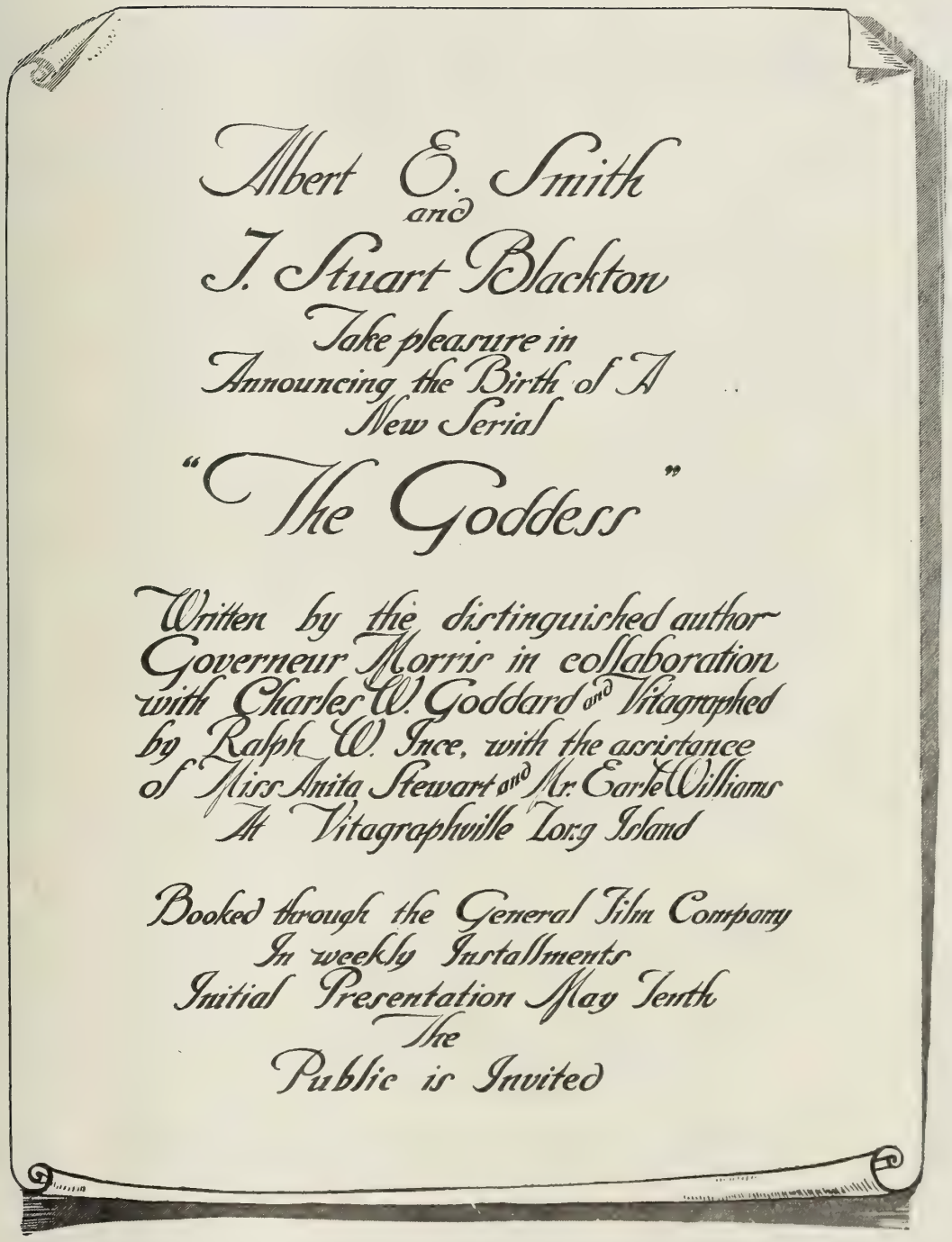
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Week of May 24—ESSANAY'S
"The Slim Princess" FOUR PARTS
By George Ade. With Francis X. Bushman and Ruth Stonehouse.

Week of May 31—SELIG'S
"The Rosary" FIVE PARTS
Edward E. Rose's Soul-Stirring Intense Drama. With Kathlyn Williams and her supporting company.

Week of June 7—LUBIN'S
"The Sporting Duchess" SIX PARTS
Cecil Raleigh's Successful Comedy Drama. With Rose Coghlan and Ethel Clayton supported by George Soule Spencer. Direction—Barry O'Neil.

Week of June 14—VITAGRAPH'S
"The Sins of the Mothers" FIVE PARTS
The Powerful $1,000 Vitagraph-Evening Sun Prize Contest Scenario Winner. With Earle Williams and Anita Stewart. Direction—Ralph Ince.

Week of June 21—ESSANAY'S
"The Crimson Wing" SIX PARTS
By H. C. Chatfield-Taylor. With E. H. Calvert, Beverly Bayne and Ruth Stonehouse.

Week of June 28—SELIG'S
"The Millionaire Baby"
FIVE PARTS
From Anna Katherine Green's Fascinating Mystery Story. With Harry Mestayer and John Charles.

Week of July 5—LUBIN'S
"The Valley of Lost Hope"
FIVE PARTS
By Shannon Fife. With Romaine Fielding. Direction—Romaine Fielding.
Elaborate—Sensational—Spectacular Drama.

Week of July 12—VITAGRAPH'S
"Crooky Scruggs" FIVE PARTS
The Comedy of Innumerable Laughs by Paul West. With Frank Daniels. Direction—C. J. Williams.

Week of July 19—ESSANAY'S
"The White Sister" FIVE PARTS
With Viola Allen, the world famous actress, in her greatest success.

Week of July 26—SELIG'S
"A Texas Steer" FIVE PARTS
Charles Hoyt's Greatest American Comedy in which Tyrone Power, the distinguished actor, assumes the leading role of "Maverick Brander."

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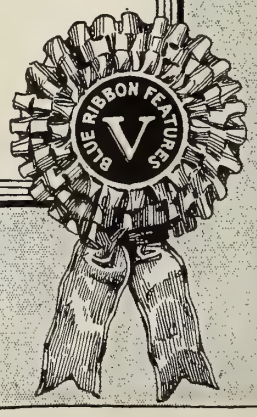
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The second Blue Ribbon Feature will be Cyrus Townsend Brady's "The Island of Regeneration," in Six Parts.

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A Special Pictureplay in 5 parts bearing the RED SEAL of QUALITY and adapted from the popular novel written by HAROLD MacGRATH.

How a carpet stolen from a sacred shrine is traced with fanatical devotion by the followers of Allah, and how the lives of two young men and a beautiful young woman were imperilled.

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Caravans of Camels
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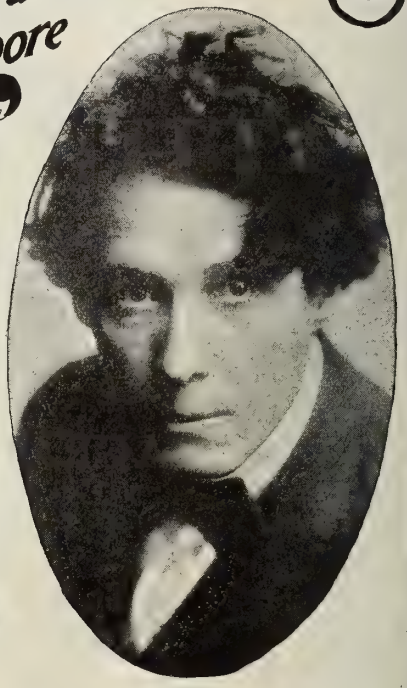
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The Majestic Motion Picture Co.

Two-Part Feature for Release

Sunday, April 25



"TEDDY" SAMPSON.

For the Honor of Bettina

With charming "Teddy" Sampson and a full cast of Majestic players. A delightful character story delightfully told.

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE LITTLE MATCHMAKERS. (1 Reel Majestic.) Release date Tuesday, April 13. A delightful child love story featuring pretty Mildred Harris and Paul Willis.

THE HIGHBINDERS. (2 Reel Majestic.) Release date Sunday, April 18. A story of Chinatown with real Chinatown atmosphere, showing how a beautiful half-caste Chinese girl was saved from slavery by a white man.

ETHEL'S NEW DRESS. (1 Reel Komic.) Release date Sunday, April 18. This is No. 21 of the Paul West "Bill" stories and is one of the best of the series.

THE STORY OF A STORY. (1 Reel Majestic.) Release date Tuesday, April 20. A distinct novelty with strong dramatic interest. An author is brought to see the evil he may do by writing the wrong kind of stories.

FOR THE HONOR OF BETTINA. (2 Reel Majestic.) Release date Sunday April 25. Little Bettina is saved from following the path that leads downward. A well produced character drama featuring pretty "Teddy" Sampson.

HOME AGAIN. (1 Reel Komic.) Release date Sunday, April 25. An especially good farce comedy featuring Fay Tincher and Elmer Booth. The complications that arise when the wife rents their home to another couple during her husband's absence.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

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SIX RELEASES EACH WEEK

Monday, April 26th

ROAD O' STRIFE NO. 4

"The Ring of Death"

The arch fiend, Gilbert Jerome, commits another dastardly crime which comes near hanging an innocent man.

Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, April 27th

"Percival's Awakening"

Comedy

A bookworm youth, who never had any time for girls, is beautifully converted by a charming "Tom Boy," who teaches him love.

Featuring **Raymond McKee** and **Frances Ne Moyer**

Wednesday, April 28th

"Her Father's Picture"

Two-Reel Drama

A very dramatic episode in the life of an actress who innocently attracts her mother's second husband.

Featuring **Velma Whitman**

Thursday, April 29th

"A Romance of the Navy"

Three-Reel Drama

A very exciting naval story, in which a father for revenge on his wife adopts a worthless nephew and declares him to be the mother's son.

Featuring **Ormi Hawley** and **Earl Metcalfe**

Friday, April 30th

"When the Range Called"

Drama

A care-free Cowboy inherits an uncle's millions and is patronized by Society, who eventually ridicule him, but one girl proves true blue.

Featuring **Velma Whitman** and **L. C. Shumway**

Saturday, May 1st

"The Undertaker's Daughter"

A roaring comedy. A couple of rival lovers' adventure in an Undertaker's morgue.

"Safety Worst"

A meddlesome workman without provocation gives everybody cards printed Safety First which causes him terrible mishaps.

Split-Reels

LUBIN

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"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
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"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GRAY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

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FALSTAFF FILMS

THE ACID TEST:

The first of the new Thanhousers will be released on Sunday, May the second and it will be entitled "THEIR ONE LOVE." All I am going to say about it is this:

GO AND SEE IT! THEN IF YOU DON'T WRITE ME THAT IT'S AS GOOD AS THE BEST SINGLE REEL SUBJECT YOU EVER SAW—ANY WHERE—AT ANY TIME, THEN DON'T EVER TAKE MY WORD FOR ANYTHING I EVER TELL YOU AGAIN! That's final and you are perfectly welcome to hold me to this to the very letter.

On April 30th, which is Friday, the Falstaff Comedy Day, I release the Falstaff comedy in one reel, entitled "The Movie Fans." I am not going to say a word about this; but if it is not what I told you Falstaff comedies will be, I want *you* to do the talking to *me*—and go as strong as you like!

That's all!

Edwin Thanhouser

"Bianca Forgets" (Thanhouser). 2 reels. Tuesday, April 27th.
"Movie Fans" (Falstaff). 1 reel. Friday, April 30th.
"Their One Love" (Thanhouser). 1 reel. Sunday, May 2nd.

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Here's The Strongest Argument We Know:

When you get right down to bed rock and sum up the entire thing, there is only one argument and that is the pictures themselves.

We are giving you a list of releases here that have the players, the story, situations and the photography that makes them convincing arguments why you should use KRITERION Service.

These pictures are convincing exhibitors every day. They are adding to the already large list of Kriterion fans. Listen to argument and look them over.

"The Skein of Life"
Paragon (2-reel drama)

"Billy's Scoop"
Santa Barbara (comedy)

"The Broken Glass"
Santa Barbara (2-reel drama)

"Cousin Fluffy"
Thistle (comedy)

"The Bond of Friendship"
Alhambra (2-reel drama)

"Hotel de Hobo"
C-K (comedy)

"A Terrible Tragedy"
Punchinello (comedy)

"Love's Vendetta"
Monty (2-reel drama)

"All on Account of a Sneeze"
Pyramid (split reel—comedy)

"Printing U. S. Stamps"
Nolege (split reel—educational)

"The Sorority Sister"
Kriterion (2-reel comedy)

"Syd's Busy Day"
Alhambra (comedy)

"Fate's Vengeance"
Paragon (2-reel drama)

"Resourceful Billy"
Santa Barbara (comedy)

"The Stage of Life"
Alhambra (2-reel drama)

"Dirty Dan's Demise"
Thistle (comedy)

"Back of the Shadows"
Santa Barbara (2-reel drama)

"Syd's Sweethearts"
C-K (comedy)

"The Crumpled Letter"
Monty (2-reel drama)

"Shadows"
Punchinello (comedy)

"In Raw Color"
Trump (2-reel drama)

"Kriterion Komic Kartoons"
Pyramid (split reel—comic)

"Coronation of the Shah"
Nolege (split reel—educational)

"The Sand Rat"
Kriterion (2-reel drama)

"The Power of Music"
Alhambra (comedy)

"A Tale of the Hills"
Paragon (2-reel drama)

"Billy's Stratagem"
Santa Barbara (comedy)

"The Secret Formula"
Alhambra (2-reel drama)

"Have You Seen My Girl"
Thistle (comedy)

"Heart of a Vagabond"
Santa Barbara (2-reel drama)

"Syd's Love Affair"
C-K (comedy)

"The Frame-Up"
Monty (2-reel drama)

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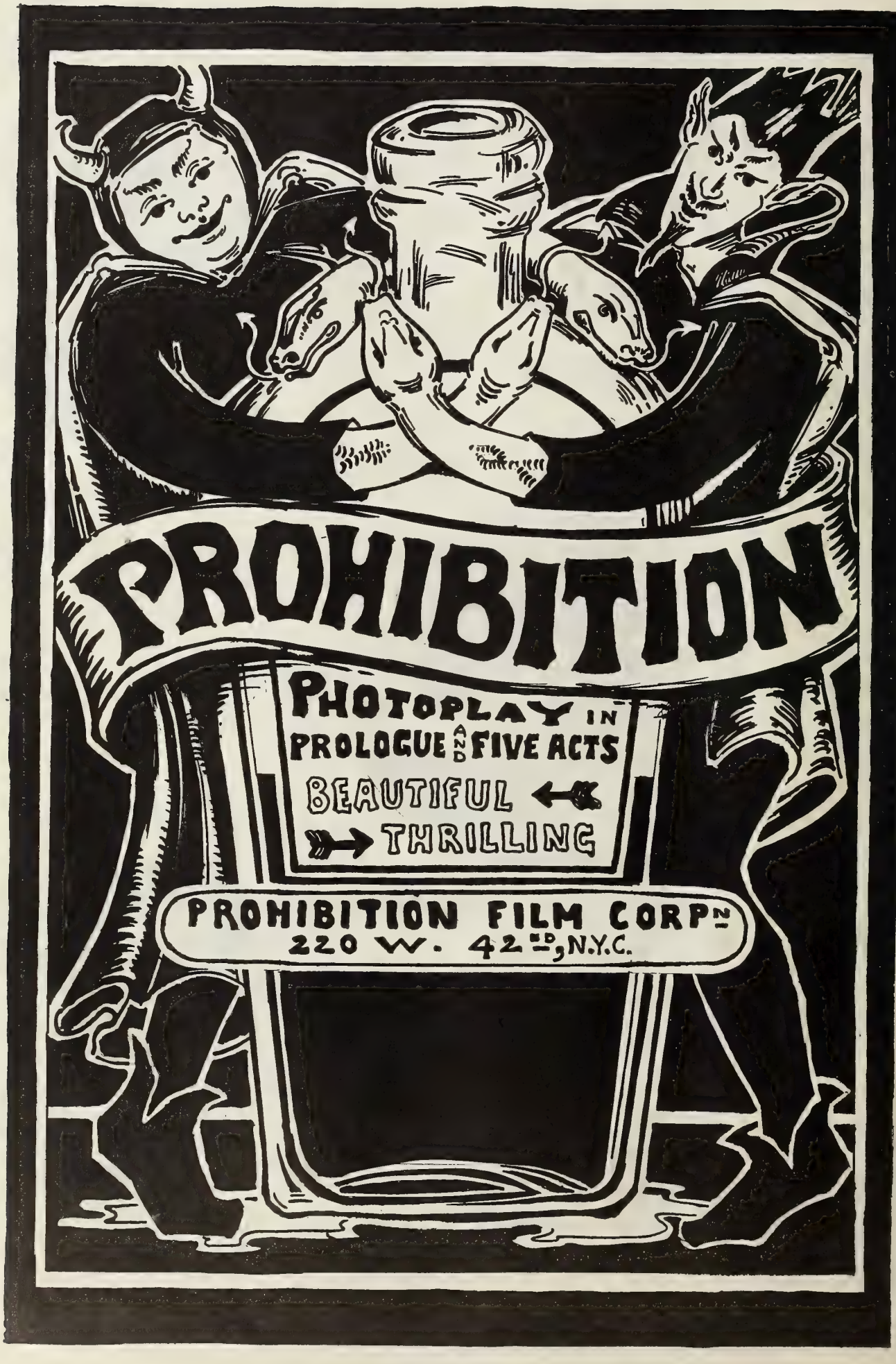
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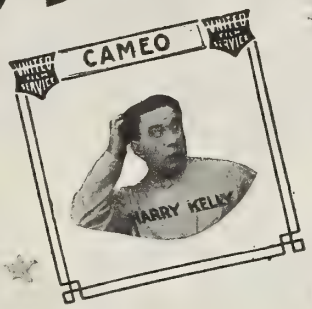
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WEEK OF APRIL 26th

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First—CAMEO

Broadway's Star Comedian, Harry Kelly, in

CAN A MAN FOOL HIS WIFE

One Part Comedy

Second—GRANDIN

The Clever Little Beauty, Ethel Grandin, in

THE STOLEN WILL

Two Part Drama

Third—IDEAL

The Co-Stars, George and Dolly Larkin, in

BEGINNING AT THE END

Two Part Drama

The Whole Week's Program Proves That Powerful Short-Story Pictures Are Possible









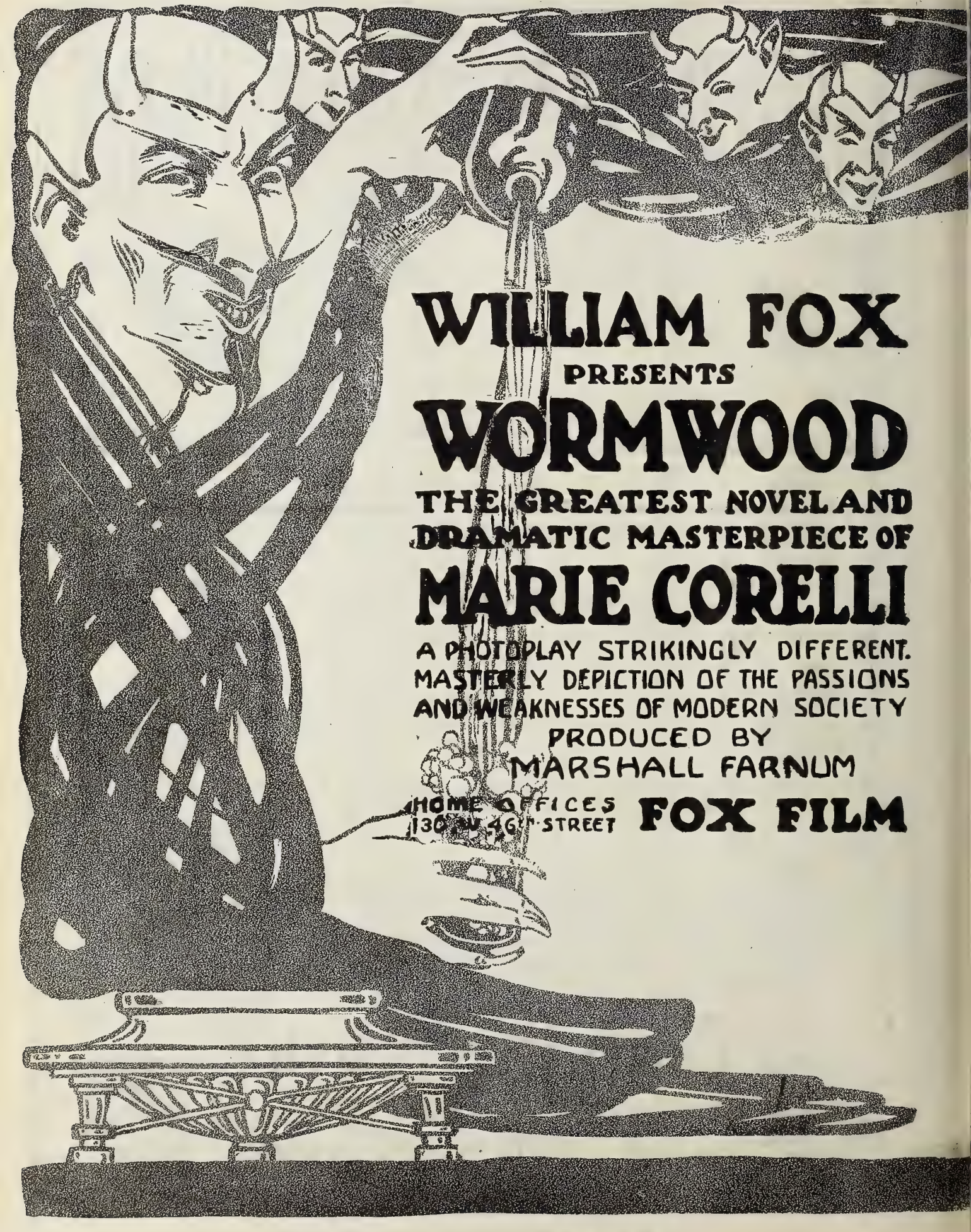


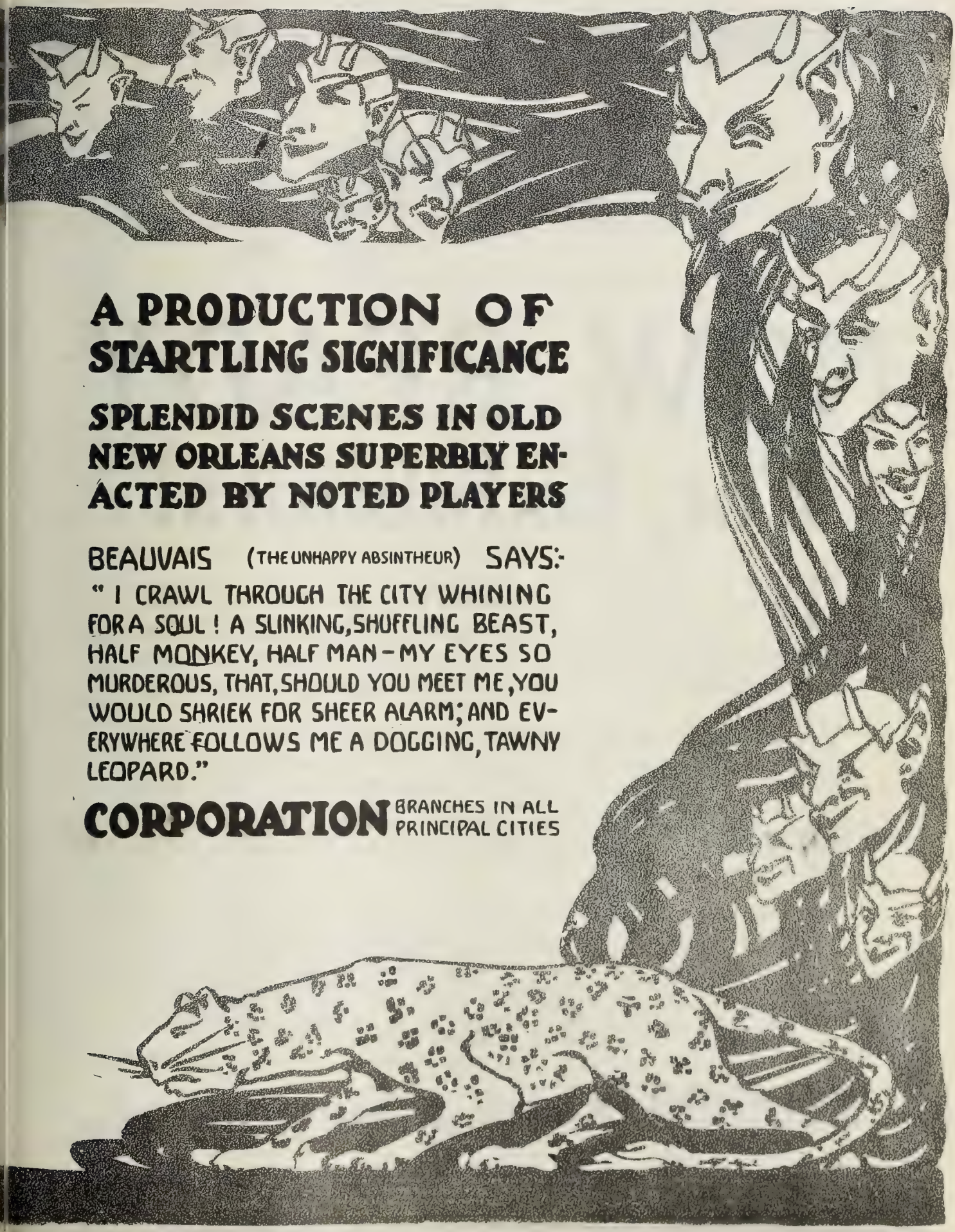


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We are so confident of the success of this masterful production that we have arranged to show the first three complete chapters to exhibitors as an indication of the exceptional quality throughout. You can see—before you book this mammoth attraction—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphrey enact all the thrilling scenes for which you have waited.

You can see, with your own eyes, the opening of this story, with its romantic traditions. You can see the characters as infants, as children and as young folk. You can see charming Lottie Pickford in the role of the heroine—dashing Irving Cummings as the hero. You can see the thrilling automobile race in Chapter 3, in which your breath is taken away as a transcontinental express train almost dashes a racing car to pieces. You can see the same racing car dashed over a cliff—the most thrilling film conception ever reproduced. You can see—***but why tell any more? Go see it—at any Mutual Exchange in America.***

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First Release May 3rd

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Remember $10,000 was paid for this scenario, the best of 19,846 submitted. Another $10,000 is now offered for a sequel to this prize play. This offer is open to every man, woman and child. Exhibitors everywhere are pronouncing this the most phenomenal photoplay production ever presented.

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A MUTUAL MASTER PICTURE

with BESSIE BARRISCALE

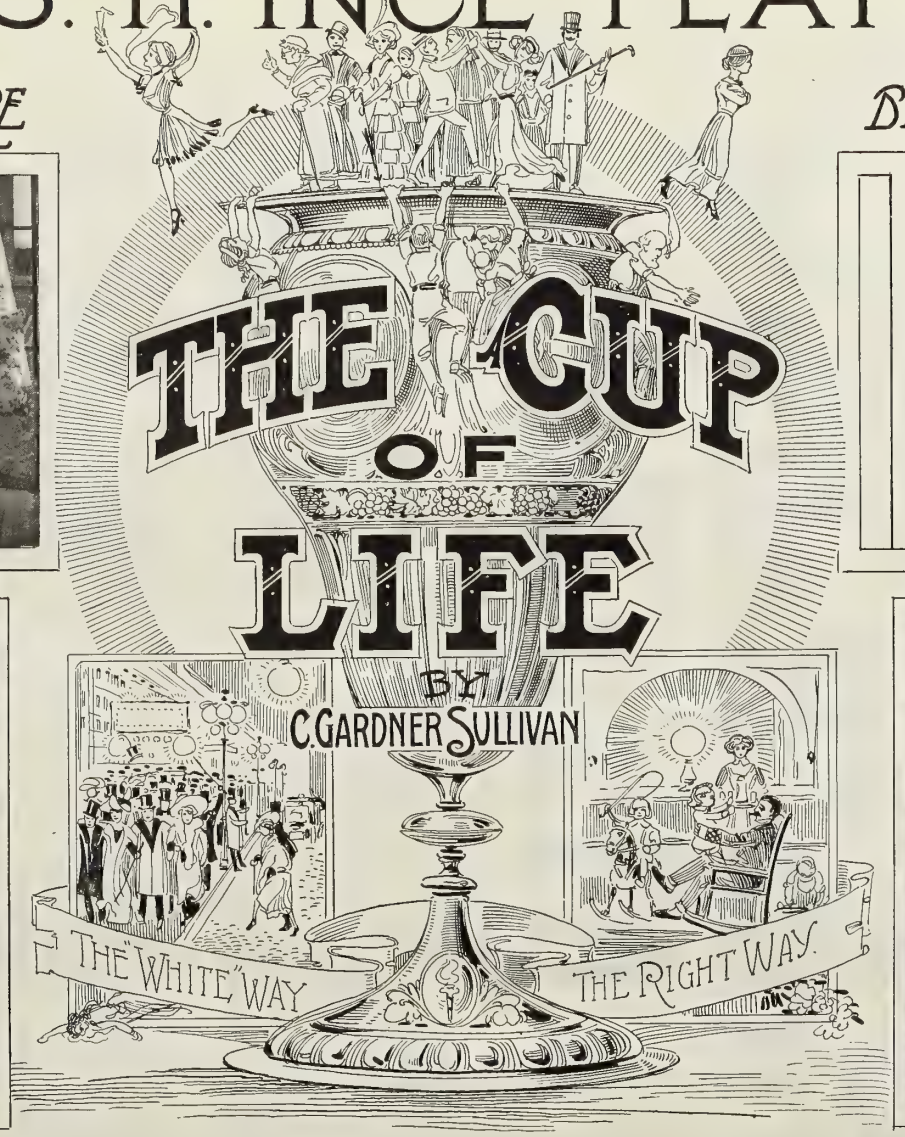


THE CUP OF LIFE
IN 5 PARTS

HELEN AND RUTH FISKE, TWO YOUNG GIRLS WORKING IN A DEPARTMENT STORE, COME TO THE PARTING OF THE WAYS; HELEN THE MORE BEAUTIFUL OF THE TWO CHOOSES "THE EASIEST WAY" AND WE FOLLOW HER THROUGH LIFE ON THE DOWNWARD PATH. IN THE MEANWHILE RUTH, WHO HAS CHOSEN THE LIFE OF THE WIFE OF A POOR LABORER, BECOMES THE HAPPY MOTHER OF A FAMILY CONTENT TO SPEND HER LIFE IN A LABOR OF LOVE. HELEN RETURNS FROM EUROPE; BROKEN IN SPIRIT AND HEALTH, WITH HER BEAUTY FADED, AN OLD WOMAN BEFORE HER TIME. SHE GOES FROM BAD TO WORSE, UNTIL FINALLY THE PICTURE CLOSES AS AS SHE EMPTIES "THE CUP OF LIFE."

RELEASED MONDAY APRIL 26







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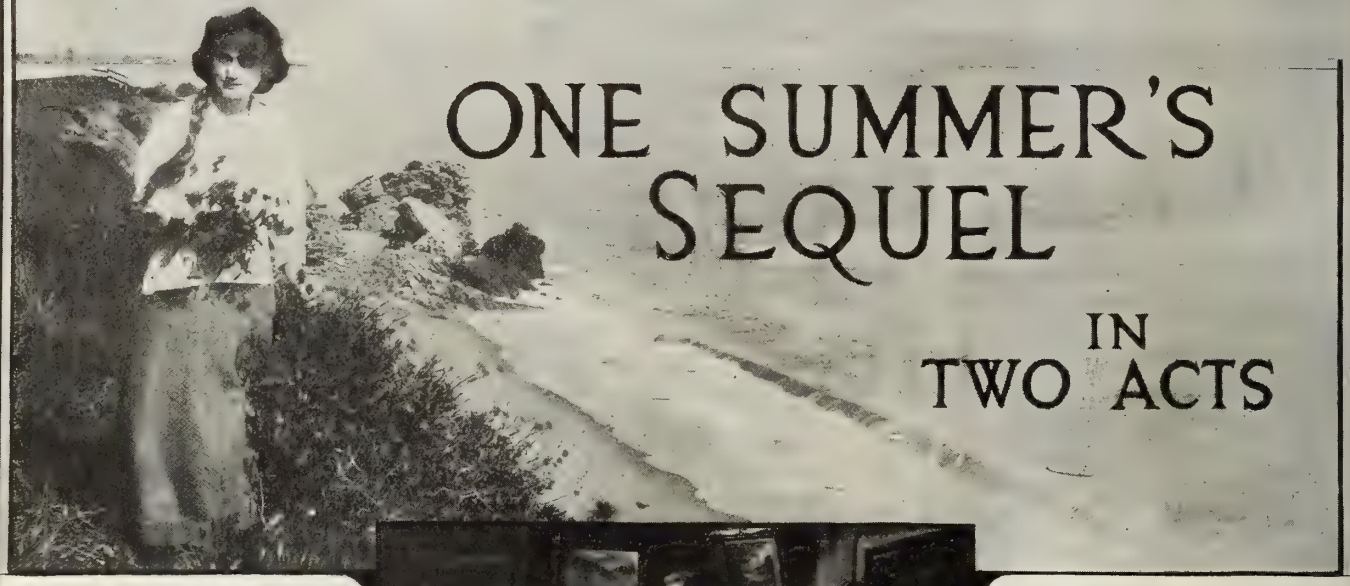
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BRONCHO



WEDNESDAY, APR. 28.

DOMINO



THURSDAY, APR. 29.

KEYSTONE



MONDAY, APR. 26.

KAY-BEE



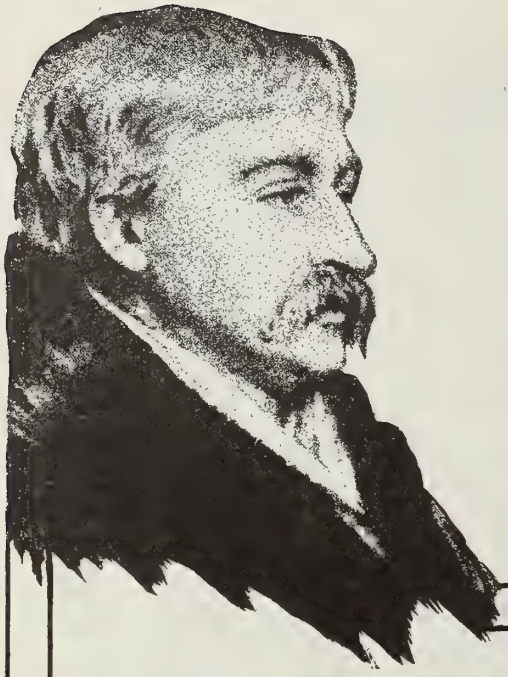
FRIDAY, APRIL 30.

N.Y.M.P.C.

NEW YORK MOTION PICTURE CORPORATION

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in "THE LILY OF POVERTY FLAT"

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Released on April 26th
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MAY -1 1915
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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Volume XI | MAY 1, 1915 | No. 17

A Supply That Fails to Meet the Demand

A PROMINENT exhibitor came to New York last week on a determined hunt for a certain style of picture.

He wanted this kind of picture because his audience—an intelligent one—wants it. Probably a thousand other astute exhibitors in the country, running similar theatres, also want this character of picture.

* * *

AND *undoubtedly* ten or more millions of intelligent Americans—take only the people who are used to the excellent fiction of the American magazines—also want want this same kind of picture.

And yet this exhibitor has to *hunt* for such pictures. He'll he highly gratified, he said, if he finds only a few, let alone a steady supply.

* * *

THERE is a tip here, it would seem, for any producer even the best and most experienced. Here certainly is a market opening that might well be taken advantage of.

But that is not the moral I mean to point out.

It is this:

Right on the heels of the exhibitor comes another caller who told of the recent formation of yet another producing company!

* * *

A CONSIDERABLE amount of money had been paid in. A big plant with several hundred thousand dollars had been purchased at a great bargain, and was being remodeled for studio and commercial work on a large scale.

The company felt very optimistic about the future.

* * *

A FEW questions elicited the following information:

The active men in the concern were all novices at the picture business.

No production work had ever been done in or about the city in which the plant is located. The surrounding country has no varied scenery, nor favorable climate, the city itself no manufacturing advantages.

Had a market been arranged for? No. Had the company a production policy? No. None in particular.

They simply expected to make pictures.

* * *

THE contrast presented by the two callers was striking, to say the least.

On one hand, we have a market looking for a producer; on the other hand a producer going at it with about as clear an idea of a picture market as of blue moons.

When will it end—this wild hysteria to make pictures—this blind rush to produce blindly?

AN experienced producer the other day compared picture-making to mining. More money was being sunk, he said, than taken out.

The comparison is a very apt one.

In the mind of the novice producer there is the same wild desire for quick riches that stamps the gold seeker, the same fatuous world-old belief that riches can be uncovered easily.

* * *

IT seems strange that hard-headed business men, successful in other lines, and knowing full-well that profits are always hard-won, should expect to find them quick and easy in a field so filled with competition as the picture-producing business.

But after all it isn't strange. The same man invests as blindly in mining stock.

He believes anyway that the other fellow's business is easier and better than his own and our best popular magazines have told him that motion pictures make millionaires.

* * *

THE new producer of pictures seems to reverse the usual order of things. In every other business, production generally follows because some man or men know that a market exists for a certain article, know how to meet this market and know how to make the article needed.

Not so you new picture producer. He seems to believe that an ever ready market will at once and automatically absorb *any* picture produced.

He begins with simply a producing impulse; he assumes a market but doesn't knows it first requirement.

* * *

AS a matter of fact this lack of knowledge of the picture market is by no means confined to the tyro producer. Too many pictures are being produced today for which no real demand exists. And the fault for this lies just as much with the exhibitor as with the producer.

The plain reason why no real demand exists is because the public—not the high brow public, but the everyday, newspaper and magazine reading public, ten or more million strong—are more intelligent than the pictures. Some exhibitors don't know this, and consequently some producers don't.

* * *

AND, as a result, some millions of people go only occasionally, not regularly, to picture theatres. They will not go regularly till they are given regularly as good fiction and facts in pictures as their five and ten cent magazines regularly give them—which is about the best.

WILLIAM A. JOHNSTON.

(For Table of Contents See Page 92.)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI May 1, 1915 No. 17

Where Will the Legislative Mania End?

ON the principle that thoroughness is a virtue, the Legislature of Pennsylvania is preparing to legislate for (?) the motion picture industry in as thorough a manner as a busy group of legislators can.

The Daix censorship bill has overshadowed all others, because of its inherent importance, to such an extent that the companion measures following it through the Assembly and Senate have almost been forgotten.

* * *

WHAT one of these "miscellaneous" bills is, the exhibitors of Pennsylvania were rudely reminded this past week, when the announcement came that the Stein anti-segregation bill favoring the admission of negroes into theatres upon an equality with whites had been railroaded through the House by an overwhelming vote.

Still more rude, if possible, will be the awakening to the fact that the old Building Code menace is to be revived, and that the theatre owners and managers may have to adjust themselves to a law that will not only make theatre building in the future a costly undertaking, but will be retroactive in its effect upon theatres now in existence.

* * *

SUCH strict regulation of theatre buildings is not in itself surprising. It has been undertaken before this by many other states.

Two other measures now before the Legislature will act as eye-openers, however, to those who smile when they are told that the exercise of the legislative power may, with many men, become a passion that amounts to a mania.

One is a bill, giving boroughs and townships the power to regulate the erection of bill-boards within their limits. The other deals with the admission prices of theatres, the form in which tickets shall be printed and the use that shall be made of them. The bill-board bill, it seems reasonably certain, will die in committee. How long the other may live to plague the exhibitor, no one at this moment can tell.

* * *

THE fondness of the American people, as a nation, for making laws is an embarrassment at home and a joke abroad.

One-half the American nation spends its time in inventing new laws, and the other half spends its time in circumventing them.

Most of the other businesses of the country have known, to their sorrow, the blight of the law-maker. It is just beginning to be the turn of the motion picture maker.

Censorship and building laws are not the end of the politician's meddling in this business. *They are merely the beginning.*

Why Not Ask Doctor Crafts to Prove His Statements?

THE action of Nelson Van H. Gurnee, of the Ada Meade Theatre, Lexington, Ky., in buying a full three columns of advertising space in the Lexington papers recently, to reply to the accusations of Dr. Charles Crafts against the integrity of the National Board of Censorship, cannot fail to excite admiration.

Dr. Crafts, with a dogmatic assertiveness common to his profession, had made the statement in Lexington a few days before the advertisement appeared, characterizing the National Board as a "humbug," and declaring that it was composed of friends of the manufacturers.

* * *

HIS words—save for the "humbug"—were suave enough. But it was the insinuation behind them to which Mr. Gurnee replied. His answer to the charge of humbug, was the simple enumeration of the men and women who compose the National Board.

Since Dr. Crafts knew the personnel of the board as thoroughly as Mr. Gurnee, his declaration of "humbug" has not even the poor excuse of ignorance to atone for its offensiveness.

He deliberately took advantage of his position to make a statement which, uttered by a layman, would have been questioned in a very emphatic manner.

* * *

MR. GURNEE then went on to meet the implication in Dr. Crafts' assertions that the National Board was composed of friends of the manufacturers. His answer was:

"They are, without a question of a doubt, and to this friendliness and the earnest efforts of the National Board and the manufacturers working in co-operation is largely due the high standard attained by the photoplay of today.

"Is Dr. Crafts's statement intended to convey the impression that the manufacturers are evil-doers and that the board is guilty in being friendly with them?" continues Mr. Gurnee.

It seems only too certain that this was exactly the impression that Dr. Crafts intended to convey.

* * *

IT would be a relief to the motion picture business if some sensitive member of it would undertake to compel Dr. Crafts to prove some of his reckless statements. *The outcome, it may be added, would be a lesson to hundreds of Dr. Crafts' colleagues whose disregard for facts, we are charitable enough to believe, is due to an inability to comprehend them.*

And while we are on the subject—*if we must have censorship, why not set up a censorship over the tongues of these reverend gentlemen who spend their leisure time in taking liberties with the businesses and reputations of other members of the community?*

Negro Rights Bill Passes Keystone Assembly

Measure Forbidding Segregation of Colored Race in Theatres of Pennsylvania Railroaded Through Lower House at Harrisburg—Other Bills Affecting Motion Picture Industry Are Up, Among Them Building Code, Daix Censorship, Vickerman Billboard and Price Regulation Measures

Special to Motion Picture News

Harrisburg, Pa., April 21.

AFTER almost everybody, including a majority of the members of the Legislature, thought it had been buried in committee for all time, the Stein "equal rights" bill, providing a heavy fine or a jail sentence or both for the owners of theatres, including motion picture houses, for segregating negroes from white patrons, has passed the House of Representatives. It was reported favorably from committee, railroaded through and passed finally on last Wednesday by the overwhelming vote of 138 to 34.

The reporting of the bill unexpectedly was a clever trick on the part of the friends of the measure, who figured rightly that once a final vote on it was forced in the House, a majority of the legislators, who have large numbers of negro constituents, would not dare to vote against it.

The negro friends of the measure were on hand keeping careful tabs on those who voted for and against it, and few representatives dared cast their ballots in opposition to the bill. In fact, many, seeing the opportunity to score heavily among the negro voters, earnestly advocated the passage of the measure in one of the liveliest debates in the present session.

The question of segregation of negroes in the theatres is one that has caused a great deal of concern to motion-picture theatre owners in this state, especially in the southern tier counties, which border on the Mason-Dixon line. There have been many disputes and a number of suits for damages growing out of the refusal of some theatres to seat negroes among the white patrons, and as a result of these controversies there is now pending in the Superior Court of the state a suit to test the constitutionality of the law on this subject which is now in existence.

Court Decision Now Useless

Motion picture men, through the medium of this test case, had hoped to get their final bearings in this most important matter, but if the Stein bill, which sets forth far more definitely than the existing law the rights of negroes to seats anywhere in the theatres, is passed by the Legislature, a victory for the theatre men in the pending court fight would avail them nothing.

The Stein bill, having passed the House with such an impressive majority, it is conceded, will have a good chance of gaining the support of the Senate.

A vast amount of other proposed legislation of great importance to the motion picture interests was advanced in the week just closed, all of which must be disposed of one way or another by the lawmakers in the next three or four weeks, for it is practically certain now that final adjournment of the Legislature will be taken on May 6 or May 13. There will not be another regular session for two years.

The administration censorship bill, introduced in the Senate by Mr. Daix, has passed that body on second reading. It will go through the Senate without amendment, but the motion picture interests will make a strong fight to amend it when it reaches the House.

This is the bill which, while it repeals the present censorship law, retains censorship on a more costly scale with a board of three instead of two members, and a large number of additional employes. While it makes some slight concessions to the picture men, it retains most of the features which caused them to make their earnest though fruitless fight to wipe out censorship entirely through the medium of the bill endorsed by the Motion Picture Exhibitors' League of Pennsylvania, which bill was so unceremoniously placed in the pickling vat in the House Committee on Judiciary General.

No Appeal Permitted

One of the objectionable features of the Daix bill, which is backed by the administration and, incidentally, by Chief Censor J. Louis Breitinger, whose autocratic methods have aroused the hostility of most of the exhibitors and exchange men of the state, is that it makes the ruling of the censors final. It provides for no appeal from their decision, and one of the amendments that will be fought for most earnestly will be one permitting the picture men to appeal from the decisions of the censors to a court of justice for relief.

Representative A. C. Stein, of Pittsburgh, has declared his intention of making the fight in behalf of the picture men when the bill reaches the floor of the House, and he says he will devote his best efforts to obtaining an amendment providing the right of appeal.

The Senate has passed finally a set of bills introduced by Senator Snyder, of Schuylkill county, designed to cure defects in the present laws relating to the construction of motion picture theatres in Philadelphia and the regulation of such theatres with regard to fire protection. These bills, if adopted, will remove from the minds of Philadelphia theatre owners much apprehension as to whether old buildings that thus far have been converted into motion picture theatres must be equipped in accordance with the very strict rules recently compiled by the Department of labor and Industry of the state to govern the construction of theatres that may be built hereafter.

Doubt as to Law's Operation

One of the bills amends the supplement of June 5, 1901, to the act of May 5, 1899, creating the Philadelphia Bureau of Building Inspection, by exempting from the supplement buildings used for moving picture exhibitions. Another exempts from the operation of the moving picture act of June 9, 1911, buildings in actual use for moving picture exhibitions prior to the passage of the act, and another legalizes the erection prior to May 20, 1913, of certain buildings used for moving picture exhibitions.

The rules that have been laid down by Commissioner John Price Jackson, head of the Department of Labor and Industry, are not mandatory, but nevertheless the Philadelphia theatre men will feel far more comfortable if they are legally absolved from the responsibility of making old buildings that have been converted for theatre purposes conform with these regulations.

Incidentally it can be said that Commissioner Jackson has given assurance to the Motion Picture News representative that he has no intention of seeking the passage of any law, at least in this session, that will make his building regulations mandatory. Thus far, he says, the builders of new theatres have shown such a willingness to comply with the recommendations of his department that no need for compulsory building rules has arisen.

One measure that has been opposed alike by motion picture theatre managers and the managers of theatres in general is destined not to become a law. It is the Vickerman billboard bill, which would have given to borough, township and city authorities the right to regulate the matter appearing on theatrical billboardls in their municipalities. The bill was so vigorously opposed that it is now practically certain to die a natural death in the House committee to which it was referred, and theatre men are congratulating themselves on at least one decisive victory in the present legislative session.

Price Regulation Bill Threatens

What success they will have in combatting the so-called "ticket scalping bill," introduced in the House by Mr. Dunn, of Philadelphia, is more problematical. This measure, after reaching the second reading calendar in the House, was referred back to committee, from which it is likely to be called later on in the session. The bill applies to the managements of "all theatres," which term, of course, embraces motion picture theatre managers. It provides that no ticket shall be sold unless the price is printed on it, and that it must not be sold at a price bigger than that designated, in heavy black type, on the ticket. Tickets shall be sold only at the ticket office of the theatre. "Standing Room Only" signs must be posted when all the seats of a theatre have been sold.

The penalty provided for violation of the act is a fine of not less than $50 nor more than $500, or imprisonment for not more than thirty days in default of payment of a fine. A person found guilty of violation may appeal from the decision of the magistrate by posting as security an amount double the amount of the fine imposed. Motion picture men as well as theatre men in general say that some of these provisions would impose an unjust hardship on them.

V. H. Berghaus, Jr.

General Manager of V-L-S-E Ends Exchange Tour

Erwin Opened Offices for the Combine in Chicago, Atlanta and Dallas—New Orleans Location Almost Ready—Spoor Opens Kansas City Branch

WALTER W. ERWIN, general manager of VitagraphLubinSeligEssanay, Inc., is back in New York after a trip around the country, during which he opened exchanges to handle the coming Vitagraph, Lubin, Selig and Essanay features in Chicago, Atlanta and Dallas and opened negotiations in New Orleans. The exchange in Kansas City, Mo., has been opened by George K. Spoor, of Essanay.

The Chicago exchange will be located in the Garland building and conducted by Ike VanRunkle. J. S. Hebrew will run the Philadelphia exchange at 1316 Vine street.

The Atlanta exchange will be located in the Moore building, 75 Walton street, under the management of W. C. Brandon. The Dallas exchange will be at 1900 Commerce street, with C. A. Meade in the swivel chair. Mr. Meade has been with the General Film Company at Kansas City and the Mutual Film Corporation at Omaha.

E. R. Pearson will be the manager of the Kansas City exchange, which will be located in the Boley building, at Twelfth and Walnut streets.

Charles J. Giegerich, formerly motion picture editor of the New York "Review," will handle the publicity of VitagraphLubinSeligEssanay, Inc., from the New York office, at 1600 Broadway. Mr. Giegerich has done considerable motion picture publicity work, most recent of which was the Sir Douglas Mawson Antarctic pictures.

"The way the exhibitors and newspapers took to the new offices was surprising," said Mr. Erwin, showing a large packet of clippings dealing with the opening of the VitagraphLubinSeligEssanay offices.

"Every exchange has several hundred applicants for service. Applications have been pouring in by letter and in person. Work of opening up the remaining exchanges will be rushed and I feel that we will have all we can do to handle our customers."

It has been decided to call the Selig Spectacular Specials soon to be released through the VitagraphLubinSeligEssanay exchanges the Selig "Red Seal Plays." Release dates for some of the forthcoming Red Seal Plays are: "The Carpet from Bagdad," May 3; "The Rosary," May 31; "The Millionaire Baby," June 28, and "A Texas Steer," July 26.

Lynch, of Essanay, Is Optimistic Over Business

Visits Forty-four Branches of General Film Company and Finds That a Wave of Prosperity Is Evident Throughout the Country

Special to Motion Picture News

Los Angeles, April 19.

W. FAY LYNCH, special representative of the Essanay company, spent several days in Los Angeles, this week, while on a tour of the Western state exchanges, and is very enthusiastic regarding the business of the exhibitors in all parts of the country.

Mr. Lynch has visited practically everyone of the forty-four branches of the General Film Company since the first of the year, and in every section business is improving, Mr. Lynch stated.

"When the exchange man can see an improvement in business," he added, "there is every reason to believe the exhibitors are getting their share. The worst for the South has passed and increased business is reported by exhibitors in every section where the cotton market affected conditions. Along the coast I find everyone believing prosperity is here, and of the opinion that times will continue to improve."

Concerning the Essanay company, the best of reports are received. The unusual success of the Chaplin subjects and the three reel releases have in a measure added materially to the popularity of this brand. Of the comedy brand, featuring Charles Chaplin, the highest record for prints of any brand has been reached and passed, all General exchanges receiving two or more of each subject.

The popularity of this comedian along the coast is creating business for both the Essanay and Keystone.

Every available print in which Chaplin played is working overtime, and it is stated that many old subject have been reprinted. Of the smaller downtown theatres in Los Angeles, fully fifty per cent. are running Chaplin subjects every day.

Mr. Lynch, while here, made the announcement that Ralph Quivey, formerly of the San Francisco General Film exchange, has been selected as manager for the San Francisco branch of the Vitagraph-Lubin-Selig-Essanay features, and C. B. Pierce will be district manager of the West coast.

FRISCO SCREEN CLUB ELECTS OFFICERS

Special to Motion Picture News

San Francisco, April 19.

The first annual election of officers of the Screen Club of San Francisco was held in the splendid new quarters of this organization, on Eddy street, on April 8, when the following were chosen: Sid Grauman, president; Chas. A. Stillwell, vice-president; Joe Huff, treasurer, and Ralph Marks, secretary.

The board of directors is composed of A. Goldberg, Tom North, Sol Lesser, H. J. Gosliner, Leon Boreis, O. V. Traggardh and N. K. Herzog.

Following the election of officers a collation was served and the evening was spent in a highly enjoyable manner. The membership of the club is expected to grow rapidly, now that a permanent home has been fitted up, and an active campaign for new members is to be inaugurated. The club is to be incorporated and placed upon a sound basis without delay.

NEVA GERBER STARRED IN HER FIRST MUTUAL PICTURE

Neva Gerber, the beautiful and talented young woman who is the most recent addition to the acting force at the American studios in Santa Barbara, makes her first appearance in a Mutual play in "Life's Staircase," a production made by the Beauty Company under the direction of Frank Cooley.

This picture is allegorical. Excellent effects, obtained through double and triple exposure, a form of photography the American Company has frequently used with success, figure in the drama. A special staircase and other sizable settings were specially constructed for use in this production.

MASON HOPPER JOINS WORLD COMEDY STARS

E. Mason Hopper is a new director for World Comedy Stars. He was formerly with the Essanay and Pathé companies and has probably written and directed more of this kind of comedy than any other man in the business. He has been associated with the theatre nearly all of his life, and only five years ago took up motion picture directing as a profession. For four years he wrote and directed Essanay comedies, arranging the famous Sweedie series. For them he also directed the first seven of the George Ade fables.

FAHRNEY WILL DIRECT MINA IN LOS ANGELES

The manufacturers of the MinA brand of comedies have re-engaged Milton H. Fahrney as director in their Los Angeles studios.

At the time MinA films were made in the East, Mr. Fahrney served as chief director, but when the producing company was moved to the coast he found it impossible to accompany the force because of previously made arrangements that necessitated his stay in New York.

These plans fulfilled, Mr. Fahrney accepted the offer to return to MinA. He will begin work at once.

SENNETT DIRECTING STERLING IN KEYSTONE

Ford Sterling started recently on the first one-reel release that he has made since his return to the Keystone company. Mack Sennett, managing director of the company, took personal charge of the picture.

Both Sterling and Sennett have been occupied with the new six-reel feature which is now nearly completed, and this sensational release will soon be officially announced.

ILMER WILL PLAY ALHAMBRA HEAVIES

A recent addition to the Alhambra Motion Picture Company producing dramas de luxe under the directorship of Lloyd B. Carleton at Santa Barbara is Herman Ilmer.

Mr. Ilmer is assistant to Mr. Carleton and plays the heavies. This is his first experience in motion picture work, after a long and successful career in the legitimate.

WEAK SPOTS IN A STRONG BUSINESS—XIII

W. W. Hodkinson, Whose Activities as the Guiding Spirit of Paramount Pictures Corporation Have Placed Him in the Front Rank of Film Men, Declares That the Weak Spot of the Industry Is Distribution—Easy Enough to Make Meritorious Subjects; The Thing Is to Market Them with Efficiency

HOW pictures are distributed, the machinery and policy of the exchange end of the motion picture industry, is the chief concern of W. W. Hodkinson, founder, president and active head of Paramount Pictures Corporation. Like young Lochinvar, Mr. Hodkinson came out of the West—San Francisco—to be specific.

Though his errand was not a sentimental one, his steed, or whatever the motive power of his progress may be, seems to be the best. For in only a little more than six months, Paramount Pictures Corporation has established an enviable record for efficiency, for its attitude toward exhibitors and for quality of pictures.

But Mr. Hodkinson's acquaintance with the motion picture business is much older than the Paramount Pictures Corporation. It dates back seven years, through a successful record as exchange man on the Pacific coast. It was this long experience which laid the foundation for Mr. Hodkinson's germinal idea, from which Paramount grew, and grew rapidly, and with dignity and solidity.

"The articles from representative men in the film business on 'Weak Spots in a Strong Business' have been read with considerable interest by me," said Mr. Hodkinson, "and, in the main, I agree with them, and appreciate their attitude.

"The distribution of the manufactured product is what I regard as the weakest spot in the motion picture business. My experiences during the past seven years are responsible for this opinion. The manufacture of good pictures is not the great problem or mystery of today.

"Frequently really meritorious pictures are brought to us by persons so inexperienced in the business that they have no idea as to how their product will be marketed. The great mystery used to be how to make good pictures, but now the essential problem is how to get back the cost of production, and a reasonable profit, after the pictures are produced.

Sees Contraction Tendency

"A recent editorial in MOTION PICTURE NEWS mentioned the fact that fifty-seven concerns handling feature pictures went out of business during the year 1914. This means that the motion picture business has reached the end of its rope as a get-rich-quick proposition, whereby anybody could make pictures and sell them to a rapidly expanding market.

"The limit of this expansion has been reached and contraction is the order of the day. Large theatres are superseding small ones all over the country, and consequently one service is sufficient where several were required before. In addition, the larger and better theatres change their programs less frequently, thus making fewer pictures necessary.

"It is only by a definite marketing plan and an efficient organization, whereby superior films can be separated from the inferior product, and surrounded by advertising aids, that the confidence of the exhibitors and the public can be secured. That this has not been accomplished earlier is one of the weak spots of the business, because only by such means will it be possible to market films in the future. This is particularly true of the feature films, which represent a considerable investment on the part of the maker.

"A flexible distributing policy, whereby the utmost returns can be obtained from each picture, is necessary. This is what Paramount stands for. By that I mean that our prices for Paramount pictures are adjusted to the ability of the exhibitors and never are and never will be prohibitive.

"The biggest exhibitor in the largest city can secure Paramount pictures, sufficiently meritorious to make his theatre distinctive. Also—the smallest exhibitor in the poorest little hamlet can afford to show Paramount pictures, for our marketing system is elastic enough to include both. Of course, the little fellow can't afford to show Paramount pictures on their first run, but we decrease the rental price little by little until the time comes when he can afford them.

"That the price is decreased little by little is the important feature. Paramount has been in existence only about seven months, and its first releases have not yet been decreased in price sufficiently to meet the purse of the exhibitor in the towns of five hundred persons. But, by and by, they will be reasonable enough for even that exhibitor, and then he can show, in his little theatre, the same pictures which have won recognition in the largest theatres all over the country.

Good Effects of Sliding Scale

"By working this declining scale of prices very gradually we not only increase the number of possible customers, but we also lengthen the life of the film. The life of a film used to be set at sixty days. On program pictures, as some concerns handle them, the life of a picture is only about six months. But the life of a Paramount feature we expect will be from a year and a half to two years. Thus we increase our income from each subject and also enable the smallest exhibitor to show our pictures.

"We do not intend to keep Paramount pictures out of any town because they are too expensive. We want to help even the little fellows make money, and we feel that the good done by helping the little fellow is valuable missionary work. For if he makes money in a small theatre he will be encouraged to open a larger theatre, then he can afford to pay more. So this policy really benefits the entire industry.

"I feel that the feature film business, conducted by random bookings on individual pictures of different degrees of merit and varying prices, is not a feasible proposition, nor is it good business.

"I believe that it is absolutely necessary for this business to be handled along the lines originated by the Paramount Pictures Corporation, whereby the exhibitor deals on a basis which assures him a continuous supply of high grade pictures at a definite price, giving the booking concern and the manufacturers a larger net rental than would be possible if it were necessary for the latter to expand a considerable sum making bookings at random, and being unable at times to book perfectly good subjects because the open dates on such subjects and the open dates in the theatres do not coincide.

Distribution 90 Per Cent. of Problem

"Recently I heard Hugh Chalmers review the early history of the automobile business, and he closed his remarks by saying that success in that industry today depended largely upon the efficiency with which the product is distributed. He expressed the belief that distribution is 90 per cent. of the problem.

"The history of the picture business has been very similar to that of the automobile business. They have been the two fastest growing lines of industry the world has ever known. In the early days of the automobile business conditions surrounding that industry were chaotic and concerns were forming and going out of business continually and, as Mr. Chalmers also stated, the whole business was looked upon with suspicion by the reputable bankers of the country, who refused to lend their aid for its development to the same extent that they would lend it to more conservative lines. The picture business is having a similar experience at the present time."

LUBIN PLANS BIG COMEDY STUDIO IN SOUTH

Siegmund Lubin, head of the Lubin Manufacturing Company, has gone to Jacksonville, Fla., to inspect his Southern studio and arrange plans for the summer. Mr. Lubin intends to establish in Jacksonville on of the biggest comedy studios in the country.

Work on this has already begun. The studio there has just been overhauled and enlarged, and two comedy companies are working there at present, one headed by Billy Reeves, the famous English comedian and pantomimist, and the other by Jack Tucker, the comedian, writer and artist. Mr. Lubin plans to send a number of other prominent comedians to Jacksonville within the next few weeks.

RUSSIA BANS SHIPMENT OF FILMS BY PARCEL POST

A Russian customs circular, dated September 17 (30), 1914, prohibits the importation by post of parcels containing manufactures of celluloid (including cinematograph films). All articles of celluloid so shipped, even if packed in wooden containers, are liable to confiscation, according to the "Daily Consular Reports."

Bushman Resigns from Essanay for Metro Contract

Actor Will Soon Leave Chicago for Los Angeles to Appear in Quality Brand Scheduled for Release Beginning About June 15

FRANCIS X. BUSHMAN, whose association with the Essanay company, of Chicago, will terminate May 1, has placed his name to a long-term contract to appear exclusively on the program of the Metro Pictures Corporation, under the brand name of Quality films, which will be released at an average of one production per month.

No little surprise was occasioned by the announcement in the trade that Mr. Bushman was to sever his connections with Essanay and cast his lot with Metro. Rumors regarding Mr. Bushman's future have been current for some little time.

It was thought that when May 1 approached he would renew the contract with his old concern, but it is understood that Mr. Bushman, sought after by almost every big manufacturer in the industry, selected Metro, owing to its plan and methods of operation.

Richard A. Rowland and Joseph Engel, acting for the Metro Pictures Corporation, consummated the deal through Fred J. Balshoffer, who, as directing head and president of the Quality Pictures Corporation, under which title the Bushman pictures will be released, early next week at Chicago.

Mr. Bushman is now working on his final picture with Essanay, and will leave for Los Angeles May 2, going direct and taking with him his complete equipment of pets, wardrobe and paraphernalia, including four horses, two motor cars and twelve hundred singing canaries.

That Mr. Bushman is fond of, and a great collector of Hartz Mountain singing birds, is not well known, but he is the possessor of the biggest collection in the United States and rarely moves for a long period to any place that he does not take a number of the birds with him.

It will require a private sleeping car and a 60-foot baggage car to transport the star and his belongings to Los Angeles.

Under the name of Quality films the pictures in which Metro will present Bushman, a policy of one production a month will be followed, and nothing but the biggest and most powerful of dramatic pieces will be selected for Bushman's use.

The Metro Pictures Corporation already controls a large number of plays and fiction works, which will be turned over to Mr. Balshoffer, and these will be used entirely for Bushman.

Mr. Balshoffer is now in the East on a still hunt for a leading woman to work opposite Bushman. He has been interviewing a number of prominent picture actresses and stage stars, and says he will continue until he gets the perfect type of ingenue to harmonize with his big male star.

The first Quality production to be released on the Metro program will, in all probability, be seen about June 15, and from that date forward the releases will occur on an average of every five weeks.

The contract between the Quality Pictures Corporation and Mr. Bushman is for a long period of years, and is said to be quite the most liberal ever tendered a male star by a producing company.

Mr. Balshoffer is now making his offices at the Metro Pictures Corporation, 1465 Broadway.



FRANCIS X. BUSHMAN AND FRED J. BALSHOFFER SIGNING THE CONTRACT THAT MAKES MR. BUSHMAN A METRO STAR

ANSON JOINS MOROSCO RANKS

A. E. Anson, an English actor, who went direct to the coast from a long engagement in the New theatre, New York, and who played the name part in the Fiction Pictures production of "The Taming of Red Butte Western," is a new member of the Bosworth-Morosco stock company.

Frank Mills has been engaged by the Fiction Pictures and will play his first lead opposite Winifred Kingston, in the film version of the Louis Joseph Vance story, "No Man's Land," to be produced by Wilfred Lucas.

Mr. Mills is best known for his work in the original stage production of "Bought and Paid For," where he appeared in the leading part.

TRANT CONTRACTS WITH FOX FOR SCENARIOS

William Fox has just signed a contract with Joseph H. Trant, who is to write for the Fox Film Corporation the scenarios for a series of features, the exact nature of which is for the present being held a secret.

Before joining the Fox forces Mr. Trant was scenario writer-in-chief for the Vitagraph and several other concerns, for which he produced some of their most notable successes.

"Pop" Lubin Feted by Dramatic and Musical Critics

Dinner at Hotel Majestic, Philadelphia, in His Honor, Under Auspices of George Rogers, Who Afterwards Visits Lubin Ranch with Colleagues

THE dramatic and musical critics of Philadelphia gave a dinner at the Hotel Majestic in Philadelphia this week in honor of Siegmund Lubin, head of the Lubin Manufacturing Company. The critics have an association, and recently Mr. Lubin entertained them at his studio and gave them an opportunity of seeing the inner workings of the big Lubin film plant.

George Rogers, of the Philadelphia "Inquirer," president of the association, paid a splendid tribute to Mr. Lubin for the work the latter has accomplished in the moving picture industry, and then "Pop" was persuaded to make a speech. It wasn't a regulation after-dinner speech, but a sort of informal heart-to-heart talk on moving pictures. Mr. Lubin told them of his early struggles, of his failures and successes, of what he was doing today, and what he hoped to accomplish in the future.

The critics asked many questions, and Mr. Lubin answered them; they offered, in an informal sort of way, many suggestions for the improvement of pictures in general, and Mr. Lubin told them frankly whether the suggestions were practical or not.

The discussion was an interesting one from many angles, and it was a means of bringing the head of the Lubin Company and the critics into a much closer personal relationship, and will no doubt result in much good.

In the near future Mr. Lubin will entertain the critics at his ranch at Betzwood, Pa., where they will have an opportunity of not only seeing out-of-door pictures produced, but of inspecting the big developing and printing plants and the laboratories where the experimenting is done.

"DIAMOND" CREATES STIR AMONG EXHIBITORS

Many Managers Are so Impressed with the Novelty of the $20,000 Prize Play, Produced by the American Film Manufacturing Company, at the First Private Showing in New York That They Practically Book It in the Projection Room







SCENES FROM THE FIRST THREE CHAPTERS OF "THE DIAMOND FROM THE SKY"

SHOWN TO THE TRADE IN ALL THE LEADING EXCHANGE CENTERS OF THE COUNTRY THIS WEEK

THE invited audience, comprised mainly of prominent New York exhibitors, who gathered to witness the first three chapters of "The Diamond from the Sky," were enthusiastic on the completion of the seven reels forming this part of the continued photoplay. Many of them booked it then and there, following the example set by their brother exhibitors after the premiere Chicago exhibition.

Similar trade performances were given throughout the country prior to the release of the first chapter of "The Diamond from the Sky," for it was the policy of John R. Freuler, president of the North American Film Corporation, and S. S. Hutchinson, treasurer, to extend to all exhibitors the privilege of seeing the picture before signing up. Both these men were present at the showing in the American theatre, New York, and expressed themselves as more than pleased with the results of their policy.

The feeling of confidence which these preliminary exhibitions instilled in the minds of exhibitors was sufficient to insure large bookings on the picture, for actual proof that the story is as good as advertised accompanied each performance.

Anxious to Learn Author's Name

Many who saw the first seven reels at the New York exhibition were extremely anxious to learn the identity of the author of this picturized romantic novel. His name, or perhaps it's her's, is not to be disclosed until May 3, the release day of the first three reels. Mr. Freuler went no further than to say that the author was prominent in both literary and motion-picture fields, and that when the name was announced it would create a great surprise.

Suffice it to say that the pleasing effect created by the first three chapters, as regards the realism and even continuity of theme, the excellently conceived situations, and the clever contrasts of drama and comedy, very often intermingled with logically brought about thrills, well substantiates Mr. Freuler's statement regarding the capability and prominence of the mysterious author.

On the appearance of the story in its picturized form, it will also run serially in many leading papers throughout the country. Both the picture and the novel will tally exactly in regard to action, as the author and scenario writer have long been busy collaborating on the work.

Originality Impresses Spectators

The general impression conveyed to the audience by the first chapters was one of startling originality. It gripped one from the start; one could almost read it as reading a smoothly written "best seller." The cast, headed by Lottie Pickford and Irving Cummings, rendered most pleasing performances. The selection of correct types seems to have been particularly attended to.

The two big thrillers which appear in the third chapter almost exceed the fondest expectations, and seemingly outdo the highest praise of the loquacious press agent. Mr. Cumming's race with the express train, capped by his act of crossing the track ahead of the onrushing engine, barely clearing it, is wonderfully executed in every detail.

Following this, one of the best dare-devil and sensational stunts ever pictured is performed by Mr. Cummings. He is speeding wildly along the road in a low racing car, when a sharp turn catches him unawares. The car dashes over the edge of the road, to crash over a perpendicularly receding embankment.

Below is a river, which at that place widens into a lake. As the car plunges from the road into midair, Mr. Cummings jumps, landing safely in the water only a few yards from the car.

This scene has been wonderfully well done, the camera missed nothing, and everyone connected with it is to be congratulated, with Mr. Cummings receiving the lion's share.

The first three chapters have brought forward proof conclusive that "The Diamond from the Sky" is an unusual picture. It seems fair to predict further stirring and magnetic chapters, as the second two have proved more than a mere "flash in the pan."

From every angle "The Diamond from the Sky" has been handled with an obvious use of brains. It should in reality prove a diamond from the sky to the exhibitor who books it.

JOHN CORT SIGNS THE CASTLES FOR DRAMATIC PRODUCTION

Exhibitors who have been interested in the filming of "The Melting Pot," in which Walker Whiteside is appearing for the Cort Film Corporation, will be interested to learn that John Cort, who is at the head of the corporation, this week signed contracts with Mr. and Mrs. Vernon Castle whereby those exponents of the art of modern dancing will appear in a big dramatic film, which will be released under his name.

While Mr. and Mrs. Castle have appeared before the camera previously, this will be their first appearance on the screen in a film which tells a story. The title of the picture has not yet been decided upon, but the story will deal with polite society albeit the trend will be toward the melodramatic.

Mr. Cort is already looking about for a strong cast of well-known photoplay actors with which he will surround the Castles in this picture. Work on the picture will start about June 1.

ANN MURDOCK ENGAGED BY METRO

Ann Murdock, at present playing one of the most important parts in the Belasco-Frohman revival of "A Celebrated Case," at the Empire theatre, New York, and well remembered as the charming star of Henry W. Savage's comedy, "Excuse Me," which ran for two years at the Gaiety theatre,



ANN MURDOCK

New York, has been secured by the Metro Pictures Corporation for appearance in her former great success, "The Royal Family," which will be turned over to one of the producing companies allied with Metro. The agreement between Metro and Miss Murdock calls for her exclusive appearance in Metro pictures.

"The Royal Family" is a former Frohman success and will admirably suit Miss Murdock as a screen vehicle.

Work will begin on the Murdock pictures within a few weeks and the feature will be released early in July.

HORSLEY RETURNS FROM PACIFIC COAST

David Horsley, president of the Centaur Film Company, arrived in New York on Thursday from Los Angeles to take up several important business matters.

He expects to remain in the East only long enough to dispose of these matters and will then return to Los Angeles to supervise the completion of his new studios.

ANNA LUTHER IS NOW A SELIG STAR

Anna Luther, the well known motion picture star, left New York City for the Pacific Coast last week, where she will join the Selig Polyscope Company. Miss Luther has won an enviable reputation in the silent drama.

Detroit Exhibitors' Ball Not "Starlit," But a Success

Screen Stellar Lights, Except One, Stay Away from First Annual Ball of League, But 1,200 Guests Are Too Merry to Worry

Special to Motion Picture News

Detroit, Mich., April 17.

THE 1,200 people who attended the first annual ball of the Detroit Motion Picture Exhibitors' League, at the Arcadia, Thursday evening, April 15, did so for the purpose of seeing the half dozen or so screen stars as announced and advertised.

They were disappointed in that respect, however, as the only star who personally appeared was Richard C. Travers, of the Essanay company. He was in Detroit all day. During the afternoon he personally appeared at the Empire theatre, where he gave a 15-minute talk every two hours.

His talk was thoroughly enjoyed, and patrons of the Empire considered it a treat to be able to gaze upon a real screen star. In the evening he was at the screen ball. His stay in Detroit was made a treat by A. J. Gillingham, owner of the Empire and manager of the Detroit branch of the General Film Company. To Mr. Gillingham goes the credit of being the first exhibitor in the state to have a prominent film star appear on the stage of his theatre.

The ball was a delightful affair from start to finish, even though the stars and other things advertised did not "show up." The hall was appropriately decorated for the dance, with specially constructed boxes on the sides and in the balcony. These were all taken. One box was occupied by the mayor, Oscar B. Marx, another by John H. Kunsky and George W. Trendle, and their families, while other prominent men occupied the remainder.

Dancing was started at nine p. m. and lasted until one p. m. The orchestra, which consisted of fifteen pieces, was on a stage hidden by palms. It played everything that was worth while. The grand march started at eleven p. m. and was led by the mayor and his wife, followed by Mr. Travers. Also present at the ball were most of the members of Al Jolson's "Dancing Around" company, which happened to be playing that night at the Garrick theatre. Many people mistook the visiting players for screen stars.

The executive and reception committees, comprising the leading exhibitors in the city, were on hand, with their families. They wore ribbons on their coats bearing the words executive and reception, respectively. They were very busy all evening seeing that everybody who came had a good time.

Al U. Thornburg.

"Jarr Family" Series Increases in Popularity

Judgment of Vitagraph in Bringing Out McCardell Stories in Films Confirmed by Demand of Newspaper Reading Public, Who Want Favorite Characters Picturized

EVER since the Vitagraph company released "The Jarr Family Discovers Harlem," the first of Roy L. McCardell's episodes, relating to the domestic troubles of the famous Jarr family, the visualization of his stories on the screen have become more popular, if anything, than when published in the newspapers where they were originally offered the public.

It is seeing Mr. McCardell's well-known characters in action that makes the photoplay attractive, and the announcement of a new picture in the series is sure of a hearty welcome.

Following "The Jarr Family Discovers Harlem," "Mr. Jarr Brings Home a Turkey," "Mr. Jarr and the Lady Reformer," "Mr. Jarr Takes a Night Off," and "Mr. Jarr's Magnetic Friend," were released in rapid succession, every release making a distinctive hit.

Harry Davenport is the director for the Jarr family's activity on the screen. Associated with him in their enactment are Rose Tapley as Mrs. Jarr, Paul Kelly as Willie Jarr, Audrey Berry as Emma Jarr, Frank Bunny as Fritz and Charles Eldridge as Jabez Smith, the boss; Mr. Davenport impersonating Mr. Jarr.

As a matter of fact, the Vitagraph company struck such a popular note in its production of this celebrated Jarr series, it has become incumbent upon them to release one each week. To meet this demand, Mr. Davenport has just completed "The Jarr's Visit Arcadia," which is scheduled for release May 10 and is at work on "Mr. Jarr and the Dachshund," with "Mr. Jarr Visits His Home Town," "Mrs. Jarr's Auction Bridge," and "Mr. Jarr and the Loving Cup" in preparation, to be released every succeeding Monday of each week.

New Fox-Nance O'Neil Play "Princess Romanoff"

Strong Support of Emotional Actress in Drama of Russian Name and Parisian Atmosphere Includes Jane Miller, Lillian Paige, and Dorothy Bernard

THE title of the photoplay which Frank Powell has been producing for William Fox, in which Nance O'Neil is starred, is, according to the Fox Film Corporation, "Princess Romanoff." In spite of its Russian title, however, most of the action takes place in modern Paris.

The leading part, based upon a character which Miss O'Neil made famous the world over when she was on the speaking stage, affords an opportunity to display her splendid tragic gifts. "Princess Romanoff" has been staged with unusual settings. The boudoir scene and the drawing room scenes, the settings for which alone cost $8,500, are filled with properties, rare pictures and furniture which, in themselves, represent a small fortune.

Supporting Miss O'Neil in "Princess Romanoff" is a cast of great power. It includes Jane Miller, the beautiful young Southern belle, who scored such success in "From the Valley of the Missing," as produced by William Fox; Jane Gordon, Lillian Paige, Jane Havery, Dorothy Bernard, Stuart Holmes and Clifford Bruce.

"SIGN OF THE ROSE" PREMIERE IS A SUCCESS

Ince Feature Is Shown at Clune's Auditorium, Los Angeles, and Reflects Credit on the New York Motion Picture Producer—George Beban, Starring in Film Amplification of His Vaudeville Play, Is Supported by Strong Cast—Players Appear in the Flesh at End of the Nine Reels

A UNIQUE combination of the silent and spoken drama was given its premiere at Clune's Auditorium, Los Angeles, Monday evening, April 12, in the presentation of the latest and greatest production of Thomas H. Ince, "The Sign of the Rose," in which Kessel and Baumann of the New York Motion Picture Corporation present George Beban, as the star. It is a nine reel subject ending with a scene in which the players appear in person and continue in the flesh the parts they have created on the screen.

This production and its decidedly novel ending marks a new era in the joining of the two most popular forms of amusement.

The story deals with an Italian ditch digger and is an amplified version of Mr. Beban's vaudeville play that for five consecutive seasons served as this actor's successful vehicle.

It depicts Phil Griswold, a worthless young roue, at the height of a celebration over a prospective inheritance of his late wealthy father inducing his friend Robbins to take from the safe of his employer, a fashionable flower shop keeper, funds necessary to make the revelry even greater.

Griswold's Career and Its Outcome

Robbins leaves the "party" in a private dining room of a fashionable New York cafe, and goes to his employer's office at the flower shop, where he secures the money that young Griswold promises to return two-fold on the morrow.

Amid scenes, indicative of the glamour of New York's gay white way, made possible by gorgeous settings, handsomely gowned women, and the copious flow of wine the party goes merrily on.

To his utter chagrin Phil on the following day learns that he has been cut off with a legacy of one dollar. Simultaneous with this turn of events, Robbins find himself confronted with the highly difficult problem of balancing his cash.

The two youths are consequently plunged into an embarrassing dilemma. Phil goes to his brother William, who received the bulk of the estate, for financial assistance and is refused aid.

While in the elegantly furnished home of William, Phil is inspired with a plan to get the money, by his little niece's perceptible fear of Pietro, an Italian (Mr. Beban) who is delivering a Christmas tree for William's little daughter.

Absorption of the Plot

With the departure of the Italian Phil kidnaps Dorothy, his niece, in the hope of extorting ten thousand dollars from her parents. Suspicion falls on Pietro, and in searching the Italian quarter for the ditch digger, William's automobile runs down and kills Rosa, the motherless child of Pietro. It is Phil's plan to disguise Robbins as the blackhand artist and thereby obtain the money at the flower shop by "the sign of a rose."

Christmas morning William decides to enlist the services of the police, and detectives are assigned to the flower shop, mentioned in the blackhand note. This prevents Robbins from carrying out his part.

Pietro, burdened with sorrow, wanders aimlessly about the streets and entering the flower shop to secure a rose for his Rosa, becomes the victim of circumstantial evidence.

The culmination is a happy one from an artistic standpoint, being so vividly portrayed by the powerful characterizations by Mr. Beban and his associate players.

The photoplay is a marvel for character delineation, beautiful with gorgeous and realistic settings, and strengthened by perfectly logical continuity, well sustained suspense, and "kidnapper" scenes of New York's Italian quarters. Attention to infinite detail is apparent in every scene of the nine reels and the production as a whole is a work of art.

Supporting Mr. Beban is a splendid cast in which two child actresses are conspicuous. Blanche Schwed, age ten years, appears as Rosa, the ditch digger's daughter, and gives a most praiseworthy performance. Little four-year-old Thelma Salter, is Dorothy, the captivating daughter of the wealthy family.

The part of Phil Griswold was played by Jack Nelson successfully, with Jack Davidson as Robbins giving a good portrayal. Those appearing in the silent and spoken section, besides Mr. Beban and Little Thelma, were Howard Ginn as William Griswold, Andrea Lynne as Mrs. Griswold, W. J. Kane as Lynch, the detective, and Edith McBride, cashier of the flower shop.

All were convincing in their respective parts, and their work adds much to the production.

The presentation was fittingly made. The patrons were presented with roses by flower girls at the entrances. A special musical score was prepared by Manager Lloyd Brown and the orchestra conductor, Carli D. Elinor, consisting of one hundred and sixty melodies with the Roman serenade "Mandolinata," as a theme.

The musical program of the thirty-piece orchestra was augmented by bits of vocal selections rendered at apt moments.

Leading Film Folk at Premiere

The premiere brought together the leading people of Los Angeles film colony, and scores of representatives of the "legitimate" stage, making this a most notable gathering.

The entire house was sold out and hundreds turned away, which indicates that this will prove a most successful attraction to follow the showing of "The Birth of a Nation," which ran nine weeks to capacity business during the entire period.

The prices for "The Sign of the Rose" are the same as for the previous attraction which had set a new mark on the West Coast.

PORTLAND LEAGUE MOVES

The Portland (Oregon) Motion Picture Exhibitors' League has moved from its former quarters, in the Majestic theatre building, into new and more roomy quarters in the Commercial Club building, a more centrally located spot.



THE ARREST OF PIETRO. INSET: THOMAS H. INCE



PLAYING A JOKE ON ROSA



DELIVERING THE CHRISTMAS TREE. INSET: GEORGE BEBAN

Myrtle Tannehill and Wilmuth Merkyl with Kalem

Players Will Be Featured in Three-Act "Broadway Favorites" Productions—Actress Appeared with William Gillette and in "Cabbage Patch"

MYRTLE TANNEHILL and Wilmuth Merkyl have been added to the ranks of stars to be featured in Kalem's three-act "Broadway Favorite" productions. This



WILMUTH MERKYL

is in line with the announcement issued by Kalem a few weeks ago.

Miss Tannehill has been identified with some of the great Broadway successes. Miss Tannehill made good from the day



MYRTLE TANNEHILL

she decided upon the stage as a career. Her first season as a professional was with no less a star than William Gillette, in "The Admirable Crichton." She next appeared in "Mrs. Wiggs of the Cabbage Patch." This was followed by a role in "Just Out of College," in which she appeared with Max Figman.

Miss Tannehill later played the leading role in "Broadway Jones," at the George Cohan theatre. "Snobs" afforded her another opportunity to display her histrionic ability. Then came her appearance in one of the principal roles in "Get-Rich-Quick Wallingford."

After scoring in "The Girl of the Golden West," Miss Tannehill, as the result of her pleasing impersonations in the foregoing productions, was sent to London. There she repeated her American triumphs at the Theatre Royal, the Drury Lane.

More recently, Miss Tannehill scored on Broadway when she appeared in "A Pair of Sixes," which was staged at the Longacre theatre. It was just after she closed with this show that Kalem secured her for one of the three-act "Broadway Favorites" productions. The name of the photoplay in which Miss Tannehill is to appear will be announced shortly.

Like Miss Tannehill, Mr. Merkyl has long been associated with successful Broadway productions. The vehicle selected for Mr. Merkyl's screen appearance is John A. Stevens' famous drama, "Wife for Wife."

PHOTOPLAY LEAGUE PLAN TRIP FOR SELIG VISITORS

Special to MOTION PICTURE NEWS

Los Angeles, April 19.

Learning that a number of scenario writers and press men will take advantage of the Selig Exposition Flyer to California in July, President Frank E. Woods and members of the Photoplay Authors' League have already begun making plans for the entertainment of the visitors.

The matter was taken up at the annual meeting of the league, when practically all local members were present. All were unanimously in favor of a picnic at one of the numerous beaches about Los Angeles, as a portion of the entertainment.

In addition there will be an open guests' meeting of the league, and it is very possible an excursion to a number of the studios will be given. It is understood that the Selig Special will remain at Los Angeles for several days and the photoplaywrights expect to see that there are no dull moments for the excursionists.

ROLFE PRODUCING IN CENTAUR STUDIOS

The Rolfe Photoplays, Inc., is producing at the studios of the Centaur Film Company, Bayonne, N. J., a multiple reel dramatic subject called "The Flaming Sword," in which Jane Grey, late star of "Kick In," and Lionel Barrymore, who has been seen in many screen successes, are featured.

Miss Diestel, late of the Edison company, is cast for the heavy leads. Mrs. E. Middleton and Glenn White also have principal parts. The company, which is directed by E. Middleton, with F. Champury as technical director, has just returned from Portland, Me., after several weeks' work taking outdoor scenes.

MARIAN SWAYNE STARS IN "THE WINNING LOSER"

Marian Swayne, leading lady and ingenue for the Empress pictures on the United program, combines all the intelligence of a woman with brains and the gentleness, ingenuity and attractiveness of the little person with five feet two of loveliness that she is.

Marian Swayne is small and slender, and there is an impetuous charm of manner about her which endears her to every one she meets. It was this very attractiveness which gave to her the distinction of being chosen by James Montgomery Flagg out of hundreds of applicants to impersonate "Kitty Cobb" in the filmization of the



MARIAN SWAYNE

series of newspaper pictures made by him under the title of "The Adventures of Kitty Cobb," which has recently been produced.

One of the most attractive of the later pictures in which Miss Swayne will appear is "The Winning Loser," a fascinating story of a girl society newspaper reporter and the wealthy young hero who falls in love with her, and wins her only after he has been injured in a race which he entered for her sake.

AUGUST AND BAILEY WILL CO-STAR IN PYRAMID

Edwin August and Bill Bailey will co-direct and co-star in the new Pyramid pictures now in course of production at the Smallwood studios, in Cliffside, N. J.

Mr. Smallwood has also arranged for the two well-known leading ladies, Iva Sheppard, late of the Universal and Famous Players Pictures, and Ruth Blair, to appear in the same productions with Edwin August and Bill Bailey.

With this strong company of players, which also includes Harry Mainhall, late of the Essanay company, Pyramid one and two-reel productions promise to do much in helping the United program in its fight to raise the standard of short-story pictures. That it will succeed goes without saying.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

MARY PICKFORD REVUE PROVES DRAWING CARD

ELEVEN thousand six hundred and eight paid admissions were secured at the Woodley theatre, Los Angeles, not long ago, when the total cost of film rent mounted to fifteen dollars and the advertising for the program totaled $298.43. The special attraction was a "Mary Pickford Revue," which consisted of the showing of five reprints from old Biograph subjects. The 100 twenty-four sheet stands and all newspaper and slide advertising contained the following:

Mary Pickford Revue

A selection by herself of the subjects that made her famous.

Produced by

D. W. Griffith

The supporting casts include Henry Walthall, Blanche Sweet, Arthur Johnson, Mack Sennett, The Gish girls and Mae Marsh.

The offering consisted of five reels of the following subjects: "The New York Hat," "Wilful Peggy," "All on Account of the Milk," "Iola's Promise," and "Lena and the Geese." The scenario for the latter subject was written by Miss Pickford.

The idea was conceived by Seth Perkins, manager of the Woodley theatre, and he is authority for the statement that it brought the greatest business of any week in the history of the theatre. So successful was the revue that additional subjects were shown later on under the same heading. The prices for the week were the same as usual, ten, fifteen and twenty-five cents.

FEATURES BRING OUT THE CROWDS

REPORTS from practically all of the 170 motion picture theatres of Cleveland bring the information that feature films are extremely popular with the majority of the patrons of these houses.

With few exceptions, every picture play house in Cleveland is booking at least one feature film a week, in addition to the other releases—Mutual, United, Metro, Paramount, General, Kriterion and Universal. A small number use three and four features weekly, while between ten and twelve use features only.

For the week of April 11 the leading theatres had these bookings: Alhambra, Universal submarine set for the entire week; Duchess, Metro feature; "The Cowboy and the Lady"; Standard, "The Christian"; Knickerbocker, Paramount; Reel, Paramount and other features; Dreamland, Mutual masterpieces. All of them have one general feature to attract patrons—Chaplin films, all of which have attained great popularity in Cleveland.

The Standard is charging twenty-five cents for "The Christian," something unheard of before here with the exception of "Neptune's Daughter," "Ben Hur" and "Cabiria," all of which were shown in the big houses. Outside of these big films the maximum seat price has never run over twenty cents.

PRICE IS NOTHING IF THE PICTURE IS GOOD

MANAGER C. A. McFARLAND, of the Queen, Houston, Texas, recently gave out an interesting interview to the Houston "Post" for its motion picture page, in which he said that the growing demand from Houstonians for better pictures and especially for feature films of four, five and six parts, had induced him to offer a series of Mutual Masterpieces, beginning with "The Outcast." He said he was going to keep this policy up, also.

"We find that it pays to give a smashing feature—even if the prices are boosted up a little," Manager McFarland said. "We heard many favorable comments on 'The Outcast,' and the success of this picture has told us that the theatre-goers of this city want these big pictures. Well, all I've got to say is, that we're going to give them if they can possibly be secured."

PEARCE BELIEVES IN THE FEATURE FILM

"IT is absolutely impossible to try to foist fictitious advertising on the public, and still expect to get a crowd," remarked J. E. Pearce, the New Orleans head of the Pearce interests and one of the biggest men in the exhibition game, to the NEWS correspondent the other day. "You must have the feature film to bring them out," he continued, "for the old gag won't work any more.

"I don't believe that you can 'fool the whole public part of the time,' not the least bit, and especially has this been demonstrated at New Orleans, Lake Charles and Vicksburg, our three operating centers. Every big feature that comes to the Pearce theatres is first viewed in our demonstration room at the Trianon theatre, if there exists the least doubt that it is a big feature. If other exhibitors tried the same policy, they would find it pays to give your audiences only the highest class stuff."

PITTSBURGH SUBURB THEATRE GOES TO 20 CENTS

THE Cameraphone Theatre in East Liberty, one of the suburbs of Pittsburgh, has changed its tactics and is now charging twenty cents admission. The management, H. B. Kester, is one of the wide-awake picture theatre men in that section.

Regardless of the fact that other theatres in the section were charging five cents he went ahead and billed some of the biggest features he could secure and raised the price to ten cents.

Then he was able to secure bigger and better pictures and again raised the price. This time it went to twenty cents, and he stated as he was doing bigger and better business at the new price he would maintain the new high figure.

He has booked all of the big ones of the Fox Film Corporation and the World Film Corporation, and is looking for other fields to conquer. He says there is no time like the present, and he backs up his thinking by acting to the extent that he has had his house crowded to its doors at twenty cents per, while the fellows in the neighborhood are doing little at five cents.

ASKS PUBLIC TO PHONE FOR SCHEDULE EVERY DAY

WHEN a manager has succeeded in making his telephone number and business as well known to the general public as Pear's Soap he has certainly succeeded as an exhibitor. And this has been the result achieved by the management of the Empire, one of Alabama's largest and most progressive theatres, situated in Birmingham.

Every press notice, every squib that appears in the local newspaper, whether it is a life sketch of Charlie Chaplin or a notice of the next day's program, ends with the line "phone 1700 for schedule every day." The formula never varies: "phone 1700 for schedule every day."

Now it's so graven on the minds of the public that they would miss it if they didn't read that line at their breakfast table each morning.

NEW GAME FOR ENERGETIC CHILDREN

MANAGER SHRODE, of the Rex theatre, Hopkinsville, Ky., is using a novel scheme to advertise his house. He has distributed several hundred fly swatters to the children of the city and offers a ticket of admission to each child who turns in a certain number of dead flies.

New Manager at U City Plans Many Innovations

Changes in Scenario Department Will Make Each Script Pass Through Ordeal of Close Scrutiny and Improve All Program Releases—3 Directors Engaged

Special to Motion Picture News

Los Angeles, April 19.

SINCE the arrival of George Magie, new general manager of Universal City and studios, the first of the week, a number of changes have been planned, and arrangements made for the fulfillment of these innovations.

The first general order of the new manager was issued Friday, and provided that all employes work seven days each week for the next four weeks in order that it may be possible to get ahead on releases and relieve the congested condition in the company's factory in the East.

During the week three new directors have been engaged, which increases the staff to twenty-two. In addition to that of H. C. Matthews, who will make juvenile subjects, with Baby Early and Elsie Albert as his principlas, for Universal release, William Robert Daly, formerly of the Imp Company in New York, and Albert Hale, late of Kalem and St. Louis companies, will produce at Universal City.

Mr. Daly will have Fritzi Brunette for his leading woman. She was formerly with the Imp company in New York, where she appeared in one reel comedies and one, two and three reel dramas. Mr. Daly will make dramas of one, two and three reels here.

The Hale company will take up the filming of "Was She a Vampire?" a one-reel subject, scenario of which was written by George E. Hall and Dr. H. G. Stafford. Edna Maison will be the leading woman for this company, Allen Forrest leading man, and Edward Beall, characters and heavies.

The list of Universal directors now includes Sydney Ayres, Hobart Bosworth, Lon Chaney, Al. E. Christie, Jack J. Clark, Allen Curtis, W. R. Daly, Joseph DeGrasse, Francis Ford, Charles Giblyn, Albert W. Hale, Burton King, Robert Z. Leonard, Frank Lloyd, Horace Davey, Roy H. McCray, Murdock MacQuarrie, Henry McRae, the Smalleys, Otis Turner and H. C. Matthews.

Perhaps the most important change is in the scenario department, under the management of Calder Johnstone and the editorship of James Dayton. In the past many of the productions have been made from scenarios written by the directors, and produced before scenarios had been inspected by the department. It will now be necessary to go through the scenario department first, and then be inspected by the business managers of the producing companies, and then to the general manager.

Following acceptance by these parties it will be presented to the director of the producing company, who will have power of rejection. If favorably received it will then be returned to the scenario department and prepared for production.

In the past week a number of additions have been made to the scenario department, in the hope that it will be possible to have two or three scenarios ahead of each director at all times, in order that there may be no delay from a lack of supply, and also that arrangements can be made in advance for all settings and props.

L. V. Jefferson, who has been a free lance writer, contributing to the "Saturday Evening Post," "McClure's" and "Munsey" magazines, will write dramas; Ben Cohn, another free lance writer, will write comedies; and Julian L. LaMothe, who for the past six months has been with the Western Lubin Company, will write dramas. Hugh Weir, of the New York studio scenario department, is here to write feature photoplays.

Ida May Parks, a free lance writer, has also been added to the staff. The other members are Earl R. Dewitt, reader and writer; Dr. H. G. Stafford, reader and writer; Mr. and Mrs. G. E. Hall, readers and writers, and Clarence J. Badger, a writer of talent.

In addition to this number of staff people, arrangements have been made for contributions by a number of free lance writers who prefer to devote a portion of their time to other work.

TRIP TO COLORADO SPRINGS ON SELIG TOUR

Another interesting sidetrip has been added to the Selig Movie Special tour of California, which will start on Thursday, July 8, and continue for seventeen days at the low rate of $128 the round trip including pullman, hotel accommodations, et cetera.

At Colorado Springs the tourists will be permitted to make another sidetrip, if they so desire, to Cripple Creek, and the silver mines. It is a 102-mile ride by railroad along a wonderful scenic route. There will be no extra cost.

BLACKWELL SUCCEEDS PETERS WITH LASKY

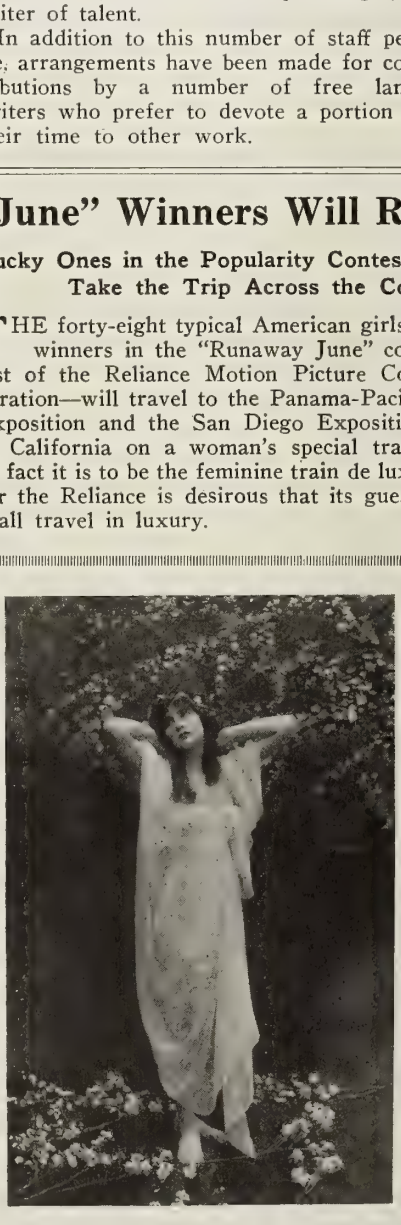
The first Lasky offering, with Carlyle Blackwell, will be a film version of the Harold MacGrath story, "The Puppet Crown," in which he will be a co-star with Ina Claire, featured in the Lasky "Wild Goose Chase," recently completed.

Mr. Blackwell has signed a long-time contract with the Lasky company and succeeds House Peters as juvenile leading man of the stock company, who is now leaving.

"June" Winners Will Represent Ideal Womanhood

Lucky Ones in the Popularity Contest Conducted by the Reliance Company, Who Take the Trip Across the Continent Will Be Brilliant Gathering

THE forty-eight typical American girls—winners in the "Runaway June" contest of the Reliance Motion Picture Corporation—will travel to the Panama-Pacific Exposition and the San Diego Exposition in California on a woman's special train. In fact it is to be the feminine train de luxe, for the Reliance is desirous that its guests shall travel in luxury.



GERTRUDE McCOY, ONE OF THE EDISON STARS, IN A CHARMING SCENE FROM "GREATER THAN ART"

So many photoplay theatres have already begun the contest, and so many managers of theatres have asked permission to send certain unsuccessful contestants at the expense of the theatres, that the Reliance is already making arrangements for its special train.

To begin with, the typical American girls—and they'll be typical because photoplay patrons in each state select a winner—are to be enabled to make any toilette they fancy. Manicures, hairdressers, pedicures, massage women, stewardesses and an army of maids will travel on the Reliance train of Pullmans, their services at the free disposal of the prize winners.

After the winners are known their individual tastes will be studied carefully. To gain one of the coveted prizes the contestants must appeal to large bodies of men and women. Hence a winner will be undoubtedly an exceptional person. She may possess great gifts or talents. Some will be musicians, in all probability, some artists, and others splendid cooks. If one of the guests of the Reliance is a musician, she'll find her favorite instrument aboard the train.

Every day while the special is speeding across the continent, there will be afternoon tea at four. In many of the cities through which the typical American girls pass, the municipal officials will be entertained aboard.

Other social functions are being arranged to take place in the train.

All in all, the train which is to take the typical American girls to California, with its complement of maids, manicures, dressmakers, etc., is the distinctive feminine special of the age.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, April 19.

THERE have been additions to and subtractions from the motion-picture colony here during the past week. Monday two Essanay comedy companies began their first production here, and on the same day Carlyle Blackwell, head of the Favorite Players, contracted with the Lasky company to appear exclusively in Lasky productions.

The Favorite Players have closed, and the studio has been leased for a period of six months to the Albuquerque company which moved there this week.

The invasion of the Essanay companies is to be permanent. G. M. Anderson, manager of the Western producing companies, is to be here within the next few days to make arrangements for the permanent location of at least two companies in Los Angeles, and it is hinted that the Niles studio may be closed at an early date.

Jesse L. Robins will be managing director of the Los Angeles branch, Fritz Wintermier will be manager, and Charley Chaplin will direct one company and Jesse L. Robins another.



L. C. SHUMWAY

Those who came here, beside the above named, are Edna Purviance, Margie Reiger, Bud Jamison, Leo White, Paddy Maguire, Ernest Van Pelt, William Armstrong, Tom Crizer, Harry Pollard, Dan Kelleher, Jack Pollard, H. M. Ensign, William Gorham, William Gordon, Al Griffin and Tom Wilson. M. A. Braslauer will be in charge of the publicity department.

For the present this will leave two companies at the Niles studio, under the direction of G. M. Anderson, which has discontinued the making of Western drama and is now making society drama, and R. C. Clements, who is producing comedies with Messrs. Potel, Todd and Turpin and Margaret Joslin.

Albuquerque Moves

For the present the Essanay Los Angeles companies will occupy a set of offices and dressing rooms and use the stage at the Commercial studio of the Los Angeles Film Company, at 406 Court street.



GENE GAUNTIER IN "HEARTS IN EXILE" (Universal)

The Albuquerque company moved Monday to their new quarters, at 1725 Allesandro street. A lease for six months has been made for this property, including the offices, laboratory and stages, and the company will continue to make one reel of comedy each week, featuring Dot Farley. This week Director G. P. Hamilton is making "She Can't Get Away from It," a comedy, with the principal character, Hattie Green, a money-mad old maid.

The "Black Box" series company under the direction of Otis Turner is now making the final scenes for number thirteen of the fifteenth two-reel releases, and is hoping to be able to complete the remaining two releases by May 1.

Ruth Baldwin, of the Universal West Coast scenario department, who prepared the scripts in collaboration with the director, is still in London, where she is working with E. Phillips Oppenheim, who is novelizing the plots of the pictures. Letters received by friends here state the scenario writer expects to be home by June 1.



MILDRED HARRIS (Reliance-Majestic)

The Bosworth company, filming "Fatherhood," a four-reel subject for the Universal, went to Banning, Cal., the latter part of last week, to make exterior Western scenes for this subject. Included in the party were Joseph Flores, Hart Hoxie, Helen Woolcott, Mrs. Lydia Titus, who have the principal parts, and Ralph Merollo.

Dal Clawson has returned to the Universal company as cameraman for the Smalley company, after photographing two feature productions under the direction of Thomas Ricketts at the American studio at Santa Barbara. Mr. Clawson is now on his third engagement with the Smalleys, having turned the crank for them when they were with the Universal the early part of last year, and gave up an engagement in Paris to return when they began producing for Bosworth, Inc.

Last Scenes of "War" Filmed

The remaining scenes of the five-reel subject showing the horrors of strife between nations and entitled "War," were made last week at the Selig Jungle Zoo, under the direction of E. A. Martin. In the big battle scenes close-up and long-distance views of war, showing all the modern implements for obliterating humanity, together with all present-day tactics of warfare, were filmed. During the day Director E. A. Martin made 1,260 feet of negative, which included thirty-two

scenes. This is believed to be a record for negative making in one day.

The theme of this subject revolves about an old inventor and his daughter, played by Edward Wallock and Bessie Eyton. Others playing principal parts are A. D. Blake and Lillian Hayward. The inventor conceives the idea of a new explosive which is more powerful than any now in use, and by its application any nation could obliterate another at a distance of hundreds of miles.

After giving his government a test, showing the strength of the explosive, the inventor falls asleep in his laboratory. In the picture there are one hundred and five dissolve-outs and over-prints, and in many instances the negative film was passed through the camera five times. All of these show modern warfare as the inventor dreams of it.



SPECIAL STREET SET BUILT FOR "A DAUGHTER OF ISRAEL" (Universal)

He views the horrors that his work has wrought and finally he is brought to realize to the fullest what all of his pains have brought when he sees his daughter bending over the body of her husband, who has fallen, and a stray bullet takes her life.

It is following the war scenes that the Christus, played by C. C. Holland, appears with the statement, "I died that men might live, and you have lived that men might die." Awakening from the horrible dream the inventor, after fully realizing that it has been a dream, destroys all pertaining to the making of the explosive, and resolves that neither his government, or any other government, shall know his secret.

Big Scene Appals

One big scene remains to be taken, that of destroying a building in which five hundred troops and women are supposed to be housed. Planted under this building will be two hundred pounds of dynamite and two hundred pounds of black powder. For this subject many articles of modern warfare were specially made, including armored motor trucks. All the late patterns of guns and artillery, both light and heavy, will be seen. Director Martin aims that this shall be a lesson to humanity, teaching the meaning of war.

A one-reel animal drama entitled "In the Amazon Jungle," by Emma Bell, is being made by Director Lewis W. Chaudet. The principals of this subject are William Scott, Harry de Vere, Thomas Bates and Irene Wallace.

Perhaps the largest shipment of animals that has come over the mountains in other than a circus train, was that received last week at the Selig Jungle Zoo. This included bears, kangaroos, tigers, lions, leopards, an elephant, and many different varieties of birds and monkeys. Included in the lot is a black leopard, which is believed to be the only one now in captivity other than in Africa.

Giles Warren, who produced several big subjects for the Selig company at the Chicago studio, including "A Texas Steer" and "Your Girl and Mine," who has been working at the Jungle Zoo for the past two months, has accepted a position on the producing staff of the Reliance and Majestic companies and begins work there this week.

West Directs "Mating"

The most expensive interior scene built at the N. Y. P. M. studio, or for that matter any other of the Los Angeles producing studios, is that of the interior showing three sets, main floor and gallery of the United States Senate, which has been photographed for the Mutual Master-Picture subject under the direction of Reginald Barker and supervision of Thomas H. Ince. This is a powerful political story, entitled "The Man from Oregon," with a woman as its central figure, and the stars are Clara Williams and Howard Hickman, the latter playing the name role.

Two other big subjects are under way, and between the three, Managing-Director Ince is made a very busy man.

Raymond B. West is directing "The Mating," which will offer Bessie Barriscale in comedy drama of co-educational college life, with Lewis J. Cody in opposite lead.

The third big production being made will serve as a medium for the debut of Henry Woodruff as an Inceville star. The title of this is "The Beckoning Flame." The scenes are laid in East India, and required the building of a number of streets and jungle sets which are being placed in position along the beach near the N. Y. M. P. studio.

W. S. Hart was very painfully injured on evening during the last week when the automobile carry-all in which he was riding to his home from the studio was overturned. Hart suffered a dislocation of his knee and a number of bad scalp wounds. Others in the car who were injured were Charles K. French and Cyril Gottlieb.

For the N. Y. M. P. subject "The Shadowgraph Message," a melodrama, an automobile was run off of a sixty-foot cliff and totally wrecked at Inceville. This disaster was needed to show the escape of a forger on his way to prison.

Said to Be a "Big One"

All the occupants of the car but the forger were killed. He returns to seek revenge on the hand-writing expert who exposed him. A mute employe at the expert's home flashes a message to his employer before he reaches the house by means of a shadowgraph, and thus prevents the criminal from effecting vengeance.

For a strike riot scene in the N. Y. M. P. subject "The Strike at the Centerpede Mine," a big explosion was filmed last week, and Ken O'Hara, beater of the P. A. typewriter at the beach studio, is authority for the statement that the detonation was so great that it cracked the lens of three of the four cameras that were used on the scene. (That's a thundering big one, but why didn't you drive the water of the Pacific Ocean out five or six miles?)

The explosion was needed to show the destruction of a hut in which an old miner, supposed to have turned traitor, had been made a prisoner. His daughter, played by Margaret Thompson, proves herself the heroine of the occasion by not only saving her father but aiding the sheriff and his posse to quell the riot and stop the strike.

"The Tavern Keeper's Son" is a two-reel Spanish N. Y. M. P. story being filmed this week. It portrays a young Spaniard coming to America, making his fortune, remaining true to his native sweetheart, and then returning to aid his parents, who at the time of his arrival were in such desperate straits because of the demands of the money-lenders that they planned to rob their own son, but recognize him before the deed is committed. The scenario is by Richard V. Spencer and Thomas H. Ince.

A one-reel comedy, "Never Again," is being made at Inceville this week by Scott Sidney. The scenes for this are laid in the Catskill Mountains.

William D. Taylor, who is director for the Favorite Players company, staged for a local order a four-act version of "Damon and Pythias" at the Mason Opera House. Three evening performances were given, and while the players were all amateurs it was highly commented upon by the local press.



C. C. HOLLAND AS CHRISTUS (Selig)

Otto Assembles Two Comedies

Helen Holmes, of the Kalem Railroad series, has her share of the heavy stuff in the subject made last week, entitled "Helen's Peril." In this all the principals are thrown from a train, and Helen rescues them all. The subject has a novel introduction which involves five exposures.

During the past week Director Henry

GLIMPSES OF SOME OF THE LATEST RELEASES FROM THE AMERICAN ON THE MUTUAL PROGRAM



"DAY OF RECKONING" (American, April 26) "WHEN EMPTY HEARTS ARE FILLED" (American, May 5) "DREAMS REALIZED" (Beauty, May 7)

Otto, of the American studio, has filmed, cut and assembled two single-reel comedies. One is "A Wife Wanted" and the other "The Broken Window."

The first installment of the next serial picture of the Universal program, "The Broken Coin," is to contain scenes in and about San Francisco and the exposition, and Director Francis Ford and company spent a week there filming exteriors.

The "Who Pays" series company of the Balboa studio is making the final scenes this week for the seventh of the series, entitled "Houses of Glass." This deals with idle gossip and portrays the not unusual result of talking of your neighbors or your friends. In this particular instance the film will show the breaking up of families, destruction of property and other deeds injurious to mankind. Number seven of the series will be entitled "Blue Blood and Yellow," and will have to do with the worship of ancestry. The subject will bring out a young lady's refusal because she fears the lover is not on her social plane. This results in the almost total destruction of her future happiness.

Director Harry Harvey, in charge of the production, will take the company to Mt. Wilson for many of the exteriors of number seven. These two subjects, like the preceding ones, were written by Will M. Ritchey.

First Smalley Film an Allegory

The first subject to be made by the Smalleys for Universal release will be a picture of an allegorical nature, in three reels, through which a horrible figure representing the title of the subject, "Scandal," will be seen in many of the scenes.

The aim of this subject is the portrayal of the far reaching power of the tentacles of this octopus of society. The story and scenario was written by Lois Weber who with her husband, Phillips Smalley, have charge of production and play the leading parts, that of a stenographer and her employer.

The story unfolds the results of idle jesting of club men, regarding a fellow member and his attention for purely business reasons to his stenographer, when his business is threatened with bankruptcy, and he takes her to and from her home in his car because of an accident which makes it impossible for her to walk to the car line.

The business man is made defendant in the divorce court; his father-in-law refuses to make good a promised loan and his business is swept away; an old letter causes jealousy which results in murder; love matches are broken off; mother and daughter are separated; but the wagging of tongues continues.

Besides Mr. and Mrs. Smalley other principals in the subject will be Rupert Julian and Adele Farrington, supported by a big cast of Universal players.

An unusual story dealing with the life of theatrical people of France, a number of years back, forms the plot of a three-reel subject, "The Heart of Cerise," being made for Rex brand release at Universal City.

Scenario by Miss Seawall

The scenario is by Mollie Elliott Seawall and the name part, Cerise Vignol, an actress of temperamental turn, is played by Pauline Bush. Joseph de Grass appears in the main male role, and others of the cast are Agnes Vernon, William Clifford, Henry Nelson and Ray Gallagher.

"Lizzie," of Nestor comedies fame, reads in the newspapers of the "Under the Crescent" Universal series, sees the six photoplays, and decides to break into a harem, but she does not possess the beauty qualification. After numerous attempts and failures, she becomes one of the scrub women at the palace—all of which makes up a Nestor comedy with Victoria Forde in the role of Lizzie, from the fertile brain of Al E. Christie.

In this the other two original Nestorites, Lee Moran and Eddie Lyons, take part, and hereafter, because of the many demands from exhibitors and exchange men, these three will play together. For the past six months Mr. Lyons has been directing one Nestor company, and playing leads. In the producing field he was very successful, but the hundreds of letters caused the men higher up to see that it was easier to secure a director than a comedian of the calibre of Mr. Lyons.

Al E. Christie will direct one Nestor company and have the supervision of the other which will be under the direction of Horace Davey. Another Nestor comedy recently produced is "With Father's Help," in which the old man gives his daughter a goodly roll of money to elope, against the wishes of the mother. In order to satisfy herself and cause no ill feeling with her parents she takes the man of her choice instead of either her parents had selected. "When Her Idol Fell" is a travesty on the bowing down of society women to a foreign violinist and the manner in which the husbands reduced him to a common ordinary mortal.

The Joker companies have staged two subjects, "A Duke for a Day," and "Country Love and Tricksters." The first has its settings at a seaside hotel, where two lovers are dropped when it becomes known royalty is coming to town. The pair masquerade as the duke and his escort, hide the foreigners, and win the day. The second is laid in a small town and has to do with relieving a country lad of his inheritance, by an adventuress and her aide, and the recovery of the sum by the boob's country sweetheart.

Shows Two Sides of the Law

"The Paramount Law" is the vehicle for the introduction of Adele Lane, former Selig leading woman, on the Universal program, and this subject is now being made under the direction of Burton King. This photoplay of two reels will show why justice has come to look upon crime in some instances as justifiable. Supporting Miss Lane in this subject are Edward Sloman as heavy, and William C. Dowlan as leading man.

The better side of human nature is portrayed in "A Change of Heart," a one-reel Rex subject, in which Helen Leslie appears as a newspaper artist, and draws a picture, from memory, of a man who she thought stole her purse. This sketch enables the police department to locate the man, but finding that he has returned the money, upon being able to secure work, is not prosecuted. Millard K. Wilson appears as the heavy, and Marc Robbins the detective.

The Laemmle brand company is making "The Old Doctor," a one-reel character sketch subject of the village practitioner, in which Murdock MacQuarrie plays the lead. The young doctor, supplied with all modern appliance, handsome offices, et cetera, takes away the practice of the older man, but when a serious case confronts the recent graduate, he finds through a series of channels that he is wanting in experience, and a partnership is formed, following the old doctor saving the life of the younger one's sweetheart.

With the producing department of the Reliance and Majestic companies now well taken care of in the matter of stages, wardrobe and scenery storage buildings, carpenter shops, laboratories, dressing rooms, et cetera, attention is being given to the business department, and plans are being made for an office building to grade the only portion of the big grounds not now in use

This, it is planned, will also house the scenario department and afford offices for the directors. The new restaurant building has been completed and is now open.

Cartoonist Vic Will Act

The business department now occupies an old residence on the property, and this will in all probability be removed to furnish a large site for the office building.

Vic, the cartoonist, who created the doings of "Flooey and Axel" for New York newspapers, has been engaged to play a part in a one-reel Komic brand release, in which he will be supported by the two well known characters of his drawings, which have appeared in the New York "World" and other leading newspapers throughout the country.

The story for this subject shows Vic the cartoonist of the daily "Blizzard" canned from his job, and when he falls asleep his two pen and ink companions step out of the paper and show him how to bluff the managing editor and get back on the job. Clarence Barr will play the part of "Axel," and Bobbie Fuehrer will appear as "Flooey."

Were it not possible to cover up a black eye successfully with grease paint, two Majestic players would of necessity be on a vacation as the result of a fight staged for a saloon scene in the film version of Opie Read's "Yankee from the West," now nearing completion in four reels. The principals in the bout were Wallace Reid, who plays the lead, and Tom Wilson appearing as the heavy.

So earnestly did the two get into the fight that they did not hear the director cry "cut" and they continued until separated by players. Wilson has a beautiful shade tree under his lamp, and Reid is marked up so that it is clear to all he meets that he has met something.

Locations at a number of the beautiful old missions in and about Los Angeles have been selected for scenes for "At the Stroke of the Angelus," a two-reel Majestic, being made under the direction of F. J. Grandon. The story is by Mary Rider and a cast composed of Charles Clary, Francelia Billington, Anna May Walthall, Walter Higby and Edward Warren has been selected.

John Emmerson, until recently on the speaking stage, but who has been playing in Majestic and Reliance subjects for the past two months, is soon to be made a director and will soon begin his first subject.

Owls Make Things Interesting

While making scenes for the two-reel Reliance subject, "The Old Shoemaker," in an old cave, the players were given the fright of their lives. They entered the cave to explore, lighting their way with a small tail light from an auto.

When the electric lights were turned on, they frightened a flock of owls that made their home in the cave, and for a few minutes it was hard to tell whether the players or the owls were strongest in the matter of hooting and yelling. But "Sheriff" Arthur Mackley arrested their fears after all the birds had been driven out, and the scenes were completed.

The work of producing "Her Shattered Idol" has been taken up at the Majestic studio. This will consist of four reels with Mae Marsh playing the leading role, supported by Robert Harron. The direction will be under John B. O'Brien, who has just completed filming "Capt. Macklin," with Jack Conway in the title part.

Third Lasky Company Under Neil

One of the Features Ideal companies spent last week in the San Gabriel canyon, where the exteriors for a film version of "Brand Blotters," a Western story by William McLeod Raine, were made.

In this subject Norbert Myles appears in the name part Brand Blotters, the sheriff, Edna Payne is the girl, Henry Alrich heavy, Will Scheerer character lead, and Hal Wilson has an important part. The subject will be completed in two reels.

The other Features Ideal company is making "Mismated," with settings at the fishing villages along the ocean. This is under the direction of Frank Beal.

Rina Valdeez is a new member of the Features Ideal stock company, where she will play leads.

The third producing company will be added at the Lasky studio, when James Neil will take up the production of "The Clue," a detective story from an original scenario by William C. de Mille. Blanche Sweet will be featured in this, supported by Theodore Roberts, Anita King, Mrs. Lewis McCord, and H. B. Carpenter.

Ina Claire, who came West to appear in "The Wild Goose Chase," has been engaged for another subject, and this will be ready for production within the next few days.

Irvin Cobb, who is playing 'xtra for the Lasky company in the making of "The Arab," has made good and has been offered a regular berth—or dressing room. In the market scenes for this subject he wore out his lines—which consisted of the word "no," to be uttered every time one of the natives tried to sell him anything—and appeared in the part of a tourist without any disguise than a pair of leggings.

An attempt was made to induce Mr. Cobb to write scenarios for the Lasky company, but he modestly refused by explaining that he had once written a musical comedy. "Before it was produced, my friends told me I was 'discovered'," he said, "but after they had seen it they said I was 'exposed'."

Work will soon be taken up on the nine-reel subject to be made at the Lasky studio. The scenario for this is now in preparation, and plans for many of the big scenes have been completed and the technical staff is now busy with the preperation of the sets.

Chicago Sees "The Diamond From the Sky"



THE JUDGES IN THE AMERICAN'S $10,000 PRIZE PLAY CONTEST—Left to Right: Mae Tinee, Film Editor; John R. Freuler, President North American Film Corporation; R. R. Nehls, Manager American Film Manufacturing Company

AN advance showing of the "Diamond from the Sky," the North American Film Corporation's $10,000 picturized romantic novel, the first chapter of which will be released on Monday, May 3, was held before a large audience of exhibitors, exchange men and representatives of the press at E. E. Fulton's projection room last Friday morning.

Before the presentation of the first three chapters, John R. Freuler, president of the North American Film Manufacturing Company, and Joseph Finn, of the Nichols-Finn Advertising Agency, each gave a short talk upon the different phases of the conception, manufacture and exploitation of this picturized romantic novel.

The audience was most enthusiastic in their appreciation of the perfect photography and the many thrills which the seven-reel picture held. No dissenting voice was among the speakers.



CRAUFURD "Decidedly Distinctive" KENT
KRITERION

AMONG THE EXCHANGES

NEW ENGLAND FILM MEN ORGANIZE

THE Film Boosters' Association, comprising traveling salesmen and exchange men, representing film manufacturing companies with branch agencies in New England, was organized in Bangor, Me., during the past week.

The association is designed to safeguard the interests of film men traveling in this section of the country, and is a benevolent and fraternal organization.

It is the only one of its kind in New England and film salesmen in this territory will be eligible to membership providing they have been in the business at least a year. It will provide a means of keeping in touch with one another, and is expected to be of considerable value.

The association officers were elected as follows: William C. Green, Portland, president; Herman A. Slvovlos, Boston, first vice-president; Walter J. Davidson, Boston, second vice-president; J. J. Donnelly, Boston, treasurer; Mitchell Granby, Boston, secretary. Meetings will be held in different cities from time to time at the call of the president.

The film men present represented the following companies: William C. Green, Mutual Film Corporation, Portland; J. J. Donnelly, George Kleine Film Company, Boston; Walter J. Davidson, Pathé Exchange, Boston; Arthur A. Allen, of Bangor; Sherman Feature Film Company, Boston; Mitchell Granby, Fox Film Corporation, Boston; Herman A. Slvovlos, Boston; American Feature Film Company, and others. Charles Green, of the Searsport Amusement Company, who was present at the meeting, was elected an honorary member.

LEVISON GOES TO DALLAS FOR FOX FILM

LEO F. LEVISON, formerly manager of the Pittsburgh branch of the World Film Corporation, has resigned and is now on his way to take up the managership of the Dallas, Texas, office of Fox Film Corporation.

Mr. Levison's successor in the Pittsburgh office of the World Film Corporation is C. A. Meade, who goes to Pittsburgh from the west. He is expected to take up the work in a few days.

MOORE MANAGES UNITED IN INDIANAPOLIS

O. W. MOORE, formerly of the Blache Feature Service, Indianapolis, has been appointed manager of the United Film Renting Service, formerly known as Warner's Features.

Mr. Moore assumed charge last Monday. He succeeds S. B. Kramer, who has gone to Pittsburgh.

HEAD OF THE ALLIANCE ON TOUR OF EXCHANGES

ANDREW J. COBE, president of the Alliance Films Corporation, is now making a tour of the Alliance exchanges east of and including Duluth.

Mr. Cobe since his departure from New York has met and conferred with Harry Schwalbe, the head of the Electric Film Exchange, of Philadelphia. Pittsburgh was the next exchange center visited, and together with A. A. Weiland, of the Northern Film Exchange, he studied conditions in that territory. Leaving Pittsburgh his



ANDREW J. COBE

next stop was Chicago, where Felix Feist, the managing head of the Celebrated Players Film Company, met him. Mr. Cobe is still the guest of Mr. Feist and will probably stay in the Windy City for the best part of a week.

The itinerary of his homeward trip includes a visit to Duluth, where he will meet J. F. Cubberly, the manager of the Zenith Exchange. Leaving here he will go directly to Des Moines, where the Alliance program is handled by the Des Moines Film Supply Company. Kansas City will next be visited, where A. D. Flintom, the president of the Monarch Feature Film Company, will be the host of Mr. Cobe.

From Kansas City the Alliance head will go to Dallas ,and there meet J. W. Hill, Jr., of the Alliance Film Company of Texas. Several very important matters concerning the Southern territory will be considered here, as well as in Atlanta, which is scheduled as Mr. Cobe's next stopping place.

The Alliance Southern Film Exchange in Atlanta of which P. T. Barbour is the head, controls the Alliance output in Georgia, Alabama, Florida, Louisiana, Mississippi, North and South Carolina. Mr. Cobe will give considerable attention to the observation of film affairs below the Mason and Dixon line.

Leaving Atlanta, Mr. Cobe will travel without break until he reaches New York.

KLEINE OFFICES REPORT HEAVY BOOKING

EVIDENCE of steadily increasing prosperity along the Pacific Coast is indicated by the heavy bookings reported by feature film companies. The Kleine office at Seattle has contracted with a number of theatres, large and small, to take all Kleine Features.

The Orpheum theatre, Kalispell, Mont., plays twelve Kleine features, starting next week, while the Folly theatre, Eugene, Ore., starts a program of fourteen.

Numerous small towns in Oregon and Washington are playing features heavily, regardless of the size of the town or theatre.

UNITED OPENS EXCHANGE IN TAMPA AND BUTTE

GENERAL MANAGER R. W. SAVINI, of the United Program film service, with headquarters at Atlanta, Ga., reports the successful opening of a new branch exchange at Tampa, Fla., with offices at 315 Curry building.

New United film service offices have also been opened in Butte, Mont., with a comfortable home in the "Post" building, under the guiding hand of J. C. Woolf, of Denver, Colo., with Manager R. C. Knox in direct charge, while Sidney B. Lust, of Washington, D. C., who is manager of the United in that city, is preparing for a grand opening to celebrate moving to new quarters, at 903 E street N. W.

KRITERION OPENS EXCHANGE AT TOLEDO

ANOTHER Kriterion exchange will soon be opened. This new acquisition will be located at Toledo, Ohio, and will operate under the name of the Toledo Kriterion film service, with offices at 428 Huron street.

This exchange will be run by Peckham and Wesch, who are operating the Kriterion renting office at Detroit, Mich.

The Toledo exchange will open on April 19. Peckham and Wesch are well known throughout that territory. They expect to soon open another branch at Grand Rapids, Mich.

ACTIVITIES IN EXCHANGES IN PHILADELPHIA

THE Philadelphia Famous Players exchange has "The Eternal City," in addition to its regular Paramount program, and has obtained large bookings on this feature, fifty days having been taken by the Exhibitors' League. Jack Levy, manager of the Fox Film, reports "The New Governor" having passed the censor and will be released next week. The Arcadia will handle Fox Film features on first runs.

The Electric Theatre Supply Company has just added Walter Farnum to its list of Philadelphia representatives.

Harry Bryan, manager of the Metropolitan exchange, expects to release "The Jungle" very soon. This picture will have its initial showing at some large Chestnut street theatre.

The Philadelphia office of the V-L-S-E, at 1316 Vine street, of which J. S. Hebrew, formerly with the General Film Company, is manager, has announced the release dates for the big features of the new combination.

Philadelphia exchanges generally are considering a new departure in booking, namely, to have all films paid for in advance. Many of the best exhibitors, including theatres controlled by the Exhibitors' League, favor this action.

The business of the Pathé exchange, located at 1235 Vine street, has increased so rapidly within the past few weeks it necessitated the building of a separate poster department. This as well as the business end of the affairs, are under the management of G. T. Atwood.

George J. Berhoff, special representative of the World Film Corporation, and Mr. Robert Etus, general manager of the Philadelphia office, have by their combined efforts broken the record, and in spite of its being comparatively a new office have placed the Philadelphia branch fourth on the list of the twenty-three offices controlled by the firm.

John D. Clark is president and William W. Bethell treasurer of the Metro Film exchange, whose Philadelphia offices are located at 1331 Vine street. This exchange is at present making a hit with "The Heart of Maryland."

Exhibitors are booking the play without loss of time.

SHEEHAN STARTS ON TRIP TO COAST

WINFIELD R. SHEEHAN, general manager of the Fox Film Corporation, spent the past week in Chicago, breaking his journey to the coast. He reports an increasing demand among exhibitors for the William Fox features. The exhibitors ascribe the popularity of the Fox photo-dramas to the manner in which they are produced, acted and staged.

"There is nothing on the film market that approaches the features that the Fox Film Corporation has recently been releasing," said one of the foremost of the Chicago exhibitors to Mr. Sheehan.

"I have done the biggest business of my career with the William Fox features—'The Clemenceau Case,' 'Kreutzer Sonata,' 'The Nigger,' 'A Fool There Was,' 'Children of the Ghetto,' and others of the long list."

Mr. Sheehan leaves Chicago this week for the Pacific Coast. On his return to New York, which will be about June 15, the Fox Film Corporation states that it will have an announcemnet to give out of immense interest to exhibitors generally. It involves the working out of an entirely new system expected to be of mutual benefit to the producing firm and to the exhibitor.

Discussion Created by "Hypocrites" Fills Theatres

In Los Angeles and Boston the Authorities Have Taken Sides on the Propriety of Exhibiting the Picture—Mayor in San Diego Sees No Harm

ONE of the first out-of-town showings of "Hypocrites" was given by J. H. Kunsky, of the Kunsky Theatrical Enterprises, at the Washington Theatre, Detroit. The film, after being greeted by acclaim by the clergy, Board of Education and the Police Department, played to 10,000 people the first three days.

By popular demand the production was held over a week after the termination of its original booking and then played a return engagement for another week. Reports of similar success in other cities throughout the country, are being received daily, and bookings are in as much demand as ever.

Public interest is immediately awakened through the various advertising ideas which emanate from the publicity office of Bosworth, Inc., and through editorials in the daily press.

Despite the success of this much discussed film wherever it is shown, difficulties are sometimes encountered by the film men in showing the subject, on account of the difference of opinion, which in a few localities has widely varied.

In Los Angeles, for instance, the film has created no end of discussion, resulting in the decision to show it before a judge and jury. In Boston the mayor has refused to allow the film to be shown in its present state, but finally agreed to let it appear in the Hub if the naked figure of "Truth" be suitably draped.

The remarkable task of draping the figure on the film has been undertaken by a laboratory expert who is now working on the film and all Boston is awaiting with interest the coming of Clothed Truth.

At the Superba Theatre, San Diego, last week the Broadway Amusement Company put on "Hypocrites," after a great amount of newspaper controversy over the propriety of showing the film.

At a special production last Saturday morning Mayor Charles F. O'Neall, District Attorney D. V. Mahoney and a representative of the chief of police, together with about a score of prominent business men, witnessed the film as an impromptu board of censors.

The mayor decided to permit the production, although he had first given orders against it to the police department. He required, however, that certain sections of the film, which he believed to be too close to the immoral, be deleted before the public production would be allowed.

As a result of the publicity which has been given the film the Superba has been playing to full houses for six performances daily at an increased scale of prices.

DIRECTOR HEFFRON JOINS SELIG

T. N. Heffron, director of feature picture plays, arrived in Chicago last week to join the Selig Polyscope Company as producer of Selig Spectacular Specials.

Mr. Heffron has directed many of the Famous Players productions, and has also produced many notable successes for Thanhouser, Biograph-Klaw and Erlanger Motion Picture Company, et cetera. Mr. Heffron will succeed Lawrence Marston, who has been producing multiple reel dramas at the Selig Chicago studios.

KERRIGAN WILL NOT LEAVE UNIVERSAL FOR SPEAKING STAGE

J. Warren Kerrigan is not going into the spoken drama. This star will continue to act in picture plays of the Universal company.

The rumor has been prevalent for a week that Kerrigan had accepted an offer to appear in a New York production, in which he was to play the leading role, a part suited to his abilities.

MISSISSIPPI IS VIRGIN FILM TERRITORY

AL. DURNING, of the United Film Service, traveling out of New Orleans, reports things very prosperous in Mississippi, and his report is echoed by others in that territory.

Moving pictures are accomplishing great things for the country districts in Mississippi. It is putting that state on the film map, and from the looks of things, Mississippi is to take front rank as an "exhibitor's paradise."

The field is large, too, Mr. Durning states, and in many districts as yet practically untouched.

WORLD FILM IN BUFFALO MOVES

THE Buffalo World Film office will move on May 1 to the corner of Swan and Main streets, where it will have 3,800 square feet of floor space.

M. E. Hoffman, who has been in Buffalo arranging for the transfer, declares that when the new office is fitted up it will be the finest in the state, outside of New York City. The old office at Swan and Pearl streets has been very inadequate to handle the rapidly growing business.

MONTGOMERY, ALA., HAS RECORD ATTENDANCE

IN a special report on Montgomery, Ala., by Maurice F. Barr, traveling representative of the World Film Corporation out of New Orleans, it is shown that the daily average attendance at the theatres in that city every week exceeds Montgomery's white population by nearly 8,000 people, which is said to be the record for any Southern city, far outdistancing New Orleans, Mobile and Atlanta.

Looking Ahead With The Producers

Next Mary Pickford Film Is "Fanchon, the Cricket"

THE next Famous Players production starring Mary Pickford will be an artistic film version of the famous drama, "Fanchon the Cricket," by Georges Sand, the celebrated Frenchwoman, to be released on the Paramount program May 10.

Mary Pickford, as "Fanchon," portrays



MARY PICKFORD IN "FANCHON THE CRICKET" (Famous Players)

all the dramatic depths and the varying lights and shades in this famous character. Fanchon is a little elf-child, and the granddaughter of a reputed witch. Her own mischievous nature constantly leads her into committing wild pranks and tricks upon the stupid village children. Fanchon falls in love with Landry, son of a rich merchant, and he grows to love her in spite of the fact that he is about to be betrothed to Madelon, daughter of his father's friend. Landry boldly professes his preference for the ragged little Fanchon, bringing upon his head a storm of parental wrath. Fanchon, however, has too great a nature to allow her lover to suffer for her sake, and because she is not sure that she is more than a passing fancy with Landry, though to her he is all the world, she tells him she will not be his wife until his parents ask her to marry him.

Lanry reluctantly returns to his home and goes on a journey to make the long wait less hard. How he returns, how he is in peril of his life and is saved by the daring and devoted Fanchon, and how his humbled and penitent parents are finally forced to beg Fanchon to marry their son, is unfolded in the climax of this fascinating drama.

SELIG GUESTS WITNESS FILMING OF THEATRE SCENE

Chicago newspaper men and other interested guests were at the Selig studio in Chicago, Ill., last week to witness the staging of the theatre scene in Anna Katherine Green's "The Millionaire Baby."

Hundreds of supernumeraries were used in the production.

DOROTHY GREEN WILL PLAY LEAD IN "AFTER DARK"

In the William A. Brady-World Film feature, "After Dark," Dorothy Green will play the leading feminine role, and others in the cast will include Alec Francis, Melville Stewart, who was with Augustin Daly, Norma Trevor, who is now a member of the all-star cast of "Sinners," at the Playhouse, New York, and Frederick Esmelton, former stage director for Wilton Lackaye and Robert Mantell.

"Help Wanted" Next Morosco-Bosworth Release

AS its next release the Oliver Morosco Photoplay Company, in association with Bosworth, Inc., announces a film version of the well known theatrical success, "Help Wanted," by Jack Lait, featuring Lois Meredith, supported by others of the original cast.

The popularity of "Help Wanted" all over the country needs little comment. The initial presentation of the play was given at the Cort theatre, Chicago, a little over a year ago, where it scored immediate success. An engagement lasting the full length of the season followed at the Cort, where new records for attendance and receipts were established by this production. The New York presentation took place at the Maxine Elliott theatre, and big success was also accorded the play.

In the principal role of this photoplay the producers offer the original star, Lois Meredith. At the Maxine Elliott theatre this charming little favorite met with big success in the character of Gertie Mayer, the innocent little stenographer who becomes enmeshed in a web of complications as a result of her employer's unscrupulous attentions. Her work in other metropolitan triumps, such as "Everywoman," "Rackety Packety House," "Within the Law" and others, has won her much fame despite her youth.

Lillian Elliott, one of America's foremost character artists, who again appears in her characterization of Mrs. Mayer, mother to the little stenographer. Others in the cast are Hobart Bosworth as Jerrold D. Scott, the stenographer's employer; Adele Farrington, as his wife; Owen Moore, as the son; Helen Wolcott, the daughter, and Carl Von Schiller. "Help Wanted" is the second release of the Oliver Morosco Photoplay Company and will be released in association with Bosworth, Inc., on the Paramount program, April 29. The play has many diverting scenes.



LOIS MEREDITH AND OWEN MOORE IN "HELP WANTED" (Bosworth-Morosco)

THE STARS AND SUPPORTING MEMBERS OF THE CAST OF "THE GODDESS," VITAGRAPH'S NEW SERIAL



PAUL SCARDON — FRANK COURIER — EARLE WILLIAMS and ANITA STEWART — THOM BROOKE — EARLE WILLIAMS

LUBIN FINISHES FILMING "THE CLIMBERS"

Clyde Fitch's "The Climbers" has just been completed by the Lubin company and promises to attract wide interest through the strength of the play itself, the importance of the cast and the extravagance of the production. Clay M. Greene made the scenario and Barry O'Neil is producer.

Gladys Hanson, one of the best known of the younger emotional actresses on the stage today, is featured in the production, and supporting her are such Lubin favorites as George Scule Spencer, Walter Hitchcock, Bernard Siegel, Charles Brandt, Peter Lang, Walter Law, Eleanor Barry, Ruth Bryan, Frankie Mann, Edith Ritchie, Walter Clarke, Mildred Gregory, Rosetta Brice and Florence Hackett.

LEONARD COMPLETES "SILENT COMMAND"

Robert Leonard, producer and co-star with Ella Hall, of "The Master Key" serial, has completed "The Silent Command," a four-reel production dealing with hypnotism. The feature photoplay will be released by the Universal under the Rex brand in the near future.

The play was written by Mr. Leonard and depicts the battle waged by a young lawyer to combat the influence which a famous doctor, a hypnotist, exercises over a beautiful young woman. Mr. Leonard is cast as the father of the girl, Ella Hall.

"THE MAN WHO CAME BACK" FEATURES ADAMS

The Vitagraph Company has secured "The Man Who Came Back," an original story of the regeneration of a man, from Lionel Adams, and will put it in immediate production with a picked cast.

Mr. Adams in writing his story has succeeded in conveying through suggestion, a tenseness that takes the place of the ordinary method of creating thrills, and, in contrast, reverts to an exceptionally thrilling fire scene.

"The Man Who Came Back" will be a Broadway star feature in three parts, the principal character being enacted by Mr. Adams himself.

First Release of Vitagraph's "The Goddess" May 10

Picture, in Powerful Imaginative Scenes, Shows Possible Upheaval of the World's Economic, Financial and Social Conditions a Few Generations Hence

ON Monday, May 10, the Vitagraph Company of America will release through the General Film Company the first chapter, in two reels, of its serial, "The Goddess," featuring Anita Stewart and Earle Williams.

"The Goddess" is founded on a strong story from the pen of Gouverneur Morris, one of America's best known authors. Until this week no intimation of the plot of the serial was made public.

"The Goddess" deals with the possible future results of a great world conflict, such as the present European war, its effects on the economic, financial and social structure of the world and what the heritage of future generations will be.

Miss Stewart plays a semi-allegorical character, the incarnation of the perfect woman, who brings good out of evil.

In the opening chapter a triumvirate of financial powers plan to gain monetary control of the world. They decide to use a woman as a tool. So a child is adopted and reared to this end. Big scenes are shown, such as one with thousands of persons gazing reverently at the girl. Earle Williams plays the hero. Frank Currier, Tom Brooke and Paul Scardon compose the triumvirate.

Ralph W. Ince, the director who produced "The Juggernaut," "A Million Bid," "The Painted World," "413," "From Headquarters," "His Phantom Sweetheart," and many other Vitagraph features, has been working on "The Goddess" for two months.

When "The Goddess" was in contemplation it was definitely decided by A. E. Smith and J. Stuart Blackton, heads of the Vitagraph Company, that the first episode would not be released until six were ready, so there would be no break in the continuity of the releases. "The Goddess," when completed, will be the greatest achievement of the Vitagraph Company. Extreme care in photography, direction, scenic effects, individual and ensemble acting, powerful dramatic scenes, thrilling moments and sequence in the action of the story will characterize "The Goddess."

"The Melting Pot," Cort Film, Is in Big Demand

Company Handling Picture Featuring Walker Whiteside Receives 170 Telegrams and Numerous Letters After Advertisements Appear

FROM reports of the Cort Film Corporation, exhibitors throughout the country must have created a considerable demand for "The Melting Pot," in which Walker Whiteside is appearing.

A representative of John Cort, president of the corporation, announced this week that 170 telegrams and a large number of letters were received at the Cort offices in the Longacre building, only a day or two after the advertising of the picture on a state right basis of sale had appeared.

It is said that while Mr. Cort had anticipated a great demand for the picture and had expected some very tempting offers for the most of territorial divisions of the United States, he was astonished at the suddenness with which the demand came, and at the big prices which were offered for the film, especially in territories that are not looked upon as particularly productive in the booking of this class of picture.

One reason for this is probably the fact that Mr. Whiteside has a very large following in the West and was a popular stage idol all through the country.

As an indication of the demand which the picture has created, it has been booked for the week of May 3 at the Hippodrome, New York, and it is said that the management of the big spectacle theatre is paying more for the film than has ever before been paid for any film production in any theatre in America.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

KANSAS CENSORSHIP NOW IN FORCE

State inspectors this week began censorship of all motion pictures shown in Kansas. Until the state can provide a dark room of its own, the censors, Miss Carrie Simpson and the Rev. Festus Foster, assistants to W. D. Ross, state superintendent of public instruction, will use the machine and screen of a Topeka theatre to try out the films. Scenes showing intoxication will not be permitted unless they teach a lesson. Mr. Ross says further:

"We will not permit any murder or robbery or any other crime to be actually shown on the film. If such a section cannot be removed, the entire film must be thrown out. Our rule to start is that no crime or debauchery shall be displayed."

The Kansas censorship law was enacted in 1913, but has been held up until this time by suits brought against it by the motion-picture men. The supreme court of the United States has just upheld the statute.

The theatres themselves will not be bothered by the system. The exchanges will send descriptions of the films to the chief inspector, along with the reel itself. The law requires that this synopsis must be in considerable detail. If it appears clear from this description that the film is proper, the reel will not be shown for the inspection of the censors. But if the censor suspects any film, he may forbid either parts or the whole to be shown.

COURT OF APPEALS HEARS ARGUMENTS IN LENT CASE

Arguments were heard last week in the Court of Appeals, at Albany, N. Y., in the case of William H. Lent and others against Wolden Kieley. The appeal is from an order of the appellate division second department, sustaining a writ of habeas corpus and discharging Kieley.

He was arrested Sunday, January 24, 1915, on the charge of violating an ordinance of the city of Yonkers by operating a motion picture theatre. He claimed the common council had no authority to enact the ordinance prohibiting the opening of motion picture shows on Sundays, as it was a matter of regulation by the state.

BALTIMORE MINISTERS WANT FEDERAL CENSORSHIP

The appointment of a Federal board of censors for motion pictures by President Wilson is called for in resolutions passed by the conference of the Methodist Episcopal Church, now in session in Baltimore, Md. The ministers have determined to take up the matter with both houses of Congress and a committee will be appointed to perform this work.

Rev. W. R. Wedderspoon brought the subject before the body and it was suggested that the board be similar to the Inter-State Commerce Commission.

Bishop Burt, the presiding officer, in speaking of the matter, said that much owuld depend upon the personnel of the board, and he severely scored the lack of "real civil service" in the administration of the nation's affairs.

TRY TO BLOCK EXHIBITION OF "NATION" IN BAY STATE

Should an attempt be made to show the much disputed film, "Birth of a Nation," in Massachusetts theatres outside the Boston metropolitan district, opposition of the state police is expected, because of the chief's refusal to allow the film to be shown on Sunday in Lynn.

Despite opposition, carried before Governor Walsh himself, the film, with elisions demanded by Mayor Curley, is on daily exhibition at the Tremont Theatre in Boston. The state police chief's attitude regarding the Lynn application for a Sunday showing, is believed to foreshadow refusal of permission for the picture to be taken to any city other than Boston.

In Boston itself the opposition has not given up hope of driving the picture from the local screen. Meanwhile the film draws big crowds. As a result a mass meeting of colored people has been held, at which a Cambridge business man went so far as to urge his fellows to war on the whites.

CALIFORNIA CITY TO DISPENSE WITH BILLBOARDS

The city council of Porterville, Cal., has decided not to issue any more permits for the erection of billboards within the fire limits and has turned down the application of W. J. Godley, a theatre owner, for billboards in Olive street.

This will mean that new boards can be erected only in the residence sections of that city. At Sacramento, Cal., an ordinance is in effect providing that all billboards and signs must be removed from the lobbies of theatres after 12 o'clock noon each day. So far the measure has not been enforced, as there is a technical error in the ordinance, and this is now being corrected.

"WILD ANIMAL BILL" KILLED

Through the efforts of David Horsley, president of the Centaur Film Company, the "wild animal bill" fostered by the S. P. C. A. and introduced into the California State legislature by Representative Slater, of Santa Rosa, designed to prevent cruelty to wild animal performers and to eliminate all possible hazard to trainers by making it a misdemeanor for any person to enter any cage or arena with a wild animal, has been killed. It was pointed out by Mr. Horsley that the proposed measure, were it to become law, would work seriously against owners of wild animal exhibitions without accomplishing one iota of good.

GUATEMALA ESTABLISHES CENSORSHIP

The president of Guatemala has signed a decree providing for a censorship of films brought into the country. All cinematograph films must be submitted to the inspection of delegates appointed by the Minister of Government and Justice before their production will be authorized.

To obtain admission through the customs or the post office the officials in charge will send, through the proper channels, a list of the films and the name of the consignee to the minister named for his decision. The presence of children under twelve years of age at night exhibitions is forbidden, and the films shown at day exhibitions at which children are present must be suitable to their age. Infractions of this decree are to be punished by a fine and by the confiscation of the films, according to "Daily Consular Reports."

SONTAG JURY DISAGREES IN FRAUD CHARGE

The jury in the trial of George Sontag, of the famous Sontag and Evans bandit gang, charged with conspiracy to defraud stockholders of the United States Feature Film Company, has disagreed and has been discharged. A second trial will be held at Chico, Cal., on September 7.

AMMEX SUES IN SAN DIEGO

The Ammex Motion Picture Company has filed suit in the California Superior Court against J. E. Ervay, of National City, Cal., near San Diego, for damages in the sum of $4,500, alleging that the company was suddenly ousted from its studio and that its moving picture outfit was confiscated by the defendant.

"FATHERHOOD" IS FIRST BOSWORTH-UNIVERSAL RELEASE

Hobart Bosworth's first Universal release, a four-reel drama entitled "Fatherhood," is a Western picture of action and of strong psychological interest. Mr. Bosworth is the author of the play, and appears in it as the leading character, Lon Gilchrist, who amasses a fortune as a ranchman. Helen Wolcott appears opposite Mr. Bosworth in the role of Lizzy Mayberry.

"The picturesquesness of the West and the fact that that type of man seems to have developed more completely in the loneliness of the great ranges," said Mr. Bosworth, "than anywhere else, prompted me to select the cattle country as a setting for my picture."

EDYTHE STERLING, DARING RIDER, JOINS KRITERION

Edythe Sterling, a daring rider known all over the Pacific Coast for her marvelous work as a horsewoman, is now a member of Bert Bracken's Company at Santa Barbara producing Western dramas for the Kriterion program.

Miss Sterling as a leading woman in Western dramas that require dare-devil feats has no equal.

"WHO PAYS?" NOVELIST DEAD

Edwin Bliss, well known as a novelist and writer of short stories, died suddenly in the Vanderbilt Hotel in New York on April 14.

Mr. Bliss' last work, and one which he had only just finished before his death, was the novelization of the Pathe series, "Who Pays?" These stories had been syndicated and are being published in leading newspapers all over the country.



E. P. BLISS

Mr. Bliss was only thirty-six years old. Those who have read his "Who Pays?" stories state that it is greatly to be regretted that he did not live to enjoy the increased fame and popularity which these stories were destined to bring him.

Bookings for "The Clemenceau Case" on Increase

Fox Picturization of Dumas Classic Aids Exhibitors to Raise Admission Prices—Film May Exceed "Kreutzer Sonata" in Popularity, Says Sheehan

WILLIAM FOX'S production of "The Clemenceau Case," by Alexander Dumas, featuring Theda Bara, William E. Shay and Stuart Holmes, and adapted for the screen by Herbert Brenon, has since its recent release, swept the country from coast to coast. The Fox exchange offices are flooded with demands for the picture.

Speaking of the picture, one exhibitor writes from Seattle:

"I raised my admission from twenty to twenty-five cents during the run of the "Clemenceau Case"; even then I turned them away and will have to secure from you the earliest return date that I can. My brother exhibitors laughed at me when I raised my prices for this Fox feature.

"I was sure from my previous experiences with 'Kreutzer Sonata,' and 'A Fool There Was,' and 'The Nigger' that 'The Clemenceau Case' was going to be something out of the ordinary. I felt justified in raising by prices, and the results more than proved me to be in the right. Basing my belief in the Fox features on the splendid photoplays you have been giving us lately, I am considering running a two-weeks' bill consisting of nothing but William Fox productions, at twenty and twenty-five cents.

"This may sound like an exaggeration to those who don't know the tremendous demand that exists here for the Fox pictures, but your Uncle Dudley knows that he is right, and, like the hair-tonic people, he has proved it."

From the Chicago offices of the Fox concern where he is stopping on his way to the Pacific Coast, and to the other branches of the corporation, Winfield R. Sheehan, the general manager, writes that the demand for "The Clemenceau Case" is nothing less than overwhelming.

Exhibitors who reap such handsome pofits and big business with the "Kreutzer Sonata," another of Mr. Brenon's productions, have heard that "The Clemenceau Case" is likely to prove even a greater success than "Kreutzer Sonata," which, up to date, has broken and is still breaking records.

Not the least remarkable feature of the success of "The Clemenceau Case" is that it has attained so much publicity and attention throughout the country that practically every exhibitor intends to reap a harvest with this photoplay by increasing his normal prices during its run at his house.



THEDA BARA

Wherever this has been done up to date, the results have more than justified the expectations. Louis T. Rogers, manager of the New York booking department of the Fox Film Corporation, reports that the local demand for the "Clemenceau Case" has reached unusual proportions, and his staff is kept busy apportioning first-runs of the picture to the scores of exhibitors who are demanding it.

Kalem Feature to Be Released on Regular Service

"An Innocent Sinner," by Lawrence Marston, and Starring Katherine La Salle, Deals with Doctor's Hypnotic Influence Over Girl Victim

THE advertising value of Kalem's "Broadway Favorites" production, "An Innocent Sinner," was practically doubled when Katherine La Salle, who is featured in this attraction, was engaged to enact the leading role opposite John Barrymore, in "Kick In."

One of the most successful plays on Broadway this season, "Kick In," has just gone on tour after a long run at the Republic theatre and Manhattan opera house. Since "An Innocent Sinner" will be released Monday, May 3, it is inevitable that Miss La Salle will find the "Broadway Favorites" production in which she is the bright particular star, being shown in the cities where she appears in "Kick In."

Written by Lawrence Marston, "An Innocent Sinner" has for many years been in high favor with theatregoers. The story deals with the fortunes of Hinda, an orphan victimized by an unscrupulous doctor, who possesses an hypnotic control over her.

Although a feature attraction, this three-act production will be released by the Kalem Company in regular service.

GUSTAV FROHMAN BACK FROM BOSTON

Gustav Frohman, president of the Frohman Amusement Corporation, has returned from Boston, where he visited a large number of exhibitors to get their opinions of his policy to release only clean, sweet screen stories of the human interest sort. He reports that he found nearly all of the moving-picture purveyors in The Hub anxious to get just that sort of pictures.

Pearce Appeals for Exhibitors' Co-operation

President of National Organization, Back in Baltimore After Trip to New York, Who Reports a Cordial Reception of League Officers by Film Manufacturers, Wants All Motion Picture Managers to Join the Association and Support Its Policies

Special to Motion Picture News
Baltimore, April 19.

MARION S. PEARCE, national president of the Motion Picture Exhibitors' League, has given out the following interview:

"I have just returned from a trip to New York in the interest of the national convention, to be held in San Francisco, July 3 to 16, and am very glad to report that the national officers have been cordially received by the manufacturers and other trade interests, and that the convention is receiving their hearty support.

"Never has there been a time when the league needed this support more than right now. For this reason the friendly attitude of trade and press is doubly welcome and is the cause for self-congratulation upon the part of every exhibitor.

"Just one cause has brought about this splendid effect—the personal interviews of the national officers with the executives of the largest concerns in the business.

"During these interviews the officers have been taken to task severely at times for the errors made by our organization in the past. We have freely admitted our faults, but on the other hand have been equally forceful in directing attention to errors of the producers resulting in injustices to exhibitors.

"Honest criticism, sincerely offered, always produces good, and this, together with the free exchange of ideas, has produced a wave of advancement that led to better understandings all around, and from which the league will receive great benefit.

Discuss Plans with Film Makers

"A future plan, or policy, of the league has been discussed, and the manufacturers have assured us they will co-operate in what the league is trying to do. In return we have pledged the exhibitor to fair treatment and co-operation in fighting the many dangers that threaten their business now.

"Now, Brother Exhibitor! it's up to you. We cannot expect to continue in the favor of the press and enjoy the support of the trade, unless we make good.

"An appalling number of laws that are positively vicious, and regulations most unfair, have been enacted or attempted during the past year. Some directed against one branch of the business, some against another. But that which injures one branch of the business, reflects upon and injures all branches.

"But in all localities where there has been a good strong exhibitors' league, this adverse legislation has been defeated. Doesn't that mean anything to you?

"Organization is the key to the whole situation. It's the one tocsin that should bring us all into line for a fight that is to decide the very future existance of every exhibitor, and for every manufacturer as well.

"The president of one of the largest film corporations stated emphatically that the onerous burdens imposed upon his company through censorship and other drastic regulations had resulted in their very seriously considering whether after all it was not best to discontinue business. To stay in business and meet these conditions, an entire change in their system would have to be made at enormous cost. And who pays the freight. It strikes me that it is up to the league and to each individual member of it to lend a willing hand and pull with all his might to offset a condition of this sort

"That is what the league is for. Let's show the trade that while organized for mutual protection, and while demanding just and fair treatment for ourselves, we are willing and ready to render them effective assistance and co-operation in fighting any danger that threatens any branch of the business.

"If every exhibitor will do this, we will have an organization that it will be a pride and pleasure to belong to, and every manufacturer in the country will be only too glad to recognize in the league a powerful factor for good—one that proves a real ally in times of greatest need.

"Don't sidetrack this matter until tomorrow. Do it now. Join the league. If there is no local in your state or town, write to me about starting one, or joining the national body direct."

Program of Convention Announced

The tentative program of the national convention of Motion Picture Exhibitors' League of America, at San Francisco, Cal., July 13 to 16 inclusive, is as follows:

MONDAY, JULY 12.

9 a. m.—Arrival of League Special from New York, Chicago and eastern points. Train will be met by Reception Committee and Exhibitors escorted to their hotels.
11 a. m.—Session of National Executive Board.
2 p. m.—Session National Executive Board.
8 p. m.—Reception by Manufacturers and exhibition feature pictures in Exposition Salon.

TUESDAY, JULY 13.

9 a. m.—Arrival Special trains from Washington and Oregon and from Los Angeles and other California points. Trains will be met by Reception Committee.
10:30 a. m.—Formal Opening of National Convention.
2 p. m. and 8 p. m.—Exposition Salon, viewing pictures and exhibits.

WEDNESDAY, JULY 14.

10 a. m. to 1 p. m.—Business session.
Afternoon and evening—Continuous exhibitions, Exposition Salon.

THURSDAY, JULY 15.

10 a. m.—Business session.
2 p. m.—Automobile trip.
8 p. m.—Exhibitions, Exposition Salon.

FRIDAY, JULY 16.

9 a. m.—Arrival All Star Special bringing Actors and Actresses to attend Grand Ball.
10 a. m.—Final business session of Convention, including election of new League Officers.
2 p. m.—Reception of Screen Favorites in respective booths, Exposition Salon.
9 p. m.—Grand Ball.

SATURDAY, JULY 17.

9 a. m.—Departure special trains for Los Angeles. Arrangements are being made to spend several days in and around Los Angeles and the big studios.

During Saturday the screen favorites will be guests of the League at the Panama-Pacific Exposition.

Such changes as may be necessary in this schedule will be announced promptly in Motion Picture News.

Ford and Cunard Begin "The Broken Coin"

San Francisco and Its Environs Will Furnish Many of the Backgrounds for New Universal Serial—Heads of Company See Troupe Off

WHILE "The Black Box" continues to smash all box-office records, Francis Ford and Grace Cunard, with their great special company, have begun work along the bay of San Francisco water-front on the Universal's next great serial, "The Broken Coin," which will be released in fifteen episodes of two reels each upon the completion of the run of "The Black Box."

Mr. Ford already has filmed many important scenes in Golden Gate Park and in the underground passages of San Francisco's famous Chinatown district. Miss Cunard and Mr. Ford sailed from San Pedro for San Francisco on the morning of April 5 aboard the Pacific Coast Steamship Company's steamer "Congress."

President Carl Laemmle, P. A. Powers and George A. Magie, the new Pacific Coast representative of the Universal Company who has just arrived to take up his new duties, were at the pier to see the company off.

On the way up from San Francisco Mr. Ford was given the freedom of the ship by Captain N. E. Cousins, and both the captain and his crew play important roles in the first reels of the serial. The Ford-Cunard company are stopping in San Francisco at the Manx Hotel, the manager of which, Chester A. Kelly, has afforded Mr. Ford and Miss Cunard exceptional facilities for a number of important scenes.

U CITY POOL USED IN THRILLING "BOX" SCENE

The new pool at Universal City was completed and given its christening last week for a scene in the "Black Box" series. This tank of re-inforced concrete is 50 feet wide, 135 feet long, and from one to ten feet deep, constructed so that the top is on the level of the grounds.

For the "Black Box" series scene a bridge was built across this, fitted with a trap, and a fleeting messenger on horseback was given a cold plunge as he crossed the bridge.

MYRTLE LANGFORD, ACTRESS OF ABILITY, IS PUBLICITY EXPERT

Myrtle Langford, the Eastern representative of the American Lifeograph Company, is at present handling the publicity for the first release of that company, entitled "Where Cowboy Is King."



MYRTLE LANGFORD

This picture, photographed especially for the Federal Government in 1914, has been placed in the hands of the United Booking Office. The events constitute a yearly event in Pendleton, Ore., resembling the California Rodeo, a time when cowboys gather from the surrounding country and vie with each other in horsemanship.

CRAUFURD KENT FITTED FOR SCREEN ROLES

Of all the actors whom the screen has won away from the speaking stage, one of the most conspicuous is Craufurd Kent, whose work in the Trump dramas, distributed by the Kriterion service, has earned for him a large following all over the country.

Mr. Kent is ideally fitted by nature to interpret leading roles. He stands something like 6 feet high, has a proportionately large physique and handsome features.

It was about a year ago that Mr. Kent left a Broadway attraction to enter the field of motion pictures. His success was almost instantaneous. In some degree this is due to his extraordinary versatility and adaptable nature. He readily picked up the technique of the screen. Fortunately he photographs very well, and his histrionic ability makes him able to interpret the most difficult and dramatic roles.

Director Frank, under whose watchful eye Mr. Kent works, says of him: "I have never association with any other player so enjoyable. Mr. Kent is always willing to work and always a factor for pleasant studio conditions. This is almost as important to me as his acting ability. When the two are taken into consideration, I think I would rather direct him as leading man than any other fellow I know."

Realism the Keynote in "The Lily of Poverty Flat"

Principal Scenes Filmed on 35,000 Acre Estate, Where In a Forest Ravine a Whole Frontier Town Was Erected for the Picture

A VIVID, accurate and stirring picture of life in the pioneer days in the Golden State is the April feature film release of the California Motion Picture Corporation, "The Lily of Poverty Flat," a photodrama produced from the scenario which Playwright Charles Kenyon based on three of Bret Harte's poems, "Her Letter," "His Answer to Her Letter" and "Her Last Letter."

The principal scenes in this screen-play were filmed at Boulder Creek, California, where the 35,000-acre estate of H. L. Middleton was turned over to the motion picture company to use as the background for this Sierran drama.

Here, in a romantic wooded gorge, a complete mining village was built—twenty-five stores, saloons, log cabins and shack cottages. The incidents at "Poverty Flat" were filmed with this sort of substantial scenery.

Equal care was taken in the mining scenes to see that realism was obtained. Boulder Creek itself was dammed up, ditches and flumes were built, and gold was washed out of the gravel in approved "Forty-niner" fashion.

The plot of "The Lily of Poverty Flat" concerns the romance between a young miner and the belle of the camp, The Lily, daughter of the village storekeeper and the wealthy man in the settlement. "Striking it rich," the father takes his daughter to Paris for her debut. Here, although courted by rich and titled Frenchmen, she remains true to her "Joe," as her letter to him testifies.

Beatriz Michelena, the beautiful star of the California Motion Picture Corporation, demonstrated that she had courage and gameness as well as good looks when she swam her horse across the Russian river in flood time just to get one scene in the photoplay.

Both the actress and her horse were carried under by a treacherous eddy in the swift current, and it was only her coolness and strength as a swimmer brought her and her mount safely across.

For the last act in the drama, a sheer cliff was scaled by Miss Michelena and others of the company, and the climax came when, in a dramatic battle on the edge of the precipice, Jack Hamlin, the heroic Poverty Flat gambler, received his death wound at the hands of the outlaw, Sanchez, whom he hurled into the chasm.

Aside from the many charming vistas of typical redwood country scenery and the glimpses of rugged canyon and mountain wilderness.

Edwin Thanhouser Plays Host at New Rochelle



Rear Row, Left to Right: George D. Proctor, Motion Picture News; W. P. Milligan, Billboard; Lloyd Robinson, Morning Telegraph. Front Row: F. C. Gunning, Evening Mail; Lynde Denig, Moving Picture World; Edwin Thanhouser, Charles Condon, Motography; Horace Fuld, Dramatic Mirror.

SMOKING large black cigars is a pleasurable indoor sport, but it is seldom that a bunch of writing persons are all caught in the act. However, circumstances alter cases, and when Edwin Thanhouser hands them out at the studio at one of those famous expeditions personally conducted by Leon J. Rubinstein—why, that's different. No wonder the representatives of several publications look pleased and contented as the cat that ate the canary.

The occasion was the recent excursion to New Rochelle. Mr. Thanhouser extended the hospitalities of his plant right royally, and the three coming releases which he showed were much appreciated.

First of "Crescent" Series to Be Released on May 25

Harem Experiences of Princess Hassan Will Appear in Six Chapters—Will Be Handled Like "O'Rourke" Except That 2 Reels Will Be Released a Week

ONE of the most interesting series of pictures ever filmed promises to be the unique six-part feature which introduces to Universal audiences Her Serene Highness the Princess Hassan, in "Under the Crescent."

This series has just been completed in twelve reels at Universal City, where some of the most tremendous sets ever constructed for moving picture purposes have been used.

The series will be handled like the "Terence O'Rourke" series, except that two reels will be released each week. The release date for the first episode has just been set for Tuesday, May 25, and the other episodes will follow as Gold Seal features on each succeeding Tuesday.

The title of the first, which will be complete in itself, as will all the others, will be "The Purple Iris." The others in order will be "The Cage of Golden Bars," "The Shadow of the Pyramids," "For the Honor of a Woman," "In the Name of a King," and "The Crown of Death."

Prominent in the cast are Edna Maison, Edward Sloman, William Dolan, Carmen Phillips and Helen Wright. It was directed by Burton King.

The Princess Ibrahim Hassan, before her marriage to Prince Hassan of Egypt, was Ola Humphrey, of Oakland, Cal. Her husband is the nephew of the Sultan of Egypt, who was shot at in Cairo on April 8, and the heir to the throne of Cleopatra.

The Princess is now staying at the Hotel



EDNA MAISON

Alexandria in Los Angeles, and for the last two months has assisted in the preparation of the Universal adventure serial.

The story of the Princess Hassan's adventures already has been written and published by Grosset and Dunlap, and an interesting volume it makes, too. The book as well as the film relates how Miss Humphrey, then an actress, met the dashing young Egyptian Prince in Paris and accompanied him to his harem in Cairo.

Finally she could stand the restraint no longer and begged to see Paris once again. The Prince took his favorite to Paris for a short visit and Miss Humphries fled at once to the protection of Americans and later sailed to New York, where she was



PRINCESS HASSAN AND STANLEY CLYDE AFTER THEIR ESCAPE

met by President Carl Laemmle of the Universal Film Company. Negotiations were commenced almost immediately.

Mr. Laemmle signed a contract with her in which the Princess agreed to appear in a series of moving pictures depicting her life in the harem. During her idle moments the Princess took a number of photographs of the women in the harem while they were unaware of it, and these views, together with photographs of the wonderful gardens and vistas beyond the walls of the exterior of the harem, have been of great assistance to Director King in staging the serial.

LANIER SUCCEEDS MILLS AT PICTURE PLAYHOUSE

Reginald B. Lanier, son of F. D. Lanier, of the old established New York banking house of Winslow, Lanier and Company, has succeeded Philip O. Mills as secretary of the Picture Playhouse Film Company, Inc., with offices at 71 West Twenty-third street.

There have been many instances of the use of Wall Street capital in the moving picture business, but in this case a Wall Street man has turned from stocks, bonds and securities to the personal promotion of photoplays.

Mr. Lanier has been interested in the Picture Playhouse Film Company, Inc., as a stockholder for some time, but as the result of negotiations which were concluded on April 19, he has assumed an official position with the big feature company, and in the future will devote all of his time to the company's interests.

Mr. Lanier's purchase of Mr. Mills' stock makes him a big factor in the company. In addition to acting as secretary of the organization, he will have charge of the department of publicity and advertising. Mr. Lanier has also been elected a member of the board of directors.

FANIA MARINOFF STARS IN "LURE OF MAMMON"

"The Lure of Mammon" is the "Broadway Favorites" vehicle in which Fania Marinoff, the popular leading lady, will shortly be seen. This production will be released by Kalem company, Monday, May 17.

Miss Farinoff enacts the character of Dorinda, the unhappy wife of Thorston, a brute. Among the novel effects shown in the photoplay is a fire at sea.

Like "An Innocent Sinner," the "Broadway Favorites" feature which preceded it, "The Lure of Mammon," is in three acts and will be released by Kalem in regular service.

Lasky Announces 7 Releases for Summer Period

Company Will Put on Paramount Program in June, July and August "The Fighting Hope," "The Wild Goose Chase" and Other Strong Plays

SAMUEL GOLDFISH announces on behalf of the Jesse L. Lasky Feature Play Company that it has been definitely decided to release through the Paramount program seven exceptional productions during the summer months of June, July and August.

The releases are as follows: Laura Hope Crews, who has been engaged by the Lasky Company and David Belasco in association, through an arrangement with Morris Gest, in the film version of William J. Hurlbut's American domestic drama, "The Fighting Hope"; Ina Claire, in an especially merry comedy of youthful romance by William C. De Mille, entitled "The Wild Goose Chase"; Edgar Selwyn, one of America's foremost stars and playwrights in a picturization of his own dramatic success, "The Arab"; Blanche Sweet, in a photodrama founded on "The Secret Orchard," adapted by Channing Pollock from the novel by Agnes and Egerton Castle; Blanche Sweet in a picture version of the new play by Margaret Turnbull entitled "The Clue"; Charlotte Walker, in a photo-drama rendition of Charles Kenyon's American drama, "Kindling," presented by arrangement with Edward J. Bowes; and Fannie Ward, in a picturization of her success, "The Marriage of Kitty," which was originally written in French by Fred de Gresac as "La Passerelle" and adapted into English by Cosmos Gordon Lennox.

FRITZI BRUNETTE BOOKED FOR UNITED TIME

Fritzi Brunette, who plays the leads in the Santa Barbara dramas, released through the Kriterion service, will be one of the featured players to appear on the United time over the Keith circuit through New York City and vicinity.

Miss Brunette is booked for an indefinite period. She will appear for four days at each theatre in one production.

"THE DISTRICT ATTORNEY"

(Lubin Special—Five Reels)

REVIEWED BY IRENE PAGE SOLOMON

"THE District Attorney" is one of those dramas in which corrupt politics plays a prominent part. In this case the "gang" finds a victim in one Frank Pierson, who becomes their tool on the promise of $50,000, which will enable him to marry the girl he loves, Helen Knight.

Pierson is railroaded to prison, believing he will be pardoned in three months through the influence of the gangsters, who however, conveniently forget their promises for their own safety's sake.

After three years slip by without his release, Pierson becomes



HELEN WILL NOT TESTIFY FOR HER SWEETHEART

desperate and instrusts his case to his sweetheart and to General Ruggles, conducting a reform newspaper. The rest of the story is mostly taken up with Helen's efforts to interest the newly elected district attorney in the case of her sweetheart.

How she is fooled into believing him an enemy and how this belief leads her to give up the only evidence Pierson has to substantiate his story is unfolded as the picture progresses. In the end the innocent victim is released through the efforts of the reformer, Ruggles, all of the guilty are punished in true story book fashion and the arrogant boss, desperately ill, has only death in sight or imprisonment if he by chance recovers.

Dorothy Bernard and A. H. Van Buren specially engaged by Lubin for this play, take the parts of Frank Pierson and Helen



ONE MAN AGAINST THE REST

Knight in an adequate manner. Both do good work in the trial scene where Helen declines to testify for fear of bringing the vials of wrath of the district attorney down on her head, and he misunderstands her silence as a betrayal of his trust. George Soule Spencer, though well cast as the district attorney, has not much chance for any unusual acting.

All the gangsters, Charles Brandt, the boss; Peter Lang and Ferdinand Tidmarsh, his henchmen, look like real grafters and act up to their looks. Rosetta Brice and Ruth Bryan are the Brainerd girls, the former becoming the wife of John Stratton, the district attorney, their wedding forming one of the prettiest scenes of the play.

Although the date is not yet decided upon. "The District Attorney" will be one of the early releases of the new V-S-L-E combination.

"SALAMBO"

(World Film—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE World Film Company offers an excellent production in "Salambo," founded on Gustave Flaubert's famous story, which in the estimation of Arthur Symonds, the distinguished English critic, is the most perfect historical novel in any language. In the earlier scenes of the photodrama the producer sticks faithfully to the book, but departs from the original version in the final episodes to give the film a "happy ending."

The liberty taken with the great novelist's arrangement of material in no way mars the story. Indeed, it is an improvement—if one might commit heresy by such a statement in connection with one of the world's literary masterpieces—for the present purpose. In the play the Carthaginian priestess marries her lover, Matho, leader of the mercenaries in revolt against the great Punic city, whereas Flaubert makes the man die a violent death almost before the very eyes of Hamilcar's grief-stricken daughter.

The producer has taken advantage of such of the book's dramatic incidents that lend themselves to strong picturization. Numerous scenes were introduced having very little action. This was not a drawback, as it might seem at first, if one expected a constant succession of swiftly moving incidents crammed full of exciting moments. These "slow" scenes, because of their spectacular nature, served to give historical atmosphere, which enabled the spectator to imagine for the time being that he was present at events in the stirring times of 2,000 years ago in the only city that succeeded in disputing for any length of time the supremacy of Rome, the mistress of the ancient world.

One or two sets were not worked out with the usual care shown in the rest of the play. For instance, the walls of Carthage, filled with the city's inhabitants looking on the departing mercenaries with relief, were of flimsy construction and failed to convey the impression of massive masonry. Then in the subtitles the name of Hamilcar was spelled Amilcar with maddening consistency. This, however, is a small matter which will pass unnoticed by the average audience.

The spectators will be more apt to watch with breathless interest such thrilling scenes as the entrance of Matho and Spendius into Carthage through the aqueduct, and the theft of the sacred veil from the idol Tanit by the daring leader and his faithful companion.

The general treatment of the story evidences a desire on the part of the producers to make the film suitable for family audiences, for they have been very discreet in the handling of certain parts of the book which might seem in the eyes of some directors capable of more vivid presentation—notably the visit of Salambo to the tent of Matho in the dead of night.

This scene—a very necessary part to a logical continuation of the plot—is introduced with all delicacy necessary to prevent offense among particular audiences. Exhibitors may feel in booking this picture that there is no danger of getting a subject on their hands which reveals the unabashed realism of the ancient mind, so appalling to our modern viewpoint.

"THE CORSICAN BROTHERS"

(Imp-Universal—Three Reels)

REVIEWED BY PETER MILNE

IN the course of its adaptation to the screen "The Corsican Brothers" has been completely modernized. In the Paris scenes modern dress is in vogue, both for men and women. While this is not exactly following the original story by Alexandre Dumas, the subject as presented forms an interesting tale, replete with original situations, although the correct atmosphere is, of course, lost.

Consequently as a picture of modern Corsican life the three reels are entertaining. The hand of Alexandre Dumas shows in the plot which is exceptionally novel. In its production George

A. Lessy has displayed good judgment in retaining the essentials of the story for the screen version.

The plot hinges about two twin brothers who were born much in the same manner as the renowned Siamese twins. When separated each one has the peculiar faculty of experiencing the same sensations of the other. So, when one brother is killed in a duel, in which he participated to avenge an insult of a lady, the other feels a death-like pain in his side. He goes to the city and avenges both the insult and his brother's death.

King Baggot, playing in both these parts, does very well, investing the roles with the same modernisms that are apparent in the rest of the picture. The double exposures are cleverly handled. Hal Clarendon is the heavy Chateau Renard. Both Mr. Baggot and Mr. Clarendon display considerable ability in the duel scenes, which are most exciting. Jane Gail is Emilie, and Mrs. Brundage, Frank Smith and Ned Reardon complete the cast.

Considering everything, including photography and scenes, this will make an acceptable feature for those who do not object to seeing Dumas modernized.

"LONELY LOVERS"

(Selig—Two Reels)

REVIEWED BY T. S. MEAD

IN "Lonely Lovers," which will be released on April 26, Maibelle Heikes Justice offers a drama which portrays a few pages from the lives of the inmates of a theatrical boarding house.

Human interest, rather than thrills or exciting situations, is successfully used to make this an interesting production. The cast headed by William Stowell and Marian Warner do good work in interpreting the different characters which congregate around the boarding house table.

Violet Wynne, a young and inexperienced aspirant for stage honors, is much ridiculed by two veteran actresses, but is defended



AT THE THEATRICAL AGENCY

by Van Cleet, a comedian, and by Jerry Phillips. The latter falls in love with her and does all in his power to make her struggle easier.

At last she wins a place as leading woman in a great tragedian's company after the two self-admittedly great actresses had been turned down. She and Jerry are quietly married at the Church Around the Corner, and every occupant of the boarding house is happy except the two who had laughed at Violet's efforts.

"THE DAY OF RECKONING"

(American—Two Reels)

REVIEWED BY T. S. MEAD

JUST before the birth of her child, an innocent young girl is brutally left by the man who had deceived her into thinking that he is her legal husband.

Penniless she leaves her baby with a good-hearted motherly neighbor and finds employment in a department store Her employer, a wealthy young bachelor, becomes interested in her and when she breaks down from worry and over-work, he has her cared for at the hospital.

Later he asks her to marry him and she accepts without informing him of her past. After their marriage they adopt her baby whom she leads him to believe is the orphan child of her cousin. Years later her betrayer and an adventuress learn of her wealthy marriage. In their attempt to blackmail her, her husband discovers the whole truth, but on account of the child, whom he has come to love dearly, he finally forgives the deception and determines to forget the past.

On the whole the work of the cast, which includes Vivian Rich, David Lythgoe, Louise Lester, Jack Richardson, and Charlotte Burton, is good, but the best acting is done by an exceptionally cunning baby, whose actions are thoroughly natural and not in the least forced.

Charlotte Burton and Jack Richardson, in the role of the villain and adventuress, respectively, deserve special praise, and Vivian Rich, as usual, makes a heroine of attractive qualities.

"THE FENCING MASTER"

(Majestic-Mutual—Two Reels)

REVIEWED BY PETER MILNE

IT seems a pity that Mutual Master Pictures exclude from their ranks subjects only two reels in length, for "The Fencing Master" is surely deserving of the greatly misused appellation "feature." However, exhibitors who book only program service may congratulate themselves on having the opportunity to obtain such a meritorious two-reel drama at program prices.

Just a plain story is presented in the picture, and for this very reason it is attractive. Nothing melodramatic is aimed at, and consequently nothing improbable is achieved in the story's picturization.

In scenic effects and photography the entire two reels leave no room for criticism of a condemning variety. The costumes worn by the various players are carried with an ease and grace which takes one back several generations, and no modernisms have crept in uninvited.

The leads of the story are effectively handled by Thomas Jefferson, who is seen in the title role; Teddy Samson as his ward, Frank Bennett as his son, and George Walsh as the heavy.

The three male principals mentioned are creditable exponents of the neglected art of fencing, and the two duels which are fought for life or death add a series of genuine thrills to the realistic story.



THE DUEL IN THE WOODS

While the first few scenes of the drama, depicting the events which lead to the adoption of the orphan by the Fencing Master, are technically padding, their appearance may be pardoned on the ground that they are both short and interesting.

The story tells how the Fencing Master was partially paralyzed while giving a lesson; subsequently how his son entered into a duel with the best fencer in France to avenge an insult to his father's ward, how he was worsted and how the father, regaining the use of his arm, avenged both the rankling insult and his son's injury.

"THE COMMUTERS"

(George Kleine—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

WHOEVER writes the scenarios for George Kleine's adaptations of plays which have been comedy successes on the speaking stage is an exceptionally able script expert, for though comedy is the frailest subject in the world, none of its value is lost in the adaptation. If anything, it is increased by well chosen, close-up views, and exceptionally funny subtitles.

The idea of preceding a close view of an alarm clock in action by a subtitle reading "the commuter's rooster," or



"ME GO AROUND BEGGING GRUB? NEVER!"

showing a close up of a fork manipulating a bow of spaghetti is funnier on the screen than words convey. These two isolated examples do not give a sufficiently strong idea of the way the fun is sustained throughout the picture.

For instance, an empty street is shown in a suburban village. Then comes a view of the approaching train. Then a subtitle, "the commuters' marathon," and then a view of the



"I FOUND THIS IN MY BED ROOM!"

street suddenly becoming populated as people surge into it, all running for the train.

There is plenty of basic material in the plot, the fundamental part of which lies in Larry Brice visiting cabarets, instead of seeing the boss off for Europe, and bringing home a comedy orchestra leader.

All sorts of entanglements follow in riotous succession, and there is never a dull moment.

Irene Fenwick makes her screen debut as Hetty Brice, the wife, and proves attractive and accomplished. George LeGuere is the husband. Dan Moyles and Della Connors are seen in roles very small for such able farceurs.

Briefly—a comedy that is a comedy.

"THE LILY OF POVERTY FLAT"

(California-World—Five Reels)

REVIEWED BY PETER MILNE

IN "The Lily of Poverty Flat," the California Motion Picture Corporation has presented another visualization of a Bret Harte work, or to be more exact a combination of three of his poems, which some time ago were together offered as a play.

Although the story must have appeared exasperatingly simple to the adaptor and director of the play, Alexander Beyfuss, he is to be congratulated on his handling of the subject. The story as given on the film, appears as Bret Harte's works read. No foreign counterplots have been introduced, and except in rare instances the characters are skillfully cast.

Past productions of this company have proved that in the selection of fitting and artistic locations, they have few equals. Practically all the important scenes in the five reels comprising this picture are exteriors, and as such they are praiseworthy examples. The greater part of these beautiful locations are supported by photography of a distinct and pleasing nature, in a very few of them the correct focus has not been secured.

The plot moves with less rapidity than most, but as the picture progresses, its action becomes faster and is punctuated by stirring



THEIR FIRST MEETING

thrills. The stage hold-up is very well executed, Joe's fight with the Indian is realistically handled, and his dive from no mean height into the swift river has a startling effect. The climax in which Hamlin is contending with the two desperadoes, and his belated rescue by Lily is productive of great suspense.

Lily of Poverty Flat is loved by both the miner, Joe, and the gambler, Hamlim. She favors the former. A jealous woman leads Lily to believe that Joe is a squaw man. She leaves the town in company with her father, mother and Hamlin, for a long stay in Paris. They return on the day that Joe has been captured by robbers. Hamlin in his efforts to rescue his rival is killed, and afterwards explanations are in order between Lily and Joe.

Beatriz Michelena, playing in the title role, is called upon to exercise a great bit of versatility over the part. In the light scenes her performance is pleasing, in the heavier parts, which are fewer in number, she is not so effective. Frederick Lewis as Joe is consistently good, although he tends to overact in some scenes. Andrew Robson plays the sympathetic part of Hamlin in fine fashion.

NEW YORK OPERATOR MADE HAPPY

MORRIS J. POTKER, 493 East 170th street, New York, a member of Local No. 306, Operators' Union, New York, was presented with a nine-pound baby boy on Saturday, March 27. Both Mrs. Potker and the boy are doing well.

"THE NEW EXPLOITS OF ELAINE"

(Pathé—Episode Seventeen)

REVIEWED BY CLIFFORD H. PANGBURN

BY the introduction of a Chinese criminal as the source of the schemes concocted to harm Elaine and Craig Kennedy the atmosphere of the serial has been slightly changed, but it is notable that there has been none of the familiar hackneyed stuff that saw its best days during the height of the stage melodrama. Instead there is a succession of original situations, calculated to keep any audience excited.

At the end of the last chapter Elaine was a captive in the hands of Wu Fang and his gang. In spite of desperate efforts on the part of Kennedy this instalment closes with her in the same predicament, and apparently in still greater peril. The girl's capture was due to Wu Fang's determination to get the mystic ring which she had, no matter what obstacles might be in the way.

Accordingly he instructed her to send for it as the price of her release. This she did, but Kennedy who planned to be prepared, had made a duplicate of it, and told the girl's aunt that he would give this to the Chinaman. Wu Fang himself heard this from the Chinese idol in which he had concealed himself as a means of getting into the girl's home.

Going to the mystic cave, he and his friend Long Sin use the real ring stolen from Elaine's aunt, and with it open the treasure vault of the Clutching Hand. Knowing Kennedy and Jameson to be close on their trail they put the fortune in jewels back in its place and escape.

With the duplicate ring Kennedy and Jameson open the vault and make off with the gems. But their happiness is small. Although they have found the fortune they have lost Elaine, and the last heard of her is the Chinaman's threat to kill her at once.

There are many fine and ingenious scenes in the picture, which space does not permit describing at length. It is fully in keeping with the general excellence of preceding "Elaine" chapters.

"BLINDFOLDED"

(Essanay—Two Reels)

REVIEWED BY T. S. MEAD

"BLINDFOLDED," to be released on April 27, is a detective drama written by Edward T. Lowe, Jr. The maintenance of interest throughout the two reels is assured by several exciting situations and by the withholding of the solution of the mystery until the very last. The cast is headed by Richard C. Travers and Nell Craig, whose work is thoroughly convincing.



ACQUIRING THE CRYSTAL BUTTERFLY

Arnold Blaine, a clever rogue, is captured in possession of the Crystal Butterfly, a rare piece of jewelry which he has stolen from Andrew Meredith. Milburn Warren an amateur detective in love with Meredith's daughter, Bernice, is responsible for the capture of the crook.

In order to prevent a future theft, the jewel is hidden in a secret compartment in a bookcase and a clever trap is set in such a way that anyone rifling the compartment will set off a flash-light photograph. The jewel is again stolen and the photograph unmistakably is that of Blaine who is still in jail; also the finger prints on the safe are identical with Blaine's marks.

Warren in attempting to solve the mystery is captured and dragged to a deserted house, but is later rescued by the police. It then transpires that a second robbery was committed by Blaine's twin brother, who used a rubber tip to register the print of Blaine's finger.

"WHO VIOLATES THE LAW"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

MELODRAMA pure and simple albeit exceptionally good of its kind is this picture, the scenario furnished by Herman A. Blackburn.

Arthur Johnson will lose none of his well deserved popularity as director and leading man, for he has done excellent directing here—nothing over done where there was much scope for such a fault.



LENA A PRISONER IN MOTHER BOND'S DEN

As Bob Nelson, the enterprising reporter, he has a sympathetic and well-acted part. In fact, every one of this cast is so good it is hard to discriminate. Lottie Briscoe as the sheriff's daughter, and Eleanor Blanchard, as Mother Bond, keeper of the "speak easy," near the Old Soldiers' Home, are veritable wonders in their big scene, when Lottie as Lena Black is lured to the den on the pretense of getting evidence to prove her sweetheart Bob innocent of the murder for which he has been arrested.

Mother Bond hopes thus to get even with Sheriff Black, who she thinks, has squealed on her after winking at her "violating the law" for his part of the graft. Here events fall thick and fast. Lena is gagged and bound while the dive keepers fight desperately about her.

She is at last on the point of being rescued by Hanky Pank, a tough and tool of the corrupt sheriff, who however, has one good spot, his love for Lena. This causes him at the crucial moment to rise even above his jealousy of his successful rival Bob. In the hurly-burly Lena has managed to reach her father by 'phone, but before his posse can come to Lena's rescue Mother Bond is killed. In the melee the lamp is overturned and Lena and Hank are caught in the trap with all doors locked.

He, wounded by the thugs, still tries to carry Lena to safety but fails and when rescue comes it's too late for him. He dies, after confessing himself the murderer instead of Bob. Pank, played by Howard Mitchell, and Sheriff Black, by Bernard Seigel, deserve their share of praise. The fight and fire scenes are most realistic. A particularly good piece of camera work shows Lottie Briscoe bound and gagged under the table. Lottie and Eleanor Blanchard were so bruised and battered in this scene there wasn't a well spot on their bodies.

"CAPTAIN MACKLIN"

(Mutual Masterpicture—Four Reels)

REVIEWED BY CLIFFORD H. PANGBURN

AS a stylist Richard Harding Davis has most decided limitations, but his romances of Central American revolutions have a dash which carries away the reader in spite of himself. "Captain Macklin" is such a story, and is therefore particularly suitable for screen production.

In fact, as a film the narrative is decidedly more convincing than in book form. In cold type the exploits of the soldier of fortune seem rather hard to swallow in some places, but this element of doubt is entirely removed by the realistic effects produced by the aid of the camera.



THE ASSAULT ON THE HILL

The most striking feature about the story is the very liberal changes which have been made in Mr. Davis' plot. So great are the alterations that the heroine does not marry the same man as in the original. Besides this, there are many other changes. For the most part these may be fairly said to be of a sort which strengthen the dramatic force of the novel, and hence its effectiveness on the screen.

Jack Conway in the title role handles the part in a gay and debonair manner which is quite in keeping with it. Lillian Gish as the captain's sweetheart is charming. An unusual sort of role for Spottiswoode Aitken is that of General Laguerre, but it is one which is played in a most finished style. John B. O'Brien produced the picture at the Majestic studios.

In its altered form the story is briefly as follows. Royal Macklin, the youngest of a line of army officers, is expelled from West Point for a minor infraction of the rules. As a result his sweetheart's father ends his engagement, but he meets her for a farewell and tells her that he will make good elsewhere.

Going to Central America he becomes a Captain in the Foreign Legion of General Laguerre. His sweetheart's father, who is interested in a big company carrying on business in Anduras, takes the girl and goes to the country at the suggestion of a supposed friend, who has gone there to further his plans.

This man causes the arrect of the American and seizes his daughter, who has refused his attentions at home. The father escapes, and reaching Laguerre's camp tells the news. An immediate attack is made on the town, and of course the gallant Captain Macklin, after dashing through the thick of the fighting, rescues the girl, and there is a joyous reunion.

The settings are effective, although some of the battle scenes might have been a little improved. On the whole the production is a fine example of the Latin-American revolution picture.

"RUNAWAY JUNE"

(Reliance—Instalment Fifteen)

REVIEWED BY PETER MILNE

RUNAWAY JUNE has run her limit. Ned, "the deserted husband," may now shed his pathetic appellation and assume a smile, for June has been caught, after thirty thousand feet of running. June, be it known, has accomplished her purpose in running away. For during all these fifteen weeks she has been earning enough money to cause her independence from her husband on the financial question.

And in what manner did she earn the money, you may rightfully ask? And the answer is, June has been masquerading as a motion picture actress, hence the wild pursuit. Of course, she might have explained this to husband Ned, but evidently this thought eluded her mind. Blye might also have offered a solution to the erstwhile exasperated husband regarding his own and June's conduct, instead of adopting the idea that Ned was a lunatic, but it seems that he was too much engrossed in his work as leading man to give much thought to the question.

In fact, a great number of flaws might be picked as to the logic of the concluding chapter, and its relation to those which went before, but this would be a waste of space. Ned is apologetic when he learns of his wife's act, they are reconciled and supposedly resume their interrupted honeymoon.

We have now seen the last of Norma Phillips, Arthur Donaldson, J. W. Johnston, Marguerite Loveridge and the others, as characters in the Chester play. However, their reappearance in something of a different nature may be anticipated with the greatest of pleasure.

"THE BLACK BOX"

(Universal Special—Eighth Episode)

REVIEWED BY PETER MILNE

MUCH of the action in this episode centers around Craig, the servant of Professor Ashleigh, who escaped in the previous chapter. Craig's freedom is short lived, for when he arrives in England he is detained by Scotland Yard officials and taken to Lord Ashleigh for identification. This duty his lordship readily performs, but during the transfer of the criminal from the Ashleigh manor to the county jail he escapes from his captors.

That evening he is pursued by hounds and a posse made up of the manor servants, but he successfully evades them after a long chase which is responsible for a considerable amount of excitement. When the pursuit is at last given up Craig takes refuge in the cellar of the Ashleigh castle, knowing well its numerous mysterious passages and counter passages, having once served its owner.



QUEST MAKES A DISCOVERY CRAIG EVADES THE POSSE

Quest suspects that Craig will make his hiding place beneath the edifice and explores the regions below, but meets with little success.

The scene of action for the time being is now England, and, of course, all the principal characters have been transferred. The English atmosphere is very well conveyed to the spectator.

This change of locale has brought the two Ashleigh brothers together, and as William Worthington is playing both parts, double exposures have been made necessary, which are cleverly handled.

It is now a confirmed fact that Craig is a real criminal, as his conduct and the fact that Quest discovered that numerous of his ancesters had committed foul deeds bring forth proof conclusive of this. The mysterious manner of the professor has yet to be explained.

"THE CAPTIVE"

(Lasky—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

BLANCHE SWEET and House Peters have the leading roles in this romantic drama which marks Miss Sweet's second appearance in Lasky pictures. Strange to say, House Peters is the captive, not Miss Sweet, as would be the natural inference.

Peters plays Mahmud Hassan, a Turkish nobleman, who is captured by Montenegrins and turned over to Sonia, played by Miss Sweet, to till the fields and generally play the servant under the influence of her big horsewhip.

A satisfactory sub-title explains that captives were put to this sort of work that agriculture might go on during recent hostilities.

Then comes the subjugation of the noble captive, whom Sonia hates for his race and rank. He is made to feel humiliation and



SONIA AND THE SOLDIERS

the sting of the whip. His sufferings are alleviated by the friendship of Sonia's little brother, Milos, and an innocent flirtation which brings Sonia to her senses.

Battle scenes follow and Hassan saves Sonia from the brutality of the soldiers. After the war Hassan is evicted by his own government. Thus any possible class distinction is swept away and he returns to wed Sonia.

Artistic effects and pretty scenes help greatly. Miss Sweet's work is a distinct advance over her "Warrens of Virginia." The somewhat tenuous plot is aided and abetted by considerable detail. For instance, the humiliation of Hassan is gone into at great length. He has to eat at a side table, make bread, plow, wash clothes and draw water, each separate incident being fully developed. Little Gerald Ward adds a lovable touch as little Milos. House Peters, like business in England, is "as usual," meaning excellent. "The Captive" is an original script by Cecil B. De Mille, who undoubtedly had his leading characters in mind.

"A COUNTRY LAD"

(United-Ideal—Two Reels)

REVIEWED BY PETER MILNE

AFTER reading a book descriptive of the underworld of a great city the country boy dreams of being enticed from his home town by a band of crooks, and made a mere tool in their hands. His adventures while with the thieves are fraught with thrills of the most sensational sort.

George Larkin, who plays the title part, has long since proved himself an acrobat of almost unequaled ability, and his opportunities to exercise his dare-devil tendencies in this story are manifold. Such feats as climbing down a water pipe from the roof of a high building and swinging from one fire escape to another, seem very simple to Mr. Larkin, and consequently have the effect of creating a most thrilling sensation.

Supporting Mr. Larkin is Dolly Larkin, playing his sweetheart. For a thrilling two reeler this one takes the prize. The photography, scenes and direction are all good.

"MAN'S PREROGATIVE"

(Mutual Masterpicture—Four Reels)

REVIEWED BY CLIFFORD H. PANGBURN

PERHAPS it would be going too far to say that this picture actually advocates a double standard of morality for men and women, but if it does not do this it points out strongly the deep-seated belief in such a standard, which is so widely advocated by men.

At the beginning is a subtitle of some length advocating the view that when a woman turns from the path of virtue not only herself but her children suffer. Man, on the contrary, can, according to the writer of this subtitle, sin without harming anyone but himself.

From the foregoing it should appear plainly enough that the film is one which deals with sex problems in a decidedly open and direct manner. No matter what a person's views on these matters may be he cannot help but be held by the power of this drama. It is based on the story of the same title by Frank E. Woods, and was produced at the Reliance studios with a strong cast.

In the role of the sinning husband Robert Edeson does effective acting, with equally good support by Mary Alden as his wife. Charles Clary plays the part of the wife's friend. Billie West does her best as the vampire woman, but it is a role which she is a bit too charming to fill in just the conventional style.



THE MAN FORGETS HIS WIFE

A lawyer marries a young writer, who has the highest ideals of the home and married life. Their first months together are fully in accord with her fondest hopes, but then the husband meets a dazzling beauty at the studio of an artist friend.

The wife, seeing her husband's infatuation, pretends to be in love with the artist, and carries the affair so far that everyone considers her guilty, though she is innocent. When her child is born her husband questions whether he is its father. Later a dying statement from the artist convinces him that his wife has never erred, and there is a meeting at which she forgives him for his sin, and they start anew. Their child, however, has died.

VIVIAN RICH CAST FOR AMERICAN HEART INTEREST DRAMA

AMID majestic coast scenery, the second "Flying A" company, from the American studios, has produced a striking drama of heart interest and tenderness under title of "When Empty Hearts Are Filled."

Harry Von Meter has been cast as Paul Latham, a crippled fisherman whose heart is made glad by the finding of a baby girl washed ashore tied to a raft, a character of love and affection. With Vivian Rich as the dutiful wife, the picture presents many touching episodes.

"EDISON NIGHT" TAKES WELL IN BROOKLYN THEATRE

A COMPLETE Edison program followed by the personal appearance of some of the Edison stars was presented at the opening of the new Albany theatre, St. Johns place and Albany avenue, Brooklyn, Monday night, April 19.

William Brandt, the manager, is to be congratulated on the beauty and good taste shown in this playhouse. A believer in simplicity, he has decorated the whole interior in white, breaking it only with a black border around the curtain. The spacious lobby creates an atmosphere of dignity which is well borne out by the interior decorations and the pictures shown. The seating capacity is six hundred, and even standing room was at a premium.

The roof is fitted up as an airdome and if the first night is any indication of the popularity the theatre is to enjoy, there will not be any vacant seats above, where 1,000 can be accommodated.

The program consisted of "The Stoning," "A Deadly Hate," "An Unpaid Ransom," "The Cook's Mistake" and "A Sad Awakening." It is difficult to say which received the most applause, the pictures or the appearance of the actors and actresses, but there was plenty to go round and leave everybody satisfied.

Viola Dana, Robert Conness, Marc McDermott and Augustus Phillips each made a short speech which was greeted with approval.

Mr. Brandt asserts that he will keep up the high standard set by this performance. Several "Edison Nights" are on his program and he is at present planning a "Charles Chaplin Week."

MINUSA PUTS SCREEN IN ST. LOUIS HIPPODROME

THE Minusa Cine Products Company of St. Louis has just completed the construction of a special screen for the Hippodrome of St. Louis. Many difficulties not ordinarily encountered were overcome before perfect screen results were obtained. Foremost among these adverse conditions was the extreme width, 83 feet. This width would ordinarily cause a great deal of distortion and fade-away to the side, so a very rough molded surface was used. The results are fine.

Mr. Oldham of Louisville will be in charge of the Hippodrome and will open the house with "The Heart of Maryland." The Hippodrome seats 2,500; the prices charged for the best of feature programs will be five and ten cents.

This will be the first feature house of size for the downtown district of St. Louis and everyone is watching with interest the outcome.

ARTHUR SIEDLE DESIGNS SET FOR KALEM PLAY

ARTHUR SIEDLE, technical director for the Metropolitan opera company, has just completed a design for a magnificent hotel lobby setting, to be used in the Kalem company's forthcoming detective series, "The Mysteries of the Grand Hotel."

Mr. Siedle's experience as a designer of stage settings commenced some forty years ago, when he became a member of the Drury Lane theatre forces. He came to America in 1878, with Col. Mapleson. The last twenty years have been spent with the Metropolitan opera company.

When Kalem determined to spare neither effort nor expense in making the principal set of "The Mysteries of the Grand Hotel" worthy of the series, Mr. Siedle, as the foremost authority in this particular field, came to mind.

FIRST PARAMOUNT TRAVEL FILM SETS STANDARD

AN interesting introductory film to the Paramount travel pictures has been shown in many of the theatres during the past month and the consensus of opinion seems to have been that Paramount would not be able to keep up the high standard of quality.

The first release, however, which appears April 12 and includes the hydro-aeroplane pictures, is far and away ahead of the introductory film. The different sections of this release are of high scenic value, and the river scenes give one a new idea of the Florida waterways. The foliage-crowned banks and the large variety of craft which ply about and penetrate far into the mysterious everglades make the Paramount trip to Florida as quaint as it is interesting.

KANE SEEKS INTEREST OF "DRYS" IN "PROHIBITION"

THE feature film, "Prohibition," will probably play an important part in the preliminary campaign work for the presidential election of 1916, as already the Prohibition party, always sought by the major parties as being one of the balances of power, are preparing to use it in winning votes for the cause.

In Washington this week, the exhibition and support of the picture as a vote-winning measure, was discussed and warmly recommended, and it is not unlikely that the Prohibition party will adopt it as their national "film organ."

Dr. P. A. Baker, general superintendent of the Anti-Saloon League of America, in charge of the "dry" legation at Washington, is actively promulgating a physical demonstration before the very doors of Congress with thousands of men and women wearing white ribbons.

Robert T. Kane, president of the Prohibition Film Corporation, at his offices, 220 West Forty-second street, New York, this week also reported that he has received and will accept the powerful aid of The Gideons, the national association of traveling men, who through their probity belie the usual stage idea of the wild-living drummer.

This organization, it will be remembered, put bibles in almost every room in every hotel in the country. They now propose to similarly distribute literature on "Prohibition."

PHOTOPLAY AUTHORS RE-ELECT FRANK WOODS

Special to MOTION PICTURE NEWS

Los Angeles, April 19.

THE annual election of officers of the Photoplay Authors' League of America was closed Saturday night, April 10, after allowing the members, who are now in all parts of America, to ballot either by mail or personally. The vote showed the re-election of Frank E. Woods, manager of production at the Majestic-Reliance studios, president, and Russell E. Smith, Mr. Woods' assistant, was made vice-president.

Hetty Gray Baker was elected secretary, Richard Willis, treasurer; William Lord Wright, first vice-president, and Richard Harding David, second vice-president. Besides the first three-named officers, the board of control will be composssd of D. W. Griffith, Mary H. O'Connor and W. E. Wing.

In and Out of Town

HARRY R. RAVER and Mrs. Raver are in Havana, Cuba. where Mr. Raver just presented "Cabiria."

Guy L. Wonders, of the Wilson theatre, Baltimore, Md., visited New York recently, staying at the Elks' club.

Edward "Waistcoat" Barry, well remembered through his long connection with Ambrosio in this country, is making a brief visit from England, where he has been located for the past two years. He is stopping at the Hotel Flanders.

Carle E. Carlton, owner of the Imperial theatre in Pittsburgh, Pa., the Lyric theatre in Butler, Pa., and several other motion picture theatres in that part of the state, was in New York last week looking over the business in general.



Paramount Pictures

Paramount Program

At this time, when the Motion Picture trade is rife with announcements of new programs, great pictures, better systems of distribution, and—

There is a general realization that better pictures for better people are to be—in fact, are—in vogue; and even the newest factors are discovering that such fundamental principles as longer runs, higher admissions, better presentation and finer theatres are essentials of success—

While the oldest companies, who for years have ignored these principles, are now exhorting their exhibitors to adopt them.

In view of all this, it is highly advisable that the

Paramount Pictures Corporation

take this opportunity of setting forth in detail the things for which it has stood;

To let those already interested, and those who will be interested, know what ***Paramount*** really has accomplished.

(See Next Page.)

Paramount Program

Paramount Policies

Paramount Pictures Corporation was organized with a definite policy, to inaugurate certain ideas in the film industry.

Paramount originated and first advocated the ideas of:

A Regularly Released Feature Program

Longer Runs

Higher Admissions

Better Theatres

Better Patrons

Paramount first carried out a systematized campaign of national advertising.

Paramount Efficiency Systems first placed the exhibiting business on a business basis, thereby enabling exhibitors to improve and build theatres.

Paramount *is the* ***only*** *company that has created unquestioned prestige for exhibitors of its program.*

The three leading producers releasing through ***Paramount Program*** have advanced the quality of feature service to the highest plane yet attained in the history of the motion picture art. These producers tell of their general and current activities in the following pages:

Paramount Program

Paramount Program

THE PRODUCTIONS OF

FAMOUS PLAYERS FILM CO. In Association with Daniel Frohman Chas. Frohman-Henry W. Savage

JESSE L. LASKY FEATURE PLAY CO. Associated with David Belasco

BOSWORTH INC. and THE OLIVER MOROSCO PHOTOPLAY CO. In Association with Oliver Morosco and John Cort

CONSTITUTE

Paramount Pictures

Releases for the Fourth Quarter

No.	Date.		Manufacturer.	Play.	Star.
80	Thursday, June	3	Lasky-Belasco	Wild Goose Chase	Ina Claire
81	Monday, "	7	Famous Players	Rags	Mary Pickford
82	Thursday, "	10	Fiction Pictures	Lone Wolf	**
83	Monday, "	14	Lasky	The Arab	Edgar Selwyn
84	Thursday, "	17	Famous Players	Clarissa	Hazel Dawn
85	Monday, "	21	Famous Players	Mice and Men	Marguerite Clark
86	Thursday, "	24	Morosco	Wild Olive	Myrtle Stedman
87	Monday, "	28	Fiction Pictures	Conquest of Canaan	**
88	Thursday, July	1	Famous Players	Jim the Penman	John Mason
89	Monday, "	5	Morosco-Bosworth	The Spenders	**
90	Thursday, "	8	Lasky	The Clue	Blanche Sweet
91	Monday, "	12	Famous Players	Dawn of a Tomorrow	Mary Pickford
92	Thursday, "	15	Fiction Pictures	Rugmaker's Daughter	**
93	Monday, "	19	Lasky-Belasco	The Fighting Hope	Laura Hope Crews
94	Thursday, "	22	Famous Players	Sold	Pauline Frederick
95	Monday, "	26	Morosco	The Dictator	John Barrymore
96	Thursday, "	29	Lasky	Chimmie Fadden	Victor Moore
97	Monday, Aug.	2	Famous Players	Little Pal	Mary Pickford
98	Thursday, "	5	Famous Players	Seven Sisters	Marguerite Clark
99	Monday, "	9	Lasky	Secret Orchard	Blanche Sweet
100	Thursday, "	12	Famous Players	Society Pilot	Leonora Ulrich
101	Monday, "	16	Lasky	Kindling	Charlotte Walker
102	Thursday, "	19	Morosco-Bosworth	Nearly a Lady	Elsie Janis
103	Monday, "	23	Famous Players	Gay Lord Quex	Hazel Dawn
104	Thursday, "	26	Morosco-Bosworth	Majesty of the Law	George W. Fawcett

WRITE OUR NEAREST EXCHANGE FOR INFORMATION CONCERNING PARAMOUNT SERVICE

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

PARAMOUNT

THE

FAMOUS PLAYERS FILM CO.

IN ASSOCIATION WITH

Daniel Frohman **Charles Frohman**

AND

Henry W. Savage

Pioneers in the presentation of famous plays and celebrated stars in motion pictures

---

The Famous Players Film Co. has for three years uninterruptedly maintained the lead as the foremost feature producing company in the world.

FAMOUS PLAYERS

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director
EDWIN · S · PORTER, Technical Director

36 FAMOUS FEATURES A YEAR

PROGRAM

Productions for Next Paramount Quarter:

JUNE:

Mary Pickford *in* "Rags"
Hazel Dawn *in* "Clarissa"
Marguerite Clark *in* "Mice and Men"

JULY:

Mary Pickford *in* "The Dawn of a Tomorrow"
John Mason *in* "Jim the Penman"
Pauline Frederick *in* "Sold"
John Barrymore *in* "The Dictator"

AUGUST:

Mary Pickford *in* "Little Pal"
Hazel Dawn *in* "The Gay Lord Quex"
Marguerite Clark *in* "Seven Sisters"

WITHOUT ANY DOUBT, THE STRONGEST AGGREGATION OF FEATURE ATTRACTIONS EVER RELEASED WITHIN ONE QUARTER!

FILM COMPANY

Executive Offices
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NEW YORK

36 FAMOUS FEATURES A YEAR

JESSE L. LASKY

ANNOUNCES

SEVEN SUPREME SUBJECTS

FOR THE

PARAMOUNT PROGRAM

THEY WILL SURELY PACK YOUR THEATRE DURING JUNE, JULY AND AUGUST

LAURA HOPE CREWS
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IN THE LASKY-BELASCO PICTURIZATION OF
THE FIGHTING HOPE
BY WILLIAM J. HURLBUT

EDGAR SELWYN
IN THE SPECTACULAR ARABIAN PRODUCTION
THE ARAB
BY EDGAR SELWYN

INA CLAIRE
IN THE MERRY COMEDY OF YOUTH
THE WILD GOOSE CHASE
BY WILLIAM C. DE MILLE

BLANCHE SWEET
IN A PICTURE VERSION OF
THE CLUE
BY MARGARET TURNBULL

BLANCHE SWEET
IN A PHOTODRAMA FOUNDED ON
THE SECRET ORCHARD
ADAPTED BY CHANNING POLLOCK FROM THE NOVEL BY AGNES & EGERTON CASTLE

CHARLOTTE WALKER
IN A PHOTODRAMATIC RENDITION OF
KINDLING { PRESENTED BY ARRANGEMENT WITH EDWARD J. BOWES
BY CHARLES KENYON

FANNIE WARD
IN A PICTURIZATION OF THE INTERNATIONAL SUCCESS
THE MARRIAGE OF KITTY
WRITTEN IN FRENCH AS "LA PASSERELLE" BY FRED DE GRESAC
ADAPTED INTO ENGLISH BY COSMO GORDON LENNOX

LASKY

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JESSE L. LASKY Pres. SAMUEL GOLDFISH

PRODUCTIONS BEARING THE NAME OF

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LASKY IN ASSOCIATION WITH DAVID BELASCO

HAVE ESTABLISHED NEW PERMANENT STANDARDS FOR

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AUDIENCES APPLAUD ANNOUNCEMENTS OF OUR PLAYS AND PLAYERS

LASKY PRODUCTIONS ALWAYS PLEASE

RELEASED ON THE PARAMOUNT PROGRAM

FEATURE PLAY CO.

NEW YORK CITY

Treas. and Gen. Mgr. CECIL B. DE MILLE Dir. Gen.

LASKY

BOSWORTH, INC.

is the youngest of the three companies
whose productions constitute

Paramount Program

Contracting for the motion picture rights on the fiction works of the celebrated novelist, Jack London, their first picture, "The Sea Wolf," scored a marked triumph in being one of the pictures played during the first month of the STRAND THEATRE, NEW YORK, and at the ***highest rental ever paid for a single film for one week.***

Becoming affiliated with ***Paramount,*** the Bosworth productions have been among the regular Paramount releases.

Within the past few months Bosworth, Inc., have become associated with the Oliver Morosco Photoplay Co., including Mr. Oliver Morosco and John Cort.

This company have secured the services and produced plays with the celebrated artists ELSIE JANIS, DUSTIN FARNUM, FRITZI SCHEFF and MACLYN ARBUCKLE, besides other players of note, among whom are MYRTLE STEDMAN and COURTENAY FOOTE.

Paramount Program

Paramount Program

The releases of

MOROSCO-BOSWORTH

on

Paramount Program

for the next quarter will be

"Wild Olive" with Myrtle Stedman
"Rugmaker's Daughter" with Maude Allen
"Society Pilot" with Leonore Ulrich
"Nearly a Lady" with Elsie Janis
"Smoke Bellew" with Myrtle Stedman

Besides these pretentious productions, the Morosco-Bosworth studios are preparing for still other releases of equal merit.

OLIVER MOROSCO PHOTOPLAY CO.

in association with

BOSWORTH, INC.

211 NORTH OCCIDENTAL BLVD,
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Paramount Program

Paramount Program

The Productions of

FICTION PICTURES, Inc.

LOUIS JOSEPH VANCE, President

will be released through

Paramount Program

The first release was

"The Spanish Jade"

shown for the first time on April 11th at the

Broadway Theatre

NEW YORK

Mr. Vance, besides his own books, has secured exclusive right to produce in film the writings of Booth Tarkington, Stewart Edward White and Joseph Conrad. Besides, Mr. Vance has finished

"The Taming of Red Butte Western"

By FRANCIS LYNDE

In process of making

"The Spenders" . . . . . By Harry Leon Wilson
"The Conquest of Canaan" . . By Booth Tarkington

The next pictures to be produced will be

"Beaucaire".....By Booth Tarkington
"To Have and to Hold," By Mary Johnston
"Romance".....By Joseph Conrad
"The Lone Wolf," By Louis Joseph Vance
"The Blazed Trail"
By Stewart Edward White
"Penrod".....By Booth Tarkington
"D'Arcy of the Guards"
By Louis Evan Shipman
"Gideon's Band"....By George W. Cable
"The Voice in the Rice"
By Gouverneur Morris
"The Pilotfish"...By Henry C. Rowland
"The Destroying Angel"
By Louis Joseph Vance
"Partners of Providence"
By Charles D. Stewart

Paramount Program

Paramount Program

FICTION PICTURES, Inc.,

LOUIS JOSEPH VANCE, President

The newest producing concern in the industry to release its pictures regularly through

Paramount Program

Paramount Program

The first release for the next quarter will be

THE LONE WOLF

by LOUIS JOSEPH VANCE,
the well-known author

Other releases to follow are

"The Conquest of Canaan" - By Booth Tarkington
"The Spenders" - - by Harry Leon Wilson

Among the leading feature productions of the world

FICTION PICTURES, Inc.

Hollywood, - - Cal.

Paramount Program

Our advertisers tell us when we give YOU the best magazine.

Paramount Theatres

The Paramount Theatre everywhere is recognized in the community as the leading theatre. Some of them are

Strand Theatre	**New York City**
Broadway Theatre	New York City
Park Theatre	Boston, Mass.
Stanley Theatre	Philadelphia, Pa.
Studebaker Theatre	Chicago, Ill.
Regent Theatre	Pittsburgh, Pa.
Strand Theatre	Cincinnati, O.
Knickerbocker Theatre	Cleveland, O.
West End Lyric Theatre	St. Louis, Mo.
Royal Theatre	Kansas City, Mo.
New Majestic Theatre	St. Paul, Minn.
Lyric Theatre	Minneapolis, Minn.
Old Mill Theatre	Dallas, Tex.
Montgomery Theatre	Atlanta, Ga.
Grauman's Imperial Theatre	San Francisco, Cal.
Tally's Theatre	Los Angeles, Cal.
Princess Theatre	Denver, Col.
American Theatre	Salt Lake City, Utah
Liberty Theatre	Seattle, Wash.
Peoples Theatre	Portland, Ore.
Tudor Theatre	New Orleans, La.

Paramount Program

Paramount Program

Paramount Patrons

Paramount Patrons are among the educated, cultured and wealthy, as well as the humbler peoples. ***Paramount Patrons*** include the able and accomplished, the men and women who are doing things in the world. More of this kind daily are becoming Motion Picture patrons for the first time.

Paramount has brought about this condition for its exhibitors.

With the foregoing as a synopsis of its achievement in less than a year, **Paramount** invites your attention to the unparalleled list of releases on the third page.

This is the greatest galaxy of great producers, great plays and great stars ever released.

Paramount Program is bringing patrons to theatres throughout the United States.

Paramount Program can get patrons for ***your*** theatre. If it cannot, nothing produced in film can.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Children's House." (Biograph. Mon., April 26.)—The famous Montessori method of caring for young children is shown in this picture, which depicts children at work and play in one of the "children's houses" patterned after the ideas of the Italian educator. The picture is to be a part of the New York exhibit at the Panama-Pacific International Exposition.

As suggested by the makers, the film is one which offers exhibitors a good chance for publicity by interesting the local Board of Education in the methods shown. The child players are also of unusual interest.

"Adam Bede." (Biograph. Two reels. Tues., April 27.)—George Eliot's great novel is dramatized in this picture, which is the thirty-fourth of the maker's two-reel productions of well-known stories. The story is one of peculiar pathos, despite the fact that it deals with a situation world-old.

A girl loves a man above her class, and as a result loses her virtue. Thinking to do what is for the best, she kills her child and is sentenced to death. She is pardoned, and before she dies brings together her honest carpenter friend and former suitor, Adam Bede, and a girl who loves him.

This is a mere skeleton of a strong story. It is a costume play with the action taking place in England about the end of the eighteenth century. Franklin Ritchie plays the title role, Louise Vale appears as the unfortunate, Hetty Sorrel, and Dinah Morris is portrayed by Gretchen Hartman.

"Fool's Gold." (Biograph. Thurs., April 29.)—This is a Western story of a dull old school which is slowly dying out. It includes all the elements, battle, murder, jealousy and romance. Joseph McDermott and Mary Malatesta play the leading parts.

"His Poor Little Girl." (Biograph. Fri. April 20.)—The troubles of a poor girl at a fashionable finishing school are the basis of this fantastically absurd story. Of course, there is the hero who deserts the snobbish misses who have snubbed the poor girl, and marries her. In the cast are Rea Martin, Gus Pixley, Irma Dawkins and Jack Mulhall.

"A Double Winning." (Biograph. Sat., April 21.)—Tiresome as the theme is, there seems no end of pictures showing a wealthy city clubman who for some foolish reason finds himself in the heart of the wilds, and there wins the affections of a country girl. This picture is one built on this badly frazzled plot. In the cast are Charles West, Harry Carey and Helen Bray.

"The Idle Rich." (Edison. Tues., April 27.)—William Wadsworth and Arthur Housman appear in this comedy as "traveling men" of the side door Pullman sort. A bank messenger drops a $1,000 bill, which they find. This leads them through some surprising adventures, during which there is a large amount of slapstick work. Thanks to their activities a boob detective manages to stumble onto a discovery about the lost money.

"Count Macaroni." (Edison. Wed., April 28.)—This is the familiar old story of introducing a fake count in order to lessen the popularity of a visiting nobleman. The nobleman is really a street cleaner, and the arrival of his wife and family results in some lively and amusing complications during the course of an evening dance. Gladys Hulette is the heroine.

"Poisoned by Jealousy." (Edison. Two reels Fri., April 30.)—The improbability of this story robs it of much of the interest which might attach to it if a little more care had been given to the plot. Two Italians are suitors for a girl in Italy. After her marriage her husband goes to America to seek his fortune and by a lucky accident becomes a successful opera singer.

Meanwhile the jealous rival in Italy withholds all the communications which the couple send to each other, and at last sends word to each that the other has died. An accidental meeting when the singer revisits his old home leads to a belated happiness and punishment for the false friend. Bessie Learn is seen as Dolce, the Italian girl. The two men are played by Carlton King and Harry Beaumont.

"His Convert." (Edison. Sat., May 1.)—A clubman jeering at the work of a Salvation Army preacher lays a bet that he can go out on a street corner and make as many converts as the real minister. He meets with a startling sort of success when he discovers that he has converted a girl of the underworld, who as a result of his earnest exhortations decides to forsake her ways and seek righteousness.

The impromptu preacher is enabled to help her in her decision and to save her from the man who has been exercising his baneful influence over her. In converting the girl he converts himself. A strong picture, but very improbable. Marc McDermott is seen as the hero.

"On the Dawn Road." (Essanay. Mon., April 26.)—Albert Roscoe, Beverly Bayne and Lester Cuneo appear in this drama, by H. Tipton Steck. It shows how a young reporter, after an exciting fight, thwarts an unscrupulous financier's plot to get control of a railroad. Incidentally he rescues the daughter of the heaviest stockholder in the road from two hired crooks and wins her love.

"Blindfolded." (Essanay. Two reels. Tues., April 27.)—Reviewed at length in another part of this issue.

"The Fable of a Night Given Over to Revelry." (Essanay. Wed., April 28.)—In this George Ade comedy, Mr. Dubley, of the class of '88, counts on having a good time at the jolly college dinner. Now the main idea at such a function is to get a flying start.

It was to be a dry dinner, so most of the sons of Bohunkus were doing what a camel does just before crossing a desert. When at 8:15 the crowd was herded into the banquet hall, the oysters had been warming up since 6:30.

Fortunately the soup was not hot enough to scald the thumb of a longshoreman who had been brought in as an extra waiter. The menu included cold storage fish, a petrified quail and some head lettuce guaranteed by a standard rubber firm.

At 11:30, the first speaker still held the floor and the cocktail brigade was dying on the vine. Then the oldest living graduate told the history of Bohunkus. He was past 90 and looked feeble, but at 2:30 a. m. he was still holding forth. They carried Mr. Dubley out on a shovel.

"The Undertaker's Uncle." (Essanay. Thurs., April 29.)—As usual in this Snakeville comedy, Slippery Slim and the Undertaker are rivals for Sophie's hand. The Undertaker hires a poor hobo to impersonate his wealthy uncle, and after Sophie is impressed with his riches, the hobo plays dead. All would have gone well had not Slim got wind of the plot. He conceals himself beneath the coffin and pricks the hobo at the crucial moment.

"The Tie That Binds." (Essanay, Fri., April 30.)—A baby left upon the door-step of a wealthy home arouses the mother instinct in a society loving wife and reunites her with her husband who was about to get a divorce. G. M. Anderson is featured in this drama, assisted by Marguerite Clayton.

"Frauds." (Essanay. Three acts. Sat., May 1.)—Zelda Dunbar, a girl detective on the trail of two notorious blackmailers, offers herself as their accomplice in luring Kendrick, a wealthy bachelor, into what might be construed to be a violation of the Mann Act. When the blackmailers offer to clear Kendrick upon the receipt of $2,000, Zelda has them arrested. In the meantime she and Kendrick have fallen in love. An excellent cast including Edna Mayo, Bryant Washburn and Thomas Commerford play this drama.

"The Haunted House of Wild Isle." (Kalem. Two reels. Mon., April 26.)—Highly improbable as this story is there may be some audiences who will like it because of the slender thread of excitement. A doctor lives with his ward in a lonely house.

He discourages visitors and is aided in this by the general belief that the place is haunted by the ghost of the girl's father. A visitor meets the girl and they fall in love. On coming to the house the young man is shot at by a rifle which suddenly appears through a hole in the wall of a room.

He finally discovers that the rifle was in the hands of the girl's father, who instead of being dead has become unbalanced mentally and is shut up in a wing of the house by the doctor who thus obtains control of the estate. The fight with the older man results in an injury to his head which causes a return of reason. There is a happy reunion, and the doctor is captured.

"The Phoney Cannibal." (Kalem. Tues., April 27.)—This is an extremely poor specimen of the Ham comedies. Ham and Bud seeing a missionary exhibiting a cannibal and taking up a collection, disguise themselves as a similar pair. The result is not entirely happy.

"The Tattooed Hand." (Kalem. Two reels. Wed., April 28.)—By means of a faked tattoo mark a gangster seeks to throw the detectives off the trail when he assaults a policeman. He is captured by a band headed by the girl detective, who shows no more intelligence than in any of the preceding stories of the series. She does, however, expose herself to danger in a useless and silly way. The usual cast is seen.

"The Destroyer." (Kalem. Three reels. Fri., April 30.)—Solomon in his "Proverbs" was far from the first writer to point out the destruction which overtakes the man who gives himself over to a scarlet woman. It is this great lesson which is driven home in "The Destroyer." A young man of unusually bright prospects sinks to the lowest depths of poverty stricken degradation as the result of his folly. The presentation of such a story may have a good effect. The evil and the good woman are played with effectiveness by Alice Hollister and Anna Nilsson. Harry Millards is seen as the ruined youth.

"The Box-Car Trap." (Kalem, Sat., May 1.)—Helen Holmes continues in the "Hazards of Helen" in this picture. The principal thrill is supplied by the wrecking of a large freight car which jumps the tracks and pitches down a steep embankment. A crook, who has stolen from a man who helped him in time of need is hiding in the runaway freight car, and meets his death in spite of Helen's heroic attempt to rescue him.

"The Spy's Sister." (Lubin. One reel. Fri., May 7.)—One of the numerous Civil war stories showing the struggles between love and duty of a Southern girl who has met and learned to love a Northern officer. In this case Joy Fulmer tries to save her brother, the "boy spy," from capture by her Northern sweetheart by pretending to be false to the Northern man, and claiming her disguised brother as her secret lover.

In the end the brother is killed and the true lovers are reunited by the fall of the Confederacy at Appomatox. The part of Joy and Bob Fulmer, the Southerners, and Lieutenant John Gladstone, the Northerner, are well filled by Justina Huff, Arthur W. Matthews and Edgar Jones. The latter also does the directing. Scenario by Elizabeth R. Carpenter.

"The Busy Bell Boy." (Lubin. One reel. Sat., May 8.)—This farce is full of action, and gives Pat Rooney the chance to show his brilliant dancing, as well as that of his co-star, Marion Bent. How a soda-water mixer falls in love with Marion Bent over the counter, impersonates first a bell boy, then a waiter, and last a guest, in order to be with and dance with her at the hotel, gives a chance for much comedy of the slapstick order which most people find so diverting. Clara Lambert, Gilbert Ely and George Trimble are others in the cast. Produced by A. D. Hotaling, and written by Lawrence McCloskey.

"Road o' Strife." (Lubin. Five reels. Mon., May 3.)—Will be reviewed elsewhere.

"Curses! Jack Dalton." (Lubin. Tues., May 4.)—This is a cartoon by Vincent Whitman showing two rivals for a fair maiden's hand, who, in true cartoon style, assisted by a stork, a battleship, a submarine and other objects, fight for the girl all over the screen. She is finally won by Jim Dorney, who hurls curses at Jack Dalton.

"The Twin Sister." (Lubin. Tues., May 4.) Telling how the stranger and more determined of twin sisters, Nancy, cures Bill Bolton of rooster pecking his wife and her twin, Eva, by substituting herself for Eva unknown to Bill during a few hours. This is all right in slapstick comedy, but in real life there is always some way by which a husband must know his wife from her twin. Mae Hotley is the twins, and Babe Hardy the husband.

"The Undertaker's Daughter." (Lubin. Split reel. Sat., May 1.)—A comedy having a gruesome note with an undertaker's shop as the background and coffins as a feature. The man's daughter, Martha, loves John Scott, but dad favors Sime Sloan. There is a third suitor, Bime. Martha conceives the idea of making one sleep in a coffin all night while the other watches, promising to marry the successful rival.

She gets John to help frighten both men off with wind noises, etc. In their hasty exit they run amuck through a prayer meeting presided over by dad, knocking him and his brethren all over the place. Chagrined, he decides John is the best after all and makes him a partner. Produced and written by Will Louis. Acted by John and Mattie Edwards, Messrs. Kelly, Higgins and Scott.

"Safety Worst." (Lubin. Split reel. Sat., May 1.)—A silly name for a silly comedy of the slapstick order, which, however, will cause a lot of people to laugh. Billington Briggs hands a "Safety First" card to a spooning couple, two fighting men, a policeman arresting a burglar and others, always getting into trouble for his pains, and finally being dumped in the river. Written by E. W. Sargent. Produced by G. T. Henener.

"Such Things Really Happen." (Lubin. Two reels. Thurs., May 6.)—As this is a story of a fake College of Photo Play Writing it ought to appeal to many people who have been lured by the promises of just such institutions. Others eager to try scenario writing should be warned by this well acted film story.

The scenario showing how Rose Archer and Steve Bradley were both fleeced of the money they were saving up for their marriage, and what came of it, makes an interesting and exciting plot. Of course the men running the College of Photo Play Writing are the villians, Rose and Steve the virtuous sufferers.

In the end, Brandon murders Milton, and is about to abduct Rose when he is foiled and she is rescued by Steve and an officer. As Brandon tries to escape a mounted cowboy happening in from a motion picture producing company helps in the chase and lassos the escaping murderer from the top of a quickly moving car. The motion picture people then proceed to help the reunited lovers so they can marry, and they return to their own walk of life.

This gives scope for many novel views relating to the picture industry. The excellent all-star cast includes Ormi Hawley, Earl Metcalfe, Arthur Matthews, Eleanor Barry, Kempton Green, Herbert Foster. The scenario is by Campbell Emmet Hall. Produced by George Terwilliger.

"Lonely Lovers." (Selig. Two reels. Mon., April 26.)—Review at length in another part of this issue.

"The Honor of the Camp." (Selig. Tues., April 27.)—Edgar Sill, an unscrupulous miner, gets Roger Dunham into his power and endeavors to steal the latter's mining claim. Sill's plot is circumvented through the medium of Merry Waymire and her wealthy father, to whom Sill tries to sell the claim.

The miners at the camp also learn of Sill's attempt and drive him out of town. Virginia Kirtley and Robyn Adair are the principal characters in this rather unconvincing drama.

"The Voice of Eva." (Selig. Wed., April 28.)—Eva becomes a cabaret singer and wins the love of a man who disapproves of the gay life. He breaks their engagement and later Eva loses her position. A little girl finally brings them together again. Virginia Kirtley and Robyn Adair are the principals.

"At the Mask-Ball." (Selig. Fri., April 30.)—Mr. and Mrs. Prettyman, each unknown to the other, plant to attend a gay French masquerade ball. Not recognizing each other's identity, they start a flirtation which is interrupted by the entrance of a pickpocket. Mr. Prettyman, in the costume of a devil, scares everyone out of his wits and is about to be arrested when all matters are explained.

"Boobley's Baby." (Vitagraph. Mon., April 26.)—Boobley, tired of "strap-hanging" in the street cars, has discovered that anyone with a baby gets a seat. He accordingly buys a large doll, and, pretending he has a baby, finds it easy to obtain sitting room. Unfortunately he is seen by the girl he is courting and as a result has a chilly reception thereafter.

Later she sees him apparently drowning the "child," and calls the police. It turns out to be the doll which he has thrown into the lake. Some time later Boobley is shown with the girl as his wife and a fine pair of real babies. Mr. and Mrs. Sidney Drew are the cast. The picture is a good comedy.

"The Boarding House Feud." (Vitagraph. Wed., April 28.)—A rather silly comedy, but which amuses. When his uncle is away a young chap gets even with his landlady by starting a boarding house in his uncle's home having first lured all the servants from the other establishment. The uncle of course returns unexpectedly, but serious trouble is averted. Billy Quirk and Constance Talmadge play the young couple.

"Strictly Neutral." (Vitagraph. Thurs., April 29.)—Al the warring nations are represented among the servants in the Higgins' household. When the war gets well under way in Europe it is reflected in miniature on the estate. The result is a lively and entertaining picture. Flora Finch and Kate Price are two of the most militant members.

"The - Sort - of - Girl - Who - Came - from - Heaven." (Vitagraph. Fri., April 30.)—The clubman, on being asked why he never married, tells his story. He meets an actress who succeeds in making him spend a lot of money on her, and she finally informing him she is married just after he has placed an engagement ring on her finger. Anita Stewart and Earle Williams are in the leading parts of this comedy-drama, and because of their capability and popularity the picture will make quite a hit, although the story is nothing to speak of. Ralph Ince produced the picture.

MUTUAL PROGRAM

"Gussle's Wayward Past." (Keystone. Sat., April 10.)—At the opening of this comedy Sid Chaplin, as Gussle, is seen returning from the hunt with his faithful hound. The hound is a very small and playful puppy. From this start the picture proceeds with a highly entertaining series of mishaps in which Gussle springs the startling stunts which are always to be expected from him. A very good piece of slapstick throughout.

"The Beauty Bunglers." (Keystone. Mon., April 12.)—The amusing antics in this picture take place in a beauty parlor, which the hero conducts under the extremely watchful eye of his wife. There are many different sorts of funny stunts, and the picture can be recommended as a sure laugh-producer, although not as good as most Keystones. Some scenes in a woman's swimming pool are both novel and interesting.

"Do-Re-Mi-Boom!" (Keystone, Thurs., April 15.)—Chester Conklin is the hero of this screaming farce. The most novel feature is a runaway piano which goes coasting down a hill with the hero riding on the top and a small monkey sitting on the bow, the whole outfit apparently travelling at breakneck speed.

By way of added interest a light bomb sends clouds of smoke from the piano, and at the close of the picture everything goes up in a tremendous explosion. The musical instrument had been the property of a singing teacher whose efforts in a vocal way crowd the hero out of favor with a lady fair. There is the usual amount of slapstick stuff, and altogether the picture is a decided success.

"The Light in the Window." (Reliance. Fri., April 16.)—A miserly farmer refuses his son money. Shamed by his inability to buy anything for his sweetheart the boy attempts to take some money from his father's purse. He is detected and ordered from the house by the furious miser. The boy's sister tells him that she will put a light in the window in case her father relents.

Watching for the light the boy sees one which thieves who are robbing his father, have moved. His timely arrival results in the arrest of the thieves, and a reconciliation with his father. In the cast are Otto Lincoln, William Hinckley, Mae Gaston and Eleanor Washington.

"A Man for All That." (Reliance. Two reels. Sat., April 17.)—An ex-convict finds a boy who has run away from his home and joined a circus. He takes the little fellow home, and is asked to stay. He falls in love with the boy's older sister, but leaves because he does not wish to tell her the truth about himself, or to let her name be joined with his. He is fortunately discovered by a detective, who forces him to return to his new home. There he tells the truth about the man, and shows that he was convicted falsely. The former convict then finds love and happiness. Miriam Cooper, Tom Wilson and Elmer Clifton are in the cast.

"The Highbinders." (Majestic. Two reels. Sun., April 18.)—As a straight melodrama of the old school this is a particularly fine bit of work. It consists of one thrill after another, and should make a big hit with audiences who favor that type of film. Rather than marry a brutal and repellant gangster the daughter of a Chinatown saloonkeeper takes refuge with a Chinaman and marries him.

Twenty years later the Oriental tries to sell his daughter to some highbinders. The white mother and her half-caste son are aroused at this, and after a startling series of fights, killings, ffights over roofs and through devious alleys, and other forms of excitement the girl is rescued. The father is killed by the Tong men. An unnecessary touch is given by marrying the half-breed girl to a white man. The couple, together with the girl's brother, find peace in the country.

"Ethel's New Dress." (Komic. Sun., April 18.)—Ethel, the stenographer, repairs to a reception attired in a glorious regalia, resembling man's accepted apparel. Because the Countess de Shellac fails to appear, Ethel is introduced as that lady.

Then two crooks appear disguised as the Count and Countess. The fun which results after this point is rich with novel and uproariously laughable incidents. The methods which the Count and Countess employ in stealing the guests' jewels are side-splitting, and the apprehension of the two thieves puts a climax on the story, which is as funny as all the previous action. This is No. 21 of the Bill series and is by far the best we have seen. Fay Tincher is better than ever.

"The Stain of Dishonor." (Eastern Reliance. Mon., April 19.)—In which a secret service agent apprehends a spy, who is in the act of stealing from a general valuable plans of coast fortifications. This makes an average drama of fair interest. The lighting is well handled, and the ballroom scene lends a touch of brilliancy to the story.

"The Story of a Story." (Majestic. Tues., April 20.)—The author with ideals decides to write a trashy quick-selling novel. He dreams of the consequences which might follow such an act. A shop girl reads it and goes wrong. Awakening, he throws the half completed script into the fire. A drama of a novel nature, that contains some unusually clever effects.

In his dream the two leading characters of the man's book, a man and woman of evil repute, step out from the book. They are in miniature, and when the story is over they grow small again and step back. Again they are seen when the script is burning in the fire, wildly gesticulating for help. Eugene Pallette and Miriam Cooper are the principals of the inside story. Tod Browning directed. This ought to please any house.

"Rose Leaves." (Reliance. Wed., April 21.)—Wherein a widower is reminded of his wife by the crushing of rose petals by his new love. This act so affects him that he quits the woman, immediately afterwards discovering she is a spy, seeking for information which only he possesses.

This is a subject which pleases in some scenes, and then again appears forced in others. It will hardly convince because of the actions of the adventuress, which would certainly arouse the suspicions of the man. In the cast are Ray Myers, Virginia Kirtley and Lucille Young.

"The Reformation of Peter and Paul." (Thanhouser. Fri., April 23.)—Two little bullies grow up to be absurdly priggish, while the two girls who were before the recipients of their abuse turn out to be sports, and it remains for them to effect a cure for the others. A pleasing comedy in every respect, except its ending, which is

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too abrupt to give satisfaction. There are many genuine laughs in the reel, and the subject is novel. The principals are: Lorraine Huling, Mignon Anderson, Arthur Ashley and Morris Foster.

"The Handicap of Beauty." (Falstaff. Fri., April 23.)—A stenographer can't keep her job because she is pretty. She disguises herself as an old maid and secures a position, but her employer discovers the deception and the story ends romantically. This is a good comedy, cleverly handled by the director. Mignon Anderson and Boyd Marshall are the principals.

"Mutual Weekly, No. 16." (Thurs., April 22.)—An unusually large section of this issue is devoted to pictures concerning the European war, while other events of interest are the arrival in New York of General Victoriano Huerta, late dictator of Mexico; and a motorcycle race at Venice, Cal., in which Otto Walker broke the world's record for three hundred miles.

"Fashions and the Simple Life." (Thanhouser. Sun., April 25.)—An old model in a department store poses as a woman of fashion when in reality she loves simple country life. An equally old salesman works the same trick, so when the deceptions are discovered both are satisfied. This possesses a good plot and some funny situations, but the leading players could have been younger, and so made the picture more attractive in this respect.

"The Day of Reckoning." (American. Two reels. Monday, April 26.)—Reviewed elsewhere in this issue.

"No Quarter." (American. Tues., April 27.)—The plot of this comedy is laid around the lack of twenty-five cent pieces for a slot gas meter. The gas in the meter is running out at the dinner to announce the engagement of two young people. The meal is prepared with the aid of a grate fire and an inverted electric iron. In the midst of it the electric lights go out, and as they suddenly flash up, things are disclosed which lead to the temporary breaking of the engagement. This is an amusing comedy with a new idea for the plot.

"Wanted—A Wife." (American. Wed., April 28.)—A bachelor seeking a wife and a young girl seeking a hero meet at a summer resort and find what they are looking for in each other, much to the discomforture of a count who is in love with the girl. This is an interesting comedy drama with beautiful beach scenes and a realistic rescue of a drowning girl. Ed Coxen and Winifred Greenwood are featured.

"Bianca Forgets." (Thanhouser. Two reels. Tues., April 27.)—A young girl is very much taken by a Count, neglecting her previously accepted fiance. The count, however, prefers another girl, and between the two of them they manage to set things aright with the estranged couple. Although this story is rather shallow and really not deserving two thousand feet of film, it will register a success merely because of the exceptional ability of the cast, which makes the most of every situation. The scenes and photography are very good. Florence La Badie, Morris Foster, Bliss Milford and Charles Jahn are the leads.

"The Renegade." (Broncho. Two reels. Wed., April 28.)—An English soldier is made the prisoner of a white slave dealer in Africa and sold to a native prince. The slaver returns to England and impersonates the soldier, coming into his property.

Later, with the aid of the Prince's favorite slave, the man escapes, sails to England and puts the villain to rout in a highly melodramatic manner. There are some good fight scenes in this. The scenes and photography are all good. The story is well put on, always holding the interest. Charles Ray is the soldier.

"The Power of the Street." (Domino. Two reels. Thurs., April 29.)—The man who placed implicit trust in his friend is ruined by him through the Street. The "friend" makes off with his wife. The other exiles himself to the Alaskan gold fields and becomes immensely rich again.

On learning of his wife's death, he returns to civilization and breaks his betrayer through the market, later going to his house and strangling him. While this picture is by no means pleasant and without any obvious moral value, it will pass as good entertainment for that class of people which enjoys plain and thrilling melodrama. Walter Edwards makes the husband a sympathetic figure. Clara Williams is seen as his discontented wife, while Arthur Maude has his accustomed role of heavy.

"The Valley of Hate." (Kay-Bee. Two reels. Fri., April 30.)—A picture dealing with the eternal story of the feudists in the conventional (Kentucky) mountains. The ancient tale has been well handled by the director and put on in such a manner as to be intensely interesting. The scenes are very pretty and realistic, while the photography is bright and distinct throughout the two reels. Rhea Mitchell makes an appealing figure of the girl, and Thomas Chatterton is seen as the schoolmaster who manages to reconcile the two families through his love for the girl.

PATHE EXCHANGE INC.

"Pathe News, No. 29."—The war news is not given as much space in this reel as is usually the custom, yet the domestic events which fill the number will not fail to be of interest. A polo game at Aitken, S. C., is an inspiring spectacle, while pictures of William Hale Thompson, the new mayor of Chicago, and his wife are timely. The animated cartoon by J. R. Bray, which brings the reel to a close, is most pleasing.

"Pathe News, No. 30."—Views of and connected with the German cruiser "Kronprinz Wilhelm" which recently put into Newport News, Va., are of special interest. The opening of the Federal baseball season in Brooklyn and Chicago will please the followers of the game. A picture of General Huerta, one time Mexican president, will arouse interest. Some other war news and a few more domestic events complete the reel.

"Picturesque Andalusia." (Pathe. Split reel.)—This is an attractive scenic picture showing interesting sights in this primitive region of Spain. Many of the methods shown are centuries behind the times. On the same reel is "A Study of Insect Life."

"A Study of Insect Life." (Pathe. Split reel.)—The most interesting portions of this film are those given over to the life of the giant American moth known as the Cecropia. This is an extremely common night flying moth in the Eastern United States, but is seldom seen because so strictly nocturnal. The subtitles refer to the moth as a butterfly, which is an inaccuracy. Several other insects are shown, and altogether the picture is one of much interest.

"Col Heeza Liar Signs the Pledge." (Pathe. Split reel.)—This is another of the amusing and excellent animated cartoons depicting the adventures of Col. Heeza Liar in animated cartoons. This form of motion picture offers exceptional opportunities to show the feelings of a man who has had a trifle too much liquor. It should prove an exceptional laugh getter at any theatre. On the same reel is a scenic picture entitled "Monuments of Pisa."

"Just Tramps." (Pathe. One reel.)—Tramps arrive in town by way of the "side door pullman." They at once start on a tour for food, which leads to a laughable series of mishaps. At last they escape by the same means which brought them to town. The picture is a slapstick comedy and fairly well done. Although a bit slow in parts, it should do well in most houses.

"Unfounded Jealousy." (Pathe. Two reels.)—The most noticeable feature of this picture is the fine effect which is produced by the large number of beautiful scenes. Taken on the California coast a particularly happy choice of backgrounds has resulted in scenes of great beauty.

The use which has been made of sea birds gathering for food and a good sized herd of seals is also a good feature. The story is the rather familiar one of the apparent disaffection of a young husband in favor of his wife's younger and more attractive sister, who is at the home for a visit. It appears that the girl has only been doing her best to help out a tangled situation, and the picture ends with everyone happy. The extremely clever acting of a little girl about seven years old is one of the most attractive points of the picture.

UNITED FILM SERVICE

"Told in the Rockies." (Lariat. Two reels.)—An Englishman traveling with his baby in the mountains is rendered insane by a fall from his carriage. Years later he is living the life of a hermit, while his daughter has been brought up by a family of Westerners. The identity of the two unknown people is established when the crazed man's father visits the West on a hunting trip. The man is cured and all ends well. This drama is inferior to most of the United releases of the week, as its main plot is too weak to hold the interest. There is a secondary story with a love motif, but this is hardly direct enough to help the picture. The scenes and photography are very good. The acting is fitting.

"One on Father." (Premier. Two reels.)—Father objects to his son's choice for a wife, but decides to go to the masquerade and look her over anyway. The son learns of his parent's plan, and changes costumes with his sweetheart, fooling his father and finally gaining his consent to the marriage. The scenes in this which take place at the masquerade ball are most artistic in both aspect and photography. On the whole the picture is a good comedy, although the acting of the son could have been better. The old man is very good.

"Tough Luck." (Starlight.)—James Aubrey and Walter Kendig, the Starlight comedy team, once more pursue the living which they believe the world owes them. One of them marries an heiress, but encounters many trials and tribulations afterwards. Finally he is arrested as a goose thief. Mr. Mittenthal has made better comedies than this, but there are a few laughs in the reel.

"All About a Baby." (Superba.)—A few humorous situations appear in a slightly jumbled plot that concerns chiefly a baby, which is usually missing from its mother. Nestle's Food receives a number of various obvious boosts.

"The Beginning at the End." (Ideal. Two reels.)—A millionaire sodden with riotous living reposes himself on a park bench contemplating suicide. His past rises before him, and he realizes that the number of lives he wrecked is great. He is about to shoot himself when he is stopped by a destitute girl. Seeing a chance to do some good at last he cares for her as if she were his child. George Larkin appears in the main role. There is a good fire scene in the course of the man's meditations, caused by a rough and realistic fight. The girl's jump from the window onto the pavement below adds a gruesome thrill. This has been produced well and the photography and scenes are very good. It ought to appeal. Dolly Larkin and Ethel Lehr are also in the cast.

"Avarice." (Ideal. Two reels.)—One miner kills his partner and leaves his body in the cellar of their cabin. He becomes immensely rich and moves to the city with his dead pal's daughter. Years later a doctor visiting the West on a hunting trip stumbles into the cabin and falls through the floor, discovering the skeleton of the man. After a bit of work and advertising, by which method he finds the girl, he solves the entire tragedy and marries the orphan. This story has been produced excellently. It always holds the interest and is acted very well. Both scenes and photography are good. The changes made by time are carefully and noticeably brought out. In the cast are Will Sheerer, Fred Hearne, Norbert Myles and Edna Payne.

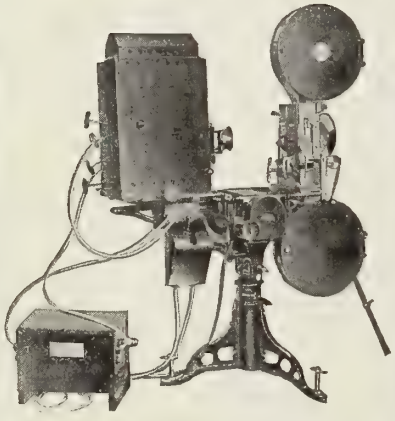
"Two Boobs." (Starlight.)—James Aubrey and Walter Kendig again. They procure jobs in a grocery store and after wrecking the place in general are dared to stay all night in a haunted house. They do so and are frightened out of their wits by ghosts. The funniest part of this comes in the final scenes while the two men are suffering all the tortures of the superstitious while in the haunted house. A preceding scene, showing one of the men mixing a milk-shake in the other's mouth, is positively repelling and ought to be cut out.

"Can a Jealous Wife Be Cured?" (Comico)—[illegible]

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suicide for her, and after proving himself too much of a coward to drown himself, he gets drunk instead. Harry Kelly is featured again in this reel, which is very good. The first few scenes in which Dudley is exhibiting his craze for dancing are most humorous.

"The Spender." (Empress. Two reels.)—A novel plot and cleverly developed situations are present in these two reels, and are sufficient to stimulate a quantity of interest. Reverend C. J. Harris prepared the scenario. He has laid the cause of drunkeness not on saloons but on the homes in which the liquor is kept.

The story verging on the melodramatic in several instances, concerns two boys, one the son of the minister and the other a son of a doctor. Both of them are helped out of difficulty by the "spender," a man whose business it is to journey about and treat in the saloons.

Joe Sullivan in this part invests the role with genuine reality, and his performance throughout is good to see. Marion Swayne as his daughter and Joseph Levering as the minister's son are good, while James Levering as the minister himself renders a pleasing performance. This is one of the best of the Empress brand and should be received well.

"Louisa's Battle With Cupid." (Luna.)—The younger girl is closely guarded by her old maid sister, who wants to prevent her marriage because then she will be obliged to give her four thousand dollars. They both marry finally and split fifty-fifty of the money. Dot Farley is the elder sister in this comedy, which presents an unusual number of humorous situations in the course of its development. In fact the entire reel is an excellent example of good comedy. It will surely amuse and should get many laughs wherever shown.

"How Allopath Conquered Boneopath." (Luna.)—A cowboy is inflicted with the "boneopath" craze, believing all diseases result from some disorder of the spine. The rest of the boys plan a little joke on their pal. One of them feigns illness and applies for a cure. While being cured he feigns death.

Later Slats is obliged to watch over the dead body, and the cowboys make it hot for him, rigging up an animated skeleton and causing all the objects on the wall to move by means of strings. These last scenes are very humorous and will surely provoke hearty laughter. The whole comedy is good. The Luna comedy company has improved one hundred per cent. in its recent releases.

UNIVERSAL PROGRAM

"Animated Weekly, No. 163." (Wed., April 21.)—Of special interest in this number are: The German converted cruiser *Kronprinz Wilhelm*, at Newport News, Va.; the dedication of the Straus memorial on the third anniversary of the sinking of the *Titanic;* the departure of Jane Addams and other prominent women for the Hague in the cause of peace. Baseball views have been procured concerning all three of the big leagues, and Hy Mayer's cartoons are good.

"The Honor of the Ormsbys." (Victor. Three reels. Mon., April 26.)—A young man possessed of a proud father and a lengthy pedigree marries a perfectly respectable musical comedy actress, and consequently suffers his father's disownment. The irresponsible husband drinks heavily, and after five years is a dead failure.

One night he is shanghaied. In the meantime his wife and child are taken in by the old servants of the elder Ormsby, and when the venerable gentleman is stricken with a fever, his unknown daughter-in-law nurses him back to health, and so endears herself to her charge that when the son returns, very much the man, a happy reconciliation takes place.

This is an adaptation from a story by William Addison Lathrop, and while very well constructed, it contains nothing that will startle by its originality; yet the pleasing performances offered by Mary Fuller and Matt Moore in the leading roles lend it an attractive presence. Besides, the picture has been handled well in the direction by Lucius Henderson, who evidently has spared no pains in procuring the correct effects, settings and changes undergone by the different principals in the course of time. The story itself is not strictly realistic and might fail to convince but for the acting. Charles Ogle plays the father.

"Love's Reflection." (Imp. Mon., April 26.)—A Pickford reissue split with "The Troublesome Parrot," an animated cartoon.

"Over the Bounding Waves." (Joker. Mon., April 26.)—A comedy with Max Asher in the principal role.

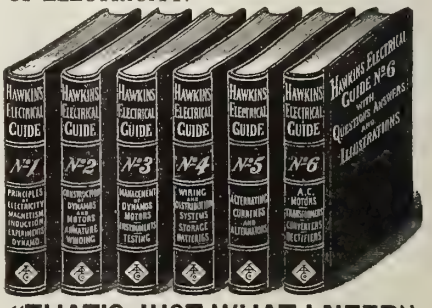
"Matty's Decision." (Gold Seal. Two reels. Tues., April 27.)—This is the second of the series featuring Christy Mathewson, star pitcher of the New York Nationals, made by the Univer-

(*Continued on page 87.*)

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, April 26, 1915.

BIOGRAPH—The Children's House (Juvenile), 1000.. 17677
EDISON—Greater Than Art, D., 3000..... 17683
ESSANAY—On the Dawn Road, D., 1000..... 17687
KALEM—The Haunted House of Wild Isle, D., 2000... 17678
LUBIN—The Ring of Death (Road o' Strife, No. 4), 1000 17688
SELIG—Lonely Lovers, D., 2000..... 17680
SELIG—Hearst-Selig News Pictorial, No. 33, N., 1000.. 17686
VITAGRAPH—Boobley's Baby, C., 1000..... 17682

Tuesday, April 27, 1915.

BIOGRAPH—Adam Bede, D., 2000..... 17698
EDISON—The Idle Rich, C., 1000..... 17689
ESSANAY—Blindfolded, D., 2000..... 17690
KALEM—The Phoney Cannibal, C., 1000..... 17697
LUBIN—Percival's Awakening, C., 1000..... 17696
SELIG—The Honor of the Camp, D., 1000..... 17692
VITAGRAPH—The Lady of the Lighthouse, D., 3000.. 17693

Wednesday, April 28, 1915.

EDISON—Count Macaroni, C., 1000..... 17700
ESSANAY—The Fable of "A Night Given Over to Revelry," C., 1000..... 17703
KALEM—The Tatooed Hand, D., 2000..... 17701
LUBIN—Her Father's Picture, D., 2000..... 17706
SELIG—The Voice of Eva, D., 1000..... 17705
VITAGRAPH—The Boarding House Feud, C., 1000... 17704

Thursday, April 29, 1915.

BIOGRAPH—Fool's Gold, D., 1000..... 17708
ESSANAY—The Undertaker's Uncle, C., 1000..... 17709
ESSANAY—By the Sea (Chas. Chaplin), C., 1600, and Animated Cartoon, 400, 2 Reels.....Special
LUBIN—A Romance of the Navy, D., 3000..... 17710
MINA—Bunks Bunked, C., 1000..... 17715
SELIG—Hearst-Selig News Pictorial, No. 34, N., 1000.. 17714
VITAGRAPH—Strictly Neutral, C., 1000..... 17713

Friday, April 30, 1915.

BIOGRAPH—His Poor Little Girl, Com.-D., 1000..... 17725
EDISON—Poisoned by Jealousy, D., 2000..... 17716
ESSANAY—The Tie That Binds, D., 1000..... 17718
KALEM—The Destroyer, D., 3000..... 17719
LUBIN—When the Range Called, D., 1000..... 17724
SELIG—At the Mask-Ball, C., 1000..... 17722
VITAGRAPH—The Sort of Girl Who Came from Heaven, C., 1000..... 17723

Saturday, May 1, 1915.

BIOGRAPH—A Double Winning, D., 1000..... 17734
EDISON—His Convert, D., 1000..... 17726
ESSANAY—Frauds, D., 3000..... 17727
KALEM—The Box-Car Trap, D., 1000..... 17733
LUBIN—The Undertaker's Daughter, and Safety Worst, C., Split Reel..... 17730
SELIG—The Hand of Mahawee (Animal D.), 1000..... 17735
VITAGRAPH—A Pillar of Flame, D., 2000..... 17731

RELEASES OF THE WEEK AFTER

Monday, May 3, 1915.

BIOGRAPH—Toys of Destiny, D., 1000.....
ESSANAY—Sue, D., 1000.....
KALEM—An Innocent Sinner, D., 3000.....
LUBIN—No Other Way (Road o' Strife, No. 5), D., 1000
SELIG—The Reaping, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 35, N., 1000..
VITAGRAPH—Cutey's Sister, C., 1000.....

Tuesday, May 4, 1915.

BIOGRAPH—Black Sheep, D., 2000.....
EDISON—Cartoons in the Kitchen, C., 1000.....
ESSANAY—The Profligate, D., 3000.....
KALEM—Ham's Easy Eats, C., 1000.....
LUBIN—The Twin Sister, C., and Curses! Jack Dalton, C., Split Reel .....
SELIG—An Arizona Wooing, W. D., 1000.....
VITAGRAPH—A Child of the North, D., 2000.....

Wednesday, May 5, 1915.

EDISON—Jack Kennard, Coward, D., 1000.....
ESSANAY—The Fable of the Galloping Pilgrim Who Kept on Galloping, C., 1000.....
KALEM—The Clairvoyant Swindlers, D., 2000.....
LUBIN—Who Violates the Law, D., 3000.....
SELIG—Her Career, D., 1000.....
VITAGRAPH—A Lily in Bohemia, C., 1000.....

Thursday, May 6, 1915.

BIOGRAPH—The Master of the Sword, D., 1000.....
ESSANAY—How Slippery Slim Saw the Show, C., 1000
LUBIN—Such Things Really Happen, E., 2000.....
MINA—Safety First, C., 1000.....
SELIG—Hearst-Selig News Pictorial, No. 36, N., 1000..
VITAGRAPH—The Park Honeymooners, D., 1000.....

Friday, May 7, 1915.

BIOGRAPH—Masked Fate, Com.-D., 1000.....
EDISON—With Bridges Burned, D., 3000.....
ESSANAY—Title Not Reported.....
KALEM—The Actress and the Cheese Hound, C., 1000
LUBIN—The Spy's Sister, D., 1000.....
SELIG—The Strategist, C., 1000.....
VITAGRAPH—The Vanishing Vault, C., 1000.....

Saturday, May 8, 1915.

BIOGRAPH—A Fay's Adventure, D., 1000.....
EDISON—A Sad Dog's Story, D., 1000.....
ESSANAY—Thirty, D., 2000.....
KALEM—The Wild Engine, D., 1000.....
LUBIN—The Busy Bell Boy, C., 1000.....
SELIG—Jungle-Zoo Wild Animal Drama, 1000.....
VITAGRAPH—The Breath of Araby, D., 3000.....

(For Table of Contents See Page 92.)

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, April 26, 1915.

AMERICAN—The Day of Reckoning, D., 2000..... 03312
RELIANCE—The Open Door, D., 1000..... 03314
KEYSTONE—Title Not Reported..... 03315
KEYSTONE—Gussle Rivals Jonah, 2000.....Special

Tuesday, April 27, 1915.

THANHOUSER—Bianca Forgets, D., 2000..... 03317
MAJESTIC—Checkmate, D., 1000..... 03319
BEAUTY—No Quarter, Com.-D., 1000..... 03320

Wednesday, April 28, 1915.

BRONCHO—The Renegade, D., 2000..... 03322
AMERICAN—Wife Wanted, Com.-D., 1000..... 03324
RELIANCE—The Buried Treasure, D., 1000..... 03325

Thursday, April 29, 1915.

DOMINO—The Power of the Street, D., 2000..... 03327
KEYSTONE—Title Not Reported..... 03329
MUTUAL—Mutual Weekly No. 17, N., 1000..... 03330

Friday, April 30, 1915.

KAY-BEE—The Valley of Hate, D., 2000..... 03332
FALSTAFF—The Movie Fans, C., 1000..... 03334
MAJESTIC—The Little Soldier Man, D., 1000..... 03335

Saturday, May 1, 1915.

RELIANCE—The House of Bentley, D., 2000..... 03336
KEYSTONE—Title Not Reported..... 03338
ROYAL—Locked Out, C., 1000..... 03339

Sunday, May 2, 1915.

MAJESTIC—The Comeback, D., 2000..... 03340
KOMIC—Ethel's Disguise (No. 22), C., 1000..... 03342
THANHOUSER—Their One Love, D., 1000..... 03343

RELEASES OF THE WEEK AFTER

Monday, May 3, 1915.

AMERICAN—One Summer's Sequel, D., 2000..... 03312
RELIANCE—The Mission of Morrison, D., 1000..... 03314
KEYSTONE—Title Not Reported..... 03315

Tuesday, May 4, 1915.

THANHOUSER—Monsieur Nickola Dupree, Com.-D., 2000 03317
MAJESTIC—Her Grandparents, D., 1000..... 03319
BEAUTY—The Face Most Fair, D., 1000..... 03320

Wednesday, May 5, 1915.

BRONCHO—The Spark from the Embers, D., 2000.... 03322
AMERICAN—When Empty Hearts Are Filled, D., 1000 03324
RELIANCE—The Baby, Com.-D., 1000..... 03325

Thursday, May 6, 1915.

DOMINO—The Man from Nowhere, D., 2000..... 03327
KEYSTONE—Title Not Reported..... 03329
MUTUAL—Mutual Weekly No. 18, N., 1000..... 03330

Friday, May 7, 1915.

KAY-BEE—The Kite, D., 2000..... 03332
FALSTAFF—A Scientific Mother, C., 1000..... 03334
BEAUTY—Dreams Realized, D., 1000..... 03335

Saturday, May 8, 1915.

RELIANCE—The Old Shoemaker, D., 2000..... 03336
KEYSTONE—Title Not Reported, C., 1000..... 03338
ROYAL—The Doggone Serenade, C., 1000..... 03339

Sunday, May 9, 1915.

MAJESTIC—The Spell of the Poppy, D., 2000..... 03340
KOMIC—Flooey and Axel, C., 1000..... 03342
THANHOUSER—Love and Money, D., 1000..... 03343

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 8), "The Inherited Sin," D., 2000..... 0457

Monday, April 26, 1915.

VICTOR—The Honor of the Ormsbys, D., 3000..... 0437
IMP—Love's Reflections (Pickford Reissue), C., and Cartoon Comedy, Split Reel..... 0438
JOKER—Over the Bounding Waves, C., 1000..... 0439

Tuesday, April 27, 1915.

GOLD SEAL—Matty's Decision, D., 2000..... 0440
REX—Faces in the Night, D., 1000..... 0441
NESTOR—His Nobs, the Duke, C., 1000..... 0442

Wednesday, April 28, 1915.

LAEMMLE—A Prophet of the Hills, D., 2000..... 0443
L-KO—Shaved in Mexico, C., 1000..... 0444
ANIMATED WEEKLY—No. 164, N., 1000..... 0445

Thursday, April 29, 1915.

REX—Unlike Other Girls, D., 2000..... 0446
BIG U—Courage, D., 1000..... 0447
STERLING—The Chef's Revenge, C., 1000..... 0448

Friday, April 30, 1915.

IMP—At the Banquet Table, D., 2000..... 0449
VICTOR—A Romance of Hawaii, D., 1000..... 0450
NESTOR—Her Friend the Milkman, C., 1000..... 0451

Saturday, May 1, 1915.

BISON—Nabbed, D., 2000..... 0452
POWERS—Tiny Hands, D., 1000..... 0453
JOKER—Si Perkins in the City of Delusion, C., 1000... 0454

Sunday, May 2, 1915.

BIG U—His Uncle's Ward, Com.-D., 2000..... 0455
LAEMMLE—$100,000, D., 1000..... 0456
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 9), "Lost in London," D., 2000..... 0477

Monday, May 3, 1915.

VICTOR—For Cash, D., 2000..... 0458
IMP—The Blank Page, D., 1000..... 0459
JOKER—She Winked, C., and A Trip to Cairo, E., Split Reel 0460

Tuesday, May 4, 1915.

GOLD SEAL—The Faith of Her Fathers, D., 3000..... 0461
REX—No Release This Week.....
NESTOR—Caught by a Thread, C., 1000..... 0462

Wednesday, May 5, 1915.

LAEMMLE—The Little Girl of the Attic, D., 2000..... 0463
L-KO—Father Was Neutral, C., 1000..... 0464
ANIMATED WEEKLY—No. 165, N., 1000..... 0465

Thursday, May 6, 1915.

REX—Rene Haggard Journeys On, D., 2000..... 0466
BIG U—Roses and Thorns, D., 1000..... 0467
STERLING—Counting Out the Count, C., 1000..... 0468

Friday, May 7, 1915.

IMP—Tony, D., 1000..... 0469
VICTOR—Father's Money, C., 1000..... 0470
NESTOR—Almost a King, C., 2000..... 0471

Saturday, May 8, 1915.

BISON—The Blood of His Brother, D., 2000..... 0472
POWERS—In the Hills Beyond, D., 1000..... 0473
JOKER—The Runaway Auto, Animated, C., and Fighting the Hookworm, E., 1000..... 0474

Sunday, May 9, 1915.

BIG U—The Master Rogues of Europe, D., 3000..... 0475
LAEMMLE—The Toll of Youth, D., 1000..... 0476
L-KO—No Release This Week.....

(For Table of Contents See Page 92.)

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES FOR WEEK OF MAY 2, 1915

Sunday, May 2, 1915.

UNITED—Love and Skates, C.....1 Reel

Monday, May 3, 1915.

IDEAL—Avarice,. D.....2 Reels

Tuesday, May 4, 1915.

SUPERBA—The Trunk Mystery, C.....1 Reel

Wednesday, May 5, 1915.

EMPRESS—The Shop Nun, D.....2 Reels

Thursday, May 6, 1915.

LUNA—Louisa's Battle with Cupid, C.....1 Reel
STARLIGHT—The Fortune Tellers, C.....1 Reel

Friday, May 7, 1915.

PREMIER—The Other Girl, D.....2 Reels

Saturday, May 8, 1915.

LARIAT—Told in the Rockies, D.....2 Reels

KRITERION PROGRAM

LATEST RELEASES

DRAMAS

KRITERION—Cattle Queen Rancher, D.....2 Reels
TRUMP—The Accusing Finger, D.....2 Reels
MONTY—Shanghaied, D.....2 Reels
C-K—A Railroad Holdup, D.....1 Reel
SANTA BARBARA—The Cost, D.....2 Reels
ALHAMBRA—Reforming the Outlaw, D.....2 Reels
PARAGON—The Heritage of a Century, D.....2 Reels

COMEDIES

ALHAMBRA—Syd the Masher, C.....Split Reel
ALHAMBRA—Syd's Finish, C.....Split Reel
PUNCHINELLO—A Rube Conductor, C.....1 Reel
THISTLE—A Family Mixup, C.....1 Reel
SANTA BARBARA—Billy Makes a Bluff, C.....1 Reel
PYRAMID—Kriterion Komic Kartoons, C.....Split Reel
NOLEGE—Ruins, Ed. .....Split Reel

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

INTERESTING FILM REVIEWS

(*Continued from page* 84.)

sal Imp Company. Like its predecessor, "Love and Baseball," it will be a great box-office attraction because of the presence of "Matty," but as for the story itself it seems rather lacking in power, because of its obvious padding.

However, the noted star of the diamond is enough of an attraction to counterbalance the weakness of the story, and the supporting cast renders effective work. Hobart Henley, Dorothy Phillips and Howard Crampton are in the remaining stellar roles.

The picture is a comedy-drama and contains many humorous moments, as well as several of a dramatic nature. It should certainly prove its worth, especially as the baseball season has just started. Only a few scenes of the game appear, and these are acted well.

"Faces in the Night." (Rex. Tues., April 27.)—A rich and unscrupulous millionaire, who has gained his wealth through deceit, reforms at the suggestion of his doctor and, after telling his story to some guests, replenishes the slim purse of the girl who rightfully owns his fortune. Charles Ogle plays the leading part. A poor drama, arousing little interest and containing too common a theme to be successful.

"His Nobs, the Duke." (Nestor. Tues., April 27.)—A fine comedy produced by Al. Christie, with a cast which includes Lee Moran, Stella Adams, Billie Rhodes and Jack Dillon. Friend Lee is just as funny as ever in the title part, and is given admirable support by the rest of the cast.

"The Prophet of the Hills." (Laemmle. Two reels. Wed., April 28.)—A feud is created by adjacent land owners in a quarrel over the boundary line. It is only brought to a close by the death of the prophet of the hills, caused by a gun fight between the two factions. Marc Robbins appears in the title role, a traveling minister of the Gospel, who so endears himself to both parties that his death causes a reconciliation.

Although the main plot of this picture is rather hackneyed, the introduction of the prophet causes it to appear refreshing. It is interesting from one end to the other and will surely be appreciated. The scenes are beautiful and are supported by fine photography. Frank Lloyd directed the work, and is also seen as the leader of one of the parties, while Millard K. Wilson is the other head. Helen Leslie is also in the cast.

"Shaved in Mexico." (L-Ko. Wed., April 28.)—Hank Mann, who, by the way, deserves to be ranked with the ablest slapstick comedians of the day, appears as a Mexican barber in this side-splitting offering. Besides running the tonsorial parlor he is very much in love, and in love with a girl who is loved by many others. There need be no very great amount of plot when Mr. Mann appears in the leading role, as his ludicrous makeup and original actions are enough to set the whole house roaring. The other players who appear in this reel are exceptionally able acrobats, which fact is well demonstrated by their wild cavortings.

"Unlike Other Girls." (Rex. Two reels. Thurs., April 29.)—The daughter of ignorant parents is sent to boarding school. They in the meantime are having difficulty, as the railroad company has erected a restaurant opposite theirs, and are monopolizing the business.

On the return of the daughter the business of the old place begins to boom again because of her cooking. At length a reconciliation takes place between the warring sides, which is substantiated by the marriage of the girl to the son of one of the railroad's financiers. There are many quaint and pleasing little touches in this which only Pauline Bush can effect. In the beginning several beautiful exteriors appear, yet the photography is dim.

Ray Gallagher is the lover and hardly gives enough personality to the role to make it effective. To our mind the picture would make an excellent one-reel subject, but as it stands now, numerous padded scenes detract a great bit from the interest. Joseph De Grasse directed the work.

"Courage." Big. U. Thurs., April 29.)—The man who had boasted of his great strength and fearlessness turns out to be a coward, when it comes to giving some of his blood to save the life of his child. Joe King plays this part well! Edna Maison is the wife and Bert Hadley the man she marries finally.

"The Chef's Revenge." (Sterling. Thurs., April 29.)—Only a fair comedy containing much rough and tumble work and some dirt. An educational brings the reel to a close.

"At the Banquet Table." (Imp. Two reels. Friday, April 30.)—King Baggot appears in this weird drama, and indulges throughout most of the picture in an awful nightmare which, unlike most screen nightmares, is most realistic, if that term may be applied here.

To say the least, the picture holds the interest well, and although it is as illogical as dreams are, there is something about it which convinces the onlooker, much as he is convinced by his own midnight contortions of the mind.

The cast includes besides Mr. Baggot, Arline Pretty, Ned Reardon and several others, all of whom play their respective parts very well. This ought to go in any house, as it is quite original and refreshing. Harvey Gates prepared the scenario.

"A Romance of Hawaii." (Victor. Fri., April 30.)—This was made on the old Bison company's trip around the world. It was originally a two-reel subject, but has been cut down and makes a very acceptable release. William Clifford and Marie Walcamp are the leads.

"Her Friend, the Milkman." (Nestor. Fri., April 30.)—The son of the milk magnate begins at the bottom as a driver, and in the course of his rounds meets a wealthy debutante who is acting in the capacity of maid. The romance culminates pleasantly. While this plot is slightly worn with age, Eddie Lyons and Billie Rhodes are sufficiently capable to lift it to the level of a highly amusing reel.

"Nabbed." (Bison. Two reels. Sat., May 1.)—Francis Ford respectfully dedicates this picture to the chief of the Los Angeles police, and it evidently has something to do with the fine showing that that gentleman has made in his war on the disorderly houses of Los Angeles.

As a dedication the picture may be suitable, but as a melodrama it is lacking in those elements which go to make such a picture good. Its story is weak; in fact, it is lost many times in the scuffle. The fights are realistic, but the police station seems unreal, according to the general plan of those in the East.

Then again the two labeled blank-book reporters, who are evidently introduced to serve the purpose of comedians, fail to fill the bill in either respect. The picture may take with an audience of people whose ideas are limited to their own home towns, but with others it will not. Mr. Ford is the police chief.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

4—17. One Hundred Dollars, D.....1000
4—19. The Ebbing Tide, D.....1000
4—20. The Quicksands of Society, D.....2000
4—22. To Have and to Lose, D.....1000
4—23. When Hearts Are Young, C.-D.....1000
4—24. Jean the Faithful, D.....1000
4—26. The Children's House, Juvenile.....1000
4—27. Adam Bede, D.....2000
4—29. Fool's Gold, D.....1000
4—30. His Poor Little Girl, C. D.....1000
5— 1. A Double Winning, D.....1000
5— 3. Toys of Destiny, D.....1000
5— 4. Black Sheep, D.....2000
5— 6. The Master of the Sword, D.....1000
5— 7. Masked Fate, C.-D.....1000
5— 8. A Day's Adventure, D.....1000

EDISON

4—13. His Sad Awakening, C.....1000
4—14. The Cook's Mistake, C.....1000
4—16. A Woman's Revenge, D.....2000
4—17. The Landing of the Pilgrims, D.....1000
4—20. Martha's Romeo, C.....1000
4—21. Sleep, Beautiful Sleep, C.....1000
4—23. Out of the Ruins, D.....3000
4—24. The Heart of a Waif, D.....1000
4—26. Greater Than Art, D.....3000
4—27. The Idle Rich, C.....1000
4—28. Count Macaroni, C.....1000
4—30. Poisoned by Jealousy, D.....2000
5— 1. His Convert, D.....1000
5— 4. Cartoons in the Kitchen, C.....1000
5— 5. Jack Kennard, Coward, D.....1000
5— 7. With Bridges Burned, D.....3000
5— 8. A Sad Dog's Story, D.....1000

ESSANAY

4—17. The Return of Richard Neal, D.....3000
4—19. The Mystery of the Silent Death, D..1000
4—20. The Snow-Burners, D.....3000
4—21. The Fable of "The Two Unfettered Birds," C.....1000
4—22. Done in Wax, C.....1000
4—23. His Wife's Secret, W. D.....1000
4—24. The Conspiracy at the Chateau, D....2000
4—26. On the Dawn Road, D.....1000
4—27. Blindfolded, D.....2000
4—28. The Fable of "A Night Given Over to Revelry," C.....1000
4—29. The Undertaker's Uncle, W. C.....1000
5— 1. The Undertaker's Daughter, and Safety Worst, C.....Split Reel
4—30. The Tie That Binds, D.....1000
5— 1. Frauds, D.....3000
5— 3. Sue, D.....1000
5— 4. The Profligate, D.....3000
5— 5. The Fable of "The Galloping Pilgrim Who Kept on Galloping," C.....1000
5— 6. How Slippery Slim Saw the Show, W.-C.....1000
5— 8. Thirty, D.....2000

KALEM

4—16. The Third Commandment, D.....3000
4—17. The Girl Engineer, D.....1000
4—19. The Face of the Madonna, D.....3000
4—20. Lotta Coin's Ghost, C.....1000
4—21. Mike Donegal's Escape, D.....2000
4—23. Willie Whipple's Dream, C.....1000
4—24. A Race for a Crossing, D.....1000
4—26. The Haunted House of Wild Isle, D..2000
4—27. The Phoney Cannibal, C.....1000
4—28. The Tattooed Hand, D.....2000
4—30. The Destroyer, D.....3000
5— 1. The Box-Car Trap, D.....1000
5— 3. An Innocent Sinner, D.....3000
5— 4. Ham's Easy Eats, C.....1000
5— 5. The Clairvoyant Swindlers, D.....2000
5— 7. The Actress and the Cheese Hound, C.1000
5— 8. The Wild Engine, D.....1000

LUBIN

4—20. Mixed Flats, C.....1000
4—21. The Terrible One, D.....3000
4—22. A Delayed Reformation, D.....2000
4—23. Indiscretion, D.....1000
4—24. The Fresh Agent, C., and The Haunted Attic, C.....Split reel
4—26. The Ring of Death (Road O' Strife No. 4), D.....1000
4—27. Percival's Awakening, C.....1000
4—28. Her Father's Picture, D.....2000
4—29. A Romance of the Navy, D.....3000
4—30. When the Range Called, D.....1000
4—29. By the Sea (Chas. Chaplin), C., 1600 Animated Cartoon, 400.....2000
5— 3. No Other Way (Road O' Strife No. 5), D.....1000
5— 4. The Twin Sister, C., and Curses! Jack Dalton, C.....Split reel
5— 5. Who Violates the Law, D.....3000
5— 6. Such Things Really Happen, D.....2000
5— 7. The Spy's Sister, D.....1000
5— 8. The Busy Bell Boy, C.....1000

MINA

4— 1. Moonshine, C.....1000
4— 8. A Barber-ous Affair, C.....1000
4—15. The Amateur Nurse, C.....1000
4—22. Feminine Wits, C.....1000
4—29. Bunks Bunked, C.....1000
5— 6. Safety First, C.....

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

KRITERION PROGRAM

Monday—Paragon, Santa Barbara.
Tuesday—Alhambra, Thistle.
Wednesday—Santa Barbara, C. K.
Thursday—Monty, Punchinello.
Friday—Trump, Pyramid, Nolege.
Saturday—Kriterion, Alhambra.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

SELIG

4—20. The Conversion of Smiling Tom, D...1000
4—21. The Face at the Window, D.....1000
4—23. The Idol of Fate, C.....1000
4—24. Jungle-Zoo Picture Play (Animal)....1000
4—26. Lonely Lovers, D.....2000
4—27. The Honor of the Camp, D.....1000
4—28. The Voice of Eva, D.....1000
4—30. At the Mask-Ball, C.....1000
5— 1. The Hand of Mahawee (Animal D.)..1000
5— 3. The Reaping, D.....2000
5— 4. An Arizona Wooing, W.-D.....1000
5— 5. Her Career, D.....1000
5— 7. The Strategist, C.....1000
5— 8. Jungle-Zoo (Animal Drama).....1000

VITAGRAPH

4—16. The Love Whip, C.....1000
4—17. Elsa's Brother, D.....2000
4—19. The Taming of Rita, C.....1000
4—20. The Closing of the Circuit, D.....2000
4—21. The Guttersnipe, C.-D.....1000
4—22. Sonny Jim and the Valentine, C.-D...1000
4—23. Whose Husband? C.....1000
4—24. Pawns of Mars, War D.....3000
4—26. Boobley's Baby, C.....1000
4—27. The Lady of the Lighthouse, D.....3000
4—28. The Boarding House Feud, C.....1000
4—29. Strictly Neutral, C.....1000
4—30. The Sort of Girl Who Came from Heaven, C.....1000
5— 1. A Pillar of Flame, D.....2000
5— 3. Cutey's Sister, C.....1000
5— 4. A Child of the North, D.....2000
5— 5. A Lily in Bohemia, C.....1000
5— 6. The Park Honeymooners—Picturesque Romance.....1000
5— 7. The Vanishing Vault, C.....1000
5— 8. The Breath of Araby, D.....3000

KRITERION SERVICE

March 8 to April 10, 1915

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D.....2 reels

NOLEGE

The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft.
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons, C....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C.....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

(For Table of Contents See Page 92.)

SOMETHING EVERY EXHIBITOR SHOULD KNOW ABOUT

MINA FILMS

By *specializing* in one reel comedies the maker of MINA Films has created a *distinct* type of funny picture. His scenario writers, players and directors are *comedy* specialists. This specialization in all departments is bringing forth comedies of *individuality*—comedies that are *new in conception and clean and wholesome in fun.* MINA comedies are so *different* that no exhibitor can afford to miss them.

Released every Thursday on the General Film Program.



RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

4— 5. His Brother's Debt, D.....2000
4— 7. A Touch of Love, D.....1000
4— 9. The Problem, D.....1000
4—12. The Poet of the Peaks, D.....2000
4—14. The Wishing Stone, D.....1000
4—19. The Castle Ranch, D.....2000
4—21. She Walketh Alone, D.....1000
4—26. The Day of Reckoning, D.....2000
4—28. Wife Wanted, C.-D.....1000
5— 3. One Summer's Sequel, D.....2000
5— 5. When Empty Hearts Are Filled, D....1000
5—10. The Altar of Ambition, D.....2000
5—12. The Broken Window, D.....1000

BEAUTY

4— 6. Dreams Realized, D.....1000
4—13. Persistence Wins, D.....1000
4—20. Oh! Daddy, C.-D.....1000
4—27. No. Quarter, D.....1000
5— 4. The Face Most Fair, C.-D.....1000
5— 7. Dreams Realized, D.....1000
5—11. Life's Sacrifice, D.....1000
5—18. Naughty Henrietta, C.-D.....1000

BRONCHO

4— 7. Molly of the Mountains, D.....2000
4—14. Shorty Turns Actor, D.....2000
4—21. The Disillusionment of Jane, D.....2000
4—28. The Renegade, D.....2000
5— 5. The Spark from the Embers, D.....2000
5—12. His Affianced Wife.....2000
5—19. The Operator at Big Sandy.....2000
5—26. Shorty's Trouble Sleep.....2000

DOMINO

4— 8. The Winged Messenger, D.....2000
4—15. The Sons of Toil, D.....2000
4—22. The Artist's Model, D.....2000
4—29. A Power of the Street, D.....2000
5— 6. The Man from Nowhere, D.....2000
5—13. The Shoal Light, D.....2000
5—20. Her Alibi, D.....2000
5—27. Hostage of the North, D.....2000

KAY-BEE

4— 2. The Spirit of the Bell, D.....2000
4— 9. The Roughneck, D.....2000
4—16. The Taking of Luke McVane, D.....2000
4—23. The Riddle of the Wooden Leg, D...2000
4—30. The Valley of Hate, D.....2000
5— 7. The Kite, D.....2000
5—14. The Human Octopus, D.....2000
5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000

KEYSTONE

4— 1. When Love Took Wings.....1000
4— 3. Ambrose's Lofty Perch, C.....1000
4— 5. Droppington's Devilish Hand.....1000
4— 8. The Rent Jumpers.....1000
4—10. Gussel's Wayward Path.....1000
4—12. The Beauty Bunglers.....1000
4—12. (Special) Droppington's Family Tree..2000
4—15. Do-Re-Mi-Boom ! !.....1000
4—17. Ambrose's Nasty Temper.....1000
4—19. Wished on Mabel.....1000
4—22. Fatty and Mabel Viewing the World's Fair.....1000
4—26. (Spceial) Gussle Rivals Jonah.....2000

KOMIC

4— 4. Ethel's Deadly Alarm Clock (Bill No. 20), C.....1000
4—11. By Fair Means or Foul, C.....1000
4—18. Ethel's New Dress (Bill No. 21), C...1000
4—25. Home Again, C.....1000
5— 2. Ethel's Disguise (Bill No. 22), C.....1000
5— 9. Flooey and Axel, C.....1000

MAJESTIC

4— 4. Dr. Jim, D.....1000
4— 6. The Little Mother, D.....1000
4—11. The Fencing Master, D.....2000
4—18. The High Binders, D.....2000
4—20. The Story of a Story, D.....1000
4—25. For the Honor of Bettina, D.....2000
4—27. Checkmate, D.....1000
4—30. The Little Soldier Man, D.....1000
5— 2. The Comeback, D.....2000
5— 4. Her Grandparents, D.....1000
5— 9. The Spell of the Poppy, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

FALSTAFF, Formerly PRINCESS

4— 9. The Reformation of Peter and Paul, C.1000
4—16. The Actor and the Rube, C.....1000
4—23. The Handicap of Beauty, C.-D.....1000
4—30. The Movie Fans, C.....1000
5— 7. A Scientific Mother, C.....1000

RELIANCE

4— 5. The Winning Hand, D.....1000
4— 7. The Indian Changeling, D.....1000
4—10. Station Content, D.....2000
4—14. The Job and the Duel, D.....1000
4—19. The Stain of Dishonor, D.....1000
4—21. Rose Leaves, D.....1000
4—24. God Is Love, D.....2000
4—26. The Open Door.....1000
4—28. The Buried Treasure.....1000
5— 1. The House of Bentley, D.....2000
5— 3. The Missions of Morrison, D.....1000
5— 5. The Baby, D.....1000
5— 8. The Old Shoemaker, D.....2000

ROYAL

4— 3. A Corner in Babies, C.....1000
4—10. Burglars by Request, C.....1000
4—17. When Youth Won Out, C.....1000
4—24. Hungry Hank at the Fairs, C.....1000
5— 8. That Doggone Serenade, C.....1000

THANHOUSER

4— 4. The Life Worth While, D.....1000
4— 6. The Cycle of Hatred, D.....2000
4—11. A Double Exposure, D.....1000
4—13. The Moment of Sacrifice, D.....2000
4—18. Big Brother Bill, Com.-D.....1000
4—20. The Undertow, D.....2000
4—23. The Reformation of Peter and Paul, C.-D. 1000
4—25. Fashion and the Simple Life, C.-D...1000
4—27. Bianca Forgets, D.....2000
5— 1. Their One Love, D.....1000
5— 4. Monsieur Nickola Dupree, C.-D.....2000
5— 9. Love and Money, D.....1000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife, C.....1 reel

EMPRESS

4—23. More and More, C.....1 reel
4—30. Back to the Farm, C.....1 reel
5— 5. The Shop Nun, D.....2 reels

FEATURES IDEAL

4—26. The Mysterious Airship, D.....2 reels
5— 1. Beginning at the End, D.....2 reels
5— 3. Avarice, D. .....2 reels

GRANDIN

4— 7. Tainted Blood, D.....2 reels
4—28. The Stolen Will, D.....2 reels

JUPITER

3—28. Her Phoney Lovers, C.....1 reel

LUNA

4—15. The Misplaced Twins, C.....1 reel
4—22. Her New Yob, C.....1 reel
5— 6. Louisa's Battle with Cupid, C.....1 reel

LARIAT

4—24. The Parasite's Double, D.....2 reels
5— 8. Told in the Rockies, D.....2 reels

PREMIER

4—20. Girl With the Camera, D.....1 reel
4—27. Brothers, D. .....1 reel
5— 7. The Other Girl, D.....2 reels

REGENT

4— 3. Victims of Satan, D.....2 reels
4—17. In the Blood, D.....2 reels

STARLIGHT

4—22. You Need a Doctor, C.....1 reel
4—29. Jealousy, C. .....1 reel
5— 6. The Fortune Tellers, C.....1 reel

SUPERBA

4—20. Uncle's Last Letter, C.....1 reel
4—27. A Million Hid, C.....1 reel
5— 4. The Trunk Mystery, C.....1 reel

UNITED

4—25. Love Thy Neighbors, C.....1 reel
5— 2. Love and Skates, C.....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued Every Wednesday.

BIG U

4—15. The Troubadour, D.....2000
4—22. The Fear Within, D.....1000
4—25. The Grim Messenger, D.....2000
4—29. Courage, D. 1000
5— 2. His Uncle's Ward, Com.-D.....2000
5— 6. Roses and Thorns, D.....1000
5— 9. The Master Rogues of Europe, D.....3000

BISON

4—10. And They Called Him Hero, D.....2000
4—17. The Doorway of Destruction, D.....2000
4—24. The War of the Wild (Animal), D...2000
5— 1. Nabbed, D. 2000
5— 8. The Blood of His Brother, D.....2000

ECLAIR

2—21. The New Dress, D.....1000
2—24. The Answer, D.....2000
2—28. A Bit o' Heaven, D.....1000
3— 3. The Oath of Smokey Joe, D.....2000
3—10. Valor's Reward, D.....2000
3—17. Saved by Telephone, D.....2000

GOLD SEAL

4—13. Wild Irish Rose, D.....2000
4—20. The Whirling Disk, D.....2000
4—27. Matty's Decision, D.....2000
5— 4. The Faith of Her Fathers, D.....2000

IMP

4—23. The Adventure of the Yellow Curl Papers 2000
4—26. Love's Reflections and Cartoon Comedy ..... Split Reel
4—30. At the Banquet Table, D.....2000
5— 3. The Blank Page, D.....1000
5— 7. Tony, D. 1000

JOKER

4—26. Over the Bounding Waves, C.....1000
5— 1. Si Perkins in the City of Delusion, C.1000
5— 3. She Winked, C, and A Trip to Cairo, E. ..... Split Reel, 1000
5— 8. The Runaway Auto, C., and Fighting the Hookworm, E.....Split Reel

LAEMMLE

4—25. Nature's Triumph, D.....1000
4—28. A Prophet of the Hills, D.....2000
5— 5. The Little Girl of the Attic, D.....2000
5— 9. The Toll of Youth, D.....1000

L-KO

3—31. Hearts and Flames, C.....2000
4— 7. Poor Policy, C.....1000
4—14. Under the Table, C.....2000
4—25. Poor Policy, C.....1000
4—28. Shaved in Mexico, C.....1000
5— 5. Father Was Neutral, C.....1000

NESTOR

4—13. A Mixed-up Elopement, C.....1000
4—16. All in the Same Boat, C.....1000
4—20. Eddie's Awful Predicament, C.....1000
4—23. Two Hearts and a Ship, C.....1000
4—27. His Nobs, the Duke, C.....1000
4—30. Her Friend, the Milkman, C.....1000
5— 4. Caught by a Thread, C.....1000
5— 7. Almost a King, C.....2000

POWERS

4—11. The Grind, D.....3000
4—17. The Love That Lasts, D.....1000
4—24. Love and Handcuffs, D.....1000
5— 1. Tiny Hands, D.....1000
5— 8. In the Hills Beyond, D.....1000

REX

4— 1. Maid of the Mist, D.....1000
4— 4. A Lesson from the Far East, D.....2000
4—15. A Man and His Money, D.....1000
4—18. The Girl of the Night, D.....2000
4—20. The Affair of the Terrace, D.....1000
4—22. The Ladder of Fortune, D.....2000
4—27. Faces in the Night, D.....1000
4—29. Unlike Other Girls, D.....2000
5— 6. Rene Haggard Journeys On, D.....2000

STERLING

4— 8. The Butler's Busted Romance, C.....1000
4—15. Playmates, C.....1000
4—22. His Smashing Career, C.....1000
4—29. The Chief's Revenge, C.....1000
5— 6. Counting Out the Count, C.....1000

VICTOR

4— 9. The Rustle of a Skirt, C.....1000
4—12. Saved by a Dream, D.....2000
4—16. Grand Opening of the World's Only Movie City 1000
4—19. The Stool Pigeon, D.....2000
4—23. The Artist and the Vengeful One, D..1000
4—26. The Honor of the Ormsbys, D.....3000
4—30. A Romance of Hawaii, D.....1000
5— 3. For Cash, D.....2000
5— 7. Father's Money, C.....1000

(For Table or Contents See Page 92.)

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

EXCELSIOR FEATURE FILM CO.
The Path Forbidden.....5 parts
When Fate Leads Trump.....4 parts
In the Shadow.....5 parts

FAVORITE PLAYERS
The Key to Yesterday.....5 parts
The Man Who Could Not Lose.....5 parts
The Last Chapter.....5 parts
The High Hand.....5 parts

MASTERPIECE FILM COMPANY
The Truth Wagon.....5 parts
Jack Chanty.....5 parts
Hoosier School Master.....5 parts
Lord Loveland Discovers America (coming)

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

PROGRESSIVE MOTION PICTURE CORP.
The Martin Mystery.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

SELECT PHOTO-PLAY PRODUCING CO.
At the Old Cross Roads, D.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Great Leap.....
The Gangsters of New York.....
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Frou-Frou .....
Joseph In the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
The Victoria Cross.....3 parts
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenseau Case .....5 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent.....3 parts

GEORGE KLEINE ATTRACTIONS
Officer 666 5000
Du Barry .....6 reels
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society (coming)....3 parts

GREAT NORTHERN FILM COMPANY
Adventures of Gar El Hama.....3 reels
The Fight for Fortune.....3 reels
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
Springtime .....5 parts
The Avalanche .....5 parts
A Modern Magdalen.....5 parts

METRO PICTURES CORPORATION

The High Road (coming).....
The Flaming Sword (coming).....
Fighting Bob (coming).....
The Shooting of Dan McGrew (coming)
Cora .....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
The Quest (*American*).....5 reels
The Lost House (*Majestic*).....4 reels
The Outcast (*Reliance*).....4 reels
The Devil (*N. Y. Motion*).....5 reels
The Outlaw's Revenge (*Reliance*)....4 reels
Enoch Arden (*Majestic*).....4 reels
On the Night Stage (*N. Y. Motion*).5 reels
Man and His Mate (*Reliance*).....4 reels
Man's Prerogative (*Reliance*) .....4 reels
Captain Macklin (*Majestic*).....4 reels
The Cup of Life (*N. Y. Motion*)....5 reels
Child of God (*Reliance*).....4 reels
The Absentee (*Majestic*).....5 reels
The Victim (*Majestic*).....3 reels

PARAMOUNT PICTURES

BLAZON FILM CO.
3— 4. "Rule G".....5 reels

BOSWORTH
3— 8. Caprices of Kitty.....4 reels
3—11. Sunshine Molly .....5 parts
4—19. Captain Courtesy .....5 reels

FAMOUS PLAYERS
3—18. Gretna Green .....4 reels
3—22. Are You a Mason?.....4 reels
3—25. The Commanding Officer.....4 reels
4— 5. When We Were 21.....5 reels
4—15. May Blossom .....4 reels
4—26. Niobe .....5 reels

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels
The Taming of Red Butte Western .....5 parts

JESSE LASKY COMPANY
3— 1. A Gentleman of Leisure.....5 reels
3—15. The Governor's Lady.....5 reels
4— 1. The Unafraid .....5 reels
4—12. Snobs .....4 reels
4—22. The Captive .....5 reels

MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....5 reels
4—29. Help Wanted .....5 reels

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Week of Mar. 29, 1915—
Exploits of Elaine, No. 14, D.....2 reels
Bray Cartoon Comedy "Police Dog," and Seringham (Colored Scenic).....Split reel
The Bliss of Ignorance, D. (Balboa).....3 reels
The Gorges of the Tarn (Col. Scen.), and The Praying Mantis, Ed. .....Split reel
The Treasure, D.....1 reel

Week of April 5, 1915.
Exploits of Elaine, No. 15, D.....2 reels
Ima Simp, Detective C. and The Intelligence of Apes, Ed.....Split Reel
The Quality of Forgiveness, D.....3 reels
Gulf of Roses, Spain, Sc. and Wiesbaden, Germany, Sc. .....Split reel
Too Much Bull, C., and Fjords and Mountains of Norway, Sc.....Split reel

Week of April 12, 1915.
Exploits of Elaine, No. 16, D.....2 reels
His Friend the Captain, C.....1 reel
Ashes of Dreams (H. Walthall-Balboa)..1 reel
Picturesque France, Grand Morin, Col. Sc., and The Stickleback, Col. Ed...Split reel
A Festival Religious, India, Sc., and Sugar Culture, Java, Ed.....Split reel
Who Pays? No. 1. "The Price of Fame," D .....3 reels

PICTURE PLAYHOUSE FILM CO., INC.
The Three Black Trumps.....4 parts
The Explosion of Fort B2.....5 parts
The Black Envelope.....4 parts

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut .....5 parts
5—17. The Island of Regeneration.....6 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts

SELIG
5— 3. The Carpet from Bagdad .....5 parts
5—31. The Rosary .....5 parts

ESSANAY
4—26. Greatest .....6 parts
5—24. The Slim Princess.....4 parts

WORLD FILM CORPORATION

Old Dutch .....5 parts
Alias Jimmy Valentine .....5 parts
Money .....6 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts

CALIFORNIA MOTION PICTURE CORP.
Salomy Jane .....5 parts
Mrs. Wiggs of the Cabbage Patch...5 parts
Mignon .....4 parts
Lily of Poverty Flat.....5 parts

FLAMINGO FILMS
Without Hope .....4 reels
Puritans' Conscience .....3 reels
Sybil of the Film.....3 reels

FROHMAN AMUSEMENT CORP.
The Fairy and the Waif.....5 parts

LEDERER
The Fight .....5 parts

SPECIAL RELEASES
Your Girl and Mine.....7 parts
The Adventures of a Boy Scout....5 parts
In the Land of the Head Hunters...
Salambo .....6 parts

WORLD COMEDY STARS
3—15. The Dumbwaiter Beattie (Richard Carle).
3—22. Headed by the Year (Jeff de Angelis).
3—29. Housekeeping under Cover (Kathryn Osterman).
4— 5. The Magic Bottle (Tom Wise).
4—12. Opened by Mistake (Richard Carle).

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WHERE TO BUY

ADVERTISING NOVELTIES
Philip Hano, 806-810 Greenwich St., New York.

BOOTHS
Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

CHAIRS, NEW AND SECOND HAND
Atlas Seating Co., 501 5th Ave., N. Y. C.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM, TITLES, PRINTING, DEVELOPING
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.

FEATURE FILMS
Phoenix Feature Film Co., 129 Columbus Ave., Boston.
E. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.

Flushing, Mich., April 10.
Editor, Motion Picture News.
Dear Sir: Enclosed please find two dollars for one year's subscription to "Motion Picture News." We have got to have it. It is the best paper for news and information we have.
Yours, very truly,
E. O. ECKHARDT, Proprietor.
Ideal Theatre.

Los Angeles, Cal., April 5.
Editor, Motion Picture News.
Dear Sir: It is with pleasure we congratulate you upon the West Coast number and, from our viewpoint there was nothing overlooked in your efforts to secure items of interest pertaining to the industry here on the coast.
Yours, very truly,
C. J. MARLEY, Manager.
Los Angeles Film Exchange Board of Trade.

Augusta, Ga., April 5.
Editor, Motion Picture News.
Dear Sir: Herewith we hand you our check for two dollars for one year's subscription to your paper. We wish to state that your "Motion Picture News" is always reliable and full of interest.
Yours truly,
SCHRAMSEN AND SPARKS,
Managers, Strand Theatre.

Washington, D. C., April 5.
Editor, Motion Picture News.
Dear Sir: I wish to state that I consider your magazine the finest and best that was ever put before the motion picture public. I have been a constant reader of the magazine ever since it was published, and I find that it excels all the rest in every department.
Yours, very truly,
J. LESTER YOWELL.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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WHERE TO BUY

LABELS
Ever Ready Roll Label Co., 203 W. 40th St., New York.

LIGHTING PLANTS
Cushman Motor Works, Lincoln, Neb.

PICTURE MACHINES & SUPPLIES
Calehuff Supply Co., 1301 Race St., Philadelphia.
Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240 E. Ontario St., Chicago.

POSTER & PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York.

PIPE ORGANS
M. P. Moller, Hagerstown, Md.

PRINTING
The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

REWINDERS
Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

TICKETS
Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

UNIFORMS
Fechheimer Bros. (Union-made), Cincinnati, O.

Holland, Mich., April 5.
Editor, Motion Picture News,
Dear Sir: Enclosed find two dollars for one year's subscription to "Motion Picture News." It is the one magazine necessary to every exhibitor, and I always look forward to its arrival each week.
Yours, very truly,
R. L. NEUMAN.

Webster Grove, Mo., April 10.
Editor, Motion Picture News.
Dear Sir: Yours is a splendid paper, and I consider it better than any other.
Yours, very truly,
The Lockwood Garden Theatre,
PERCY HARRISON, Manager.

Hudson, N. Y., April 5.
Editor, Motion Picture News.
Dear Sir: Enclosed herewith please find one dolalr for six months' subscription to the "News." I might say that I enjoy reading the magazine very much and HAVE FOUND YOUR FILM REVIEWS RELIABLE.
Very truly yours,
HARRY W. BROWN,
The Star Theatre.

Renovo, Pa., April 5.
Editor, Motion Picture News.
Dear Sir: Do you know that your magazine has caused me a lot of family trouble? I read the "News" before I eat, and you know what that means where they wait on you. I think your magazine all that could be desired, and to show my faith I enclose my check for two dollars.
I will give you some advertising ideas in the near future that I have been getting together to send you, that may help the exhibitor in general.
Yours, very truly,
GEO. W. MEYERS, Manager,
Renovo Theatre

CHANGES OF THE WEEK

COURTENAY FOOTE, leading man with Vitagraph, then to Reliance, then to Bosworth, is back with Reliance.

David V. Wall and Boots Wall are playing with Dyreda Art Film corporation in "The Four Feathers."

Elinor Fried, one of the very few real film women, has left the United film service for the Universal, where she will edit pictures, order posters and do things like that.

William N. "Bill" Bailey, who has played in many features, and Harry Mainhall, actor and director, have joined Edwin August's forces and will be seen in Pyramid pictures on the United program.

McCANNA SECURES KEYSTONE STATE RIGHTS TO FEASTER MACHINE

JOHN E. Mc CANNA has secured from the Feaster Film Feed Company the exclusive rights for the State of Pennsylvania to market the "3-F" projection machine.

The "3-F" is a comparatively new machine and eliminates the rewinding process altogether. Mr. McCanna is at present located at 406 Bellevue Court building, Philadelphia, Pa.

CLASSIFIED

FOR SALE—W. W. Kimball Pipe Organ—two manual—cost $2,000. Used about one year. Selling at a bargain on account of remodeling our theatre. Guaranteed better than new. Address J. A., care of this Magazine.

FILM MAKING OUTFITS

GUARANTEED — Professional cinematograph cameras, light-weight projectors, perforators, printers, tripods, developing outfits, dissolvers, rewinders, illuminators, lenses. Filming, developing. Cameramen, experimenting. Eberhard Schneider, 219 Second Ave., New York City.

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STUDIO FACILITIES AT DEFINITE TIMES

WHEN not actively in use we will extend the facilities of our own studio and its equipment to those producers requiring only limited time, and filming subjects of the same moral standards as our own productions.

The selection of our studio at 517 West 54th St. was made after careful investigation, because it was found to embody many advantages in size, location and equipment.

Telephone or address the offices of the company

THE FROHMAN AMUSEMENT CORPORATION
18 East 41st Street - - Murray Hill 966

Motion Picture News Release Pages Are Time-Saving Devices Because They Give You
THE SHORTEST WAY and THE EASIEST WAY
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Why Wait Two Days for Your Release Dates? Get the News and Get Them 48 Hours Ahead of the Rest
ASK ANY LIVE-WIRE EXHIBITOR IF IT'S TRUE ALWAYS RIGHT—ALWAYS RELIABLE

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1500 Motion Picture Men
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IN MINNEAPOLIS :: :: MAY 3 to 7
One More Booth Left—WHO WANTS IT?—Wire Quick
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EXTRAO
UNIVERSAL

—After months of planning The Universal Film Manufacturing Co., largest maker of films in the universe, makes this mighty announcement.

—Within a very short space of time we will produce world renowned plays, world renowned stories, acted by the leading Actors and Actresses, stage stars whose names are Household words.

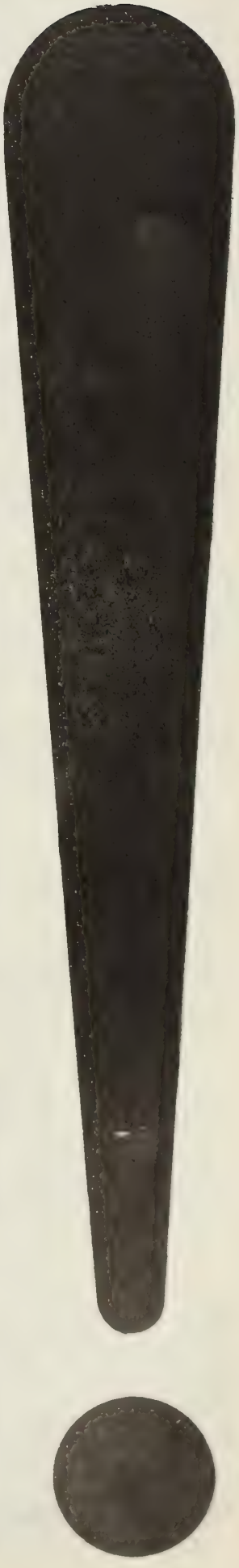
—And REMEMBER—All these BIG stories—ALL these mighty plays produced by the world's leading Actors WILL BE ON THE REGULAR WEEKLY UNIVERSAL PROGRAM. Can you imagine what that means, Mr. Exhibitor?

—All this will be done at a cost to the Exhibitor so absurdly low that the present prices Exhibitors are paying for so-called Features will look like rank extravagance.

—This mightiest of all mighty Universal Achievements will mean that YOU in YOUR HOUSE will be showing the costliest of all costly genuine features

Remember—These Broadway Star Features will

RDINARY ANNOUNCEMENT



at a fraction of the expense that you are now paying.

—You Exhibitors who haven't booked the Universal Program, here's the chance of your lives to insure yourself and your business for life.

—Wire your nearest Universal Exchange and arrange for the complete Universal Program for your House. Do it today—this minute—it will be your master-stroke.

—Never has the Universal advised Exhibitors wrongly and never has the Universal sent out a message to the trade of such colossal importance. With this huge addition to the already successful U Program Exhibitors can sit back and rest easy FOR ALL TIME TO COME. It requires instant action on your part. WIRE your Exchange to reserve the U Program for YOU. It's the biggest thing that ever happened in the trade.

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CARL LAEMMLE, President

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Better to read fifty advertisements than to miss the one YOU need.



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250,000 Paid Admissions in Eight Weeks in One House.

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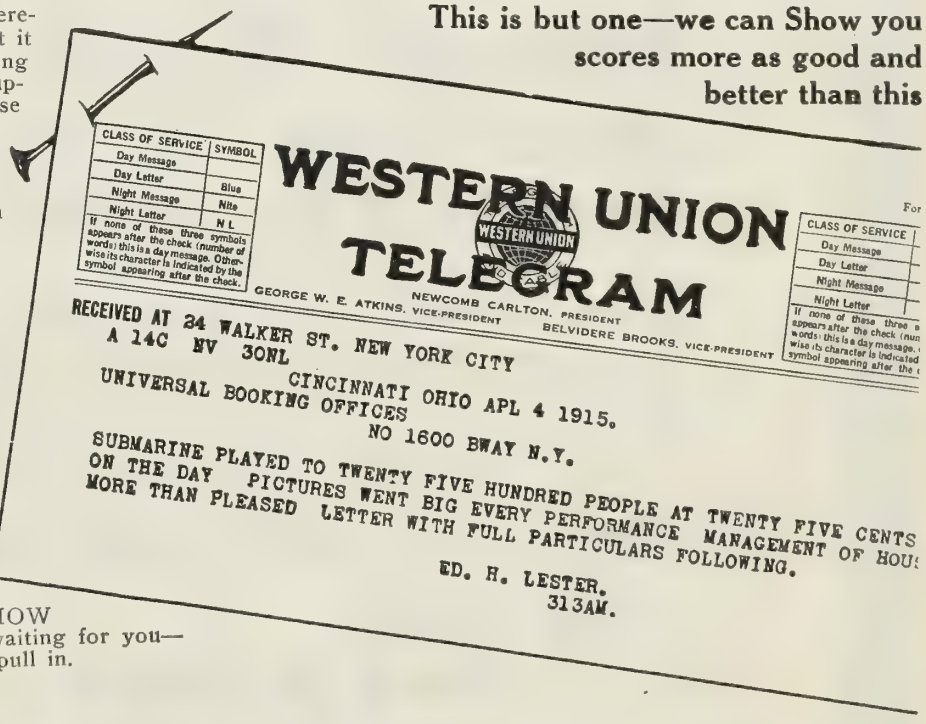
And Figures from other Houses that will make your heart bounce with joy.

That's what the Williamson Submarine Pictures have done and will do for YOU.

All this because of the Tremendous Publicity this Wonderful Feature has received. You can pack Your House if you will but follow the Wonderful Plans that we have ready for you.

LOOK at the Telegram reproduced herewith. Read it with care. Note what it says about "The Management being more than pleased." Why do you suppose the Management was pleased? Because they were personally thrilled by the pictures? Not by a long shot. But because it got the dough—it packed and jammed the House—it brought home the hard, cold **kale.** We can show you scores of such messages. We reproduced this wire twice, just to show other Exhibitors what "The Management" thinks of the pulling power of the remarkable Williamson Submarine Pictures. What other Houses have done YOU can do if you will "be alive." To help all those who are about to book this supreme masterpiece, we have at immense expense prepared and printed a great complete Advertising Campaign book in which are already worked out complete plans, ideas, schemes that have already brought home the bacon to other Exhibitors. You don't have to worry, think, study or spend five minutes' time. The book tells it all. Everything is illustrated showing the plans and schemes. If you will just do your part this wonderful book will SHOW YOU HOW TO GRAB THE BIG MONEY that is waiting for you—fairly screaming at you, to reach out and pull in.

This is but one—we can Show you scores more as good and better than this



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This book contains ready prepared plans that will show you how to get the big money

SEND for this book. Write direct to your nearest Exchange or if your Exchange can't supply you because of the immense demand, write direct to the Universal Film Mfg. Co. (Booking Offices) and a book will be sent to you by return mail. **The Williamson Submarine Expedition** pictures are without question the mightiest, most stupendous feature ever produced. It has brought home the coin for others. It is bringing the dough home for Exhibitors right this minute all over America, Europe, and they will bring home the REAL KALE to you. Now first—Wire your Exchange for booking. Then sit down and send (on a postal card if that is handiest)—a request for a copy of this wonderful Advertising Campaign book. If you book this wonderful Universal Feature—if you follow our dope—you'll be amazed and tickled at your tremendous success and your townspeople will appreciate and thank you for being so progressive and so alive in bringing to them such a magnificent feature that millions are clamoring to see and enjoy. ACT TODAY—NOW. Wire this minute, to your closest Universal Exchange or the—

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CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

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YOU are wasting your opportunities if YOU ignore advertising.

Proved—

The tremendous success of the twelve **Mutual Master-Pictures** released in the last six weeks is the sensation of the moving picture world.

When we announced in full page advertisements in the Saturday Evening Post this series of costly and wonderful films, we had no idea of the tremendous enthusiasm with which these pictures would be received.

Here are the twelve recent releases:

The Quest
The Lost House
The Outcast
The Devil
The Outlaw's Revenge
Enoch Arden
On the Night Stage
A Man and His Mate
A Man's Prerogative
Captain Macklin
A Child of God
The Cup of Life

These Mutual Master-Pictures

have brought crowded houses
wherever they were shown

The Pictures that are to follow

will be sure to bring big business for you if you show them

A strong campaign of co-operative advertising helps, consisting of one, three and six sheet posters, lobby displays, heralds, lantern slides, press matter, prepared newspaper ads, cuts and the like are furnished with every Mutual Master-Picture.

To get these new MUTUAL MASTER-PICTURES, better book them in advance—
at once

MUTUAL FILM CORPORATION

71 West 23rd Street, New York City

Get

Cyrus Townsend Brady's

Great Moving Picture

"A CHILD OF GOD"

for your theatre.



THE wholesome thrills that fill the books of this famous author-preacher have now been turned into a moving picture that grips and moves even more than any of his most famous books.

Advertised in the





"A CHILD OF GOD"

is a four-reel Reliance picture full of tense, dramatic situations, plenty of action, a **real railroad wreck**—so real that it makes you gasp with fear and wonder.

Sam de Grasse who plays the part of the rough and ready rancher and **Miss Billington** the school teacher, are supported by a cast of superior Reliance players.

And **Mutual Master-Picture** advertising co-operation—such as heralds, press sheets, cuts, slides, posters and the like—will help you to draw big houses for this feature film.

Book this Reliance four-reeler NOW and prepare for big business.

Reliance Motion Picture Corporation

29 Union Square, New York City

(BOOKED THROUGH THE MUTUAL FILM CORPORATION)

Saturday Evening Post

Selig

Selig Motion Picture Plays Bring the Money In These Days!

Get Action! Get Action!

Action Certainly Does Speak Louder Than Words—The Saying Is Particularly Trite to Filmland—Action Is the Key-word with the House of Selig—The "Diamond S" Pictureplays Must Have Strong Plots and Plenty of Action—Mr. Exhibitor, Are **You** Getting Action at **Your** Theatre?—If Not, Permit Selig Activity to Benefit You—Logical Action Will Be Found in Every Single One of the Following Releases—

"THE REAPING" A Selig Special in Two Reels, Released Monday, May 3

A Drama of true heart-interest, "The Reaping," possesses an unusual plot, clear-cut photography, lively backgrounds, and the story is carried to a logical and absorbing conclusion by an all-star cast of players. Climax follows climax in two reels crowded with pathos and thrills. **Book it!**

Four Other Selig Picture Plays Guaranteed to Get You the Money!

AN ARIZONA WOOING—Selig Western Drama in one reel featuring Tom Mix. Released Tuesday, May 4.

HER CAREER—Selig Drama in one reel and carrying a very strong plot. Released Wednesday, May 5.

THE STRATEGIST—Selig Comedy in one reel and crowded with gales of giggles. Released Friday, May 7.

SELIG JUNGLE-ZOO WILD ANIMAL Pictureplay certain to prove popular. Released Saturday, May 8.

World's News Flashes in News-Pictorial Every Monday and Thursday!

Artistic Posters for All Releases

THE SELIG POLYSCOPE CO.

CHICAGO

"The Dependable Service"

Selig

The Selig Movie Flyer Brings California Nigher!

Get Action! Get Action!

Action Is Also the Slogan of the Selig Movie Special which Leaves Chicago on Thursday, July 8th for a Seventeen Days' Tour of the Golden West —Exhibitors Will Have a Run for Their Money—There Will Be No Woeful Gaps in the Itinerary—No Yawning Periods—The Action Will Be Pressed Down and Running Over—**Act At Once** and Secure Reservations —A Deposit of Only Ten Dollars Will Insure "Safety First" For You—

$128 Pays for Seventeen Golden, Joyous Days — Get Busy!

This is not a "California Excursion," but the tour of a select party through the boundless west. The sum of $128 includes transportation, Pullman reservations, side trips, hotel accommodations, admission to Expositions, just one price that **includes Everything** excepting meals.

Westward, the Course of the Selig Movie Special Takes Its Way!

WE'LL BE IN TIME for the National Convention of Motion Picture Exhibitors at 'Frisco.

WE'LL BE IN TIME for the opening of the Million-Dollar Jungle-Zoo at Los Angeles.

WE'LL BE IN TIME to visit Denver, Santa Barbara, San Diego and Salt Lake.

WE'LL BE IN TIME to view Pike's Peak, Royal Gorge and the peach crop.

Another Free Side Trip to Cripple Creek and the Silver Mines!

Write for our Artistic Booklet—It's free

THE SELIG POLYSCOPE CO.

CHICAGO

"Cheaper To Go Than Stay At Home"

How can an advertiser continue advertising? By giving YOU value.

Have You Started a Portrait Contest

THAT WILL PACK YOUR HOUSE

at every performance? You can by using a selection from the 62 portraits in natural color and duotone we offer you.

We will tell you how.

Every one of these portraits is the best that can be produced. The natural color portraits—not merely tinted—are by those very popular artists, Coles Phillips, Stanlaws and Manning. Both natural color and duotone are 11x14 in size, fine for framing and on heavy art mounts. To prove the quality of these portraits and value of a portrait contest, we will send you, prepaid, any two duotones and any one natural color, together with outline of contest, on receipt of 25c in stamps.

The small lot price on natural colors is 20c each, $2.00 a dozen; on duotones, 15c each, $1.50 per dozen. Special prices in lots of 100 or more.

Besides packing your house, the portrait contest will create a sale for these pictures to your patrons. Displayed in your lobby they will sell themselves.

There is a $1.00 to $3.00 profit to you on each dozen you sell. Why let some other fellow make this profit?

The time to sell these portraits is when the people have seen your show, and the desire to have portraits of popular stars is aroused.

Tear this page off across the dotted line, after checking the portraits you want. You will receive full outline of the portrait contest and pictures, postpaid.

MULTI-COLOR ART CO., 218 West 42d St., New York

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(Mark on line in space before portraits you want)

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KING BAGGOT
WARREN KERRIGAN
CLARA KIMBALL YOUNG
BOB LEONARD
ROSEMARY THEBY
CARLYLE BLACKWELL
GRACE CUNARD
FRITZI BRUNETTE
CHARLOTTE BURTON
LOTTIE BRISCOE
BEN WILSON
G. M. ANDERSON
FLORENCE LAWRENCE
PEARL SINDELAR
GERTRUDE McCOY
MIRIAM NESBITT
ANNA LITTLE
EDITH STOREY

MARGUERITE SNOW
MARY PICKFORD
MARY FULLER
ALICE JOYCE
PAULINE BUSH
MABEL NORMAND
ETHEL GRANDIN
CRANE WILBUR
TOM MOORE
EDWIN AUGUST
PHILLIPS SMALLEY
FRANCELIA BILLINGTON
FLORENCE LABADIE
IRVING CUMMINGS
LILA CHESTER
ORMI HAWLEY
HERBERT RAWLINSON
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FRANCIS CARLYLE
JAMES CRUZE
WALLY VAN
MACK SENNETT
VIVIAN RICH
WALLACE REID
JACK RICHARDS
WILLIAM WADSWORTH
FRANCIS FORD
ARTHUR JOHNSON
VERA SISSON
ROSE TAPLEY
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MURIEL OSTRICHE
KATHLYN WILLIAMS

NATURAL COLOR PORTRAITS

(Mark on line in space before portraits you want)

MARY PICKFORD
BLANCHE SWEET
CLARA KIMBALL YOUNG
NORMA PHILLIPS
MARY FULLER
ALICE JOYCE

MULTI-COLOR ART CO.
218 West 42d Street, New York

Enclosed find $ ____ for portraits as marked above. Also send free the portrait contest outline.

(Outline will be sent only when name of theater is given)

Name _____

Theater _____

Address _____

Edison Features *Are* Features





The Favorites—Mabel Trunnelle and Augustus Phillips

in the

TENSE 3-ACT FEATURE

"With Bridges Burned"

From the famous story by Rex Beach.
Released in **regular** service Friday, May 7th—3000 feet.

A revival of the successful Edison film of the same name

"With Bridges Burned" is a feature, full of the finest impulses and worthiest motives that can actuate a man. It thrills with the intensity of devoted man and wife, stricken in fortune, separated on their wedding day and doing deeds as desperate in self denial as any physical daring. To see so fine—so worthy—a picture is to feel that the world is a better place than we thought.

Mabel Trunnelle plays again the same role of the little unselfish wife whose royal courage faces feats that man draws back from—plays it with that unfailing sympathetic appeal that her winsome personality always evokes.

While **Augustus Phillips** places upon the screen some of the finest work of his career in the devoted husband half crazed in his night-and-day race against time and a powerful conspiracy of grafters.

Edison features embody all the entertainment, all the "punch" which plays of real power have—they typify to an extent well registered on the cash register that it pays to play "features of strength—not length"—Edison Features in the Regular Service.

The Funniest Cartoons on the Market—by Raoul Barre

"Cartoons in the Kitchen" must be seen to be appreciated. The hearty laughs that can sweep over an audience viewing these pictures is unbelievable. A new feature—they move while he draws them—darned funny, indeed. Released Tuesday, May 4th—1000 feet.

"Jack Kennard, Coward," winner of the Edison College Contest. Released Wednesday, May 5th—1000 feet.

"A Sad Dog's Story," a good dog story by Lee Arthur, famous dramatist, featuring Herbert Prior. Released Saturday, May 8th—1000 feet.

TRADE MARK
Thomas A Edison

THOMAS A. EDISON

275 Lakeside Avenue **Orange, N. J.**

Edison Films are approved by the National Board of Censorship and are released through the General Film Company Program

VITAGRAPH

"BOOBLEY'S BABY" Comedy — **MONDAY, APRIL 26**
He buys it at a store. It's a great traveling companion, but a source of trouble. He throws it overboard and is blessed with twins. Presenting MR. AND MRS. SIDNEY DREW.

"THE LADY OF THE LIGHTHOUSE" Drama in Three Parts
Broadway Star Feature — **TUESDAY, APRIL 27**
She is known by her good works. They are light and cheer to others and a joy to herself. ROSE TAPLEY and LIONEL ADAMS in the leads.

"THE BOARDING HOUSE FEUD" Comedy — **WEDNESDAY, APRIL 28**
Competition and opposition start things. Billy's uncle takes a hand in the warfare and peace is declared to everybody's satisfaction. With BILLY QUIRK and CONSTANCE TALMADGE.

"STRICTLY NEUTRAL" Comedy — **THURSDAY, APRIL 29**
In self-preservation, Pietro remains strictly neutral. The combatants are still fighting, while he is still running. With FLORA FINCH and KATE PRICE.

"THE-SORT-OF-GIRL-WHO-CAME-FROM-HEAVEN" Comedy **FRIDAY, APRIL 30**
She's a rare species, but you are apt to meet her any day. Here's your chance. Presenting EARLE WILLIAMS and ANITA STEWART.

"A PILLAR OF FLAME" Two-Part Drama — **SATURDAY, MAY 1**
By fire the daughter is saved through the glaring and thrilling folly of her mother. With NORMA TALMADGE, HARRY MOREY and ADELE DE GARDE.

SIX A WEEK, including a Three-Part Broadway Star Feature

"CUTEY'S SISTER"—Comedy.....Monday, May 3
"A CHILD OF THE NORTH"—Two-Part Drama.....Tuesday, May 4
"A LILY IN BOHEMIA"—Comedy.....Wednesday, May 5
"THE PARK HONEYMOONERS"—Picturesque Romance, Thursday, May 6
"THE VANISHING VAULT"—Comedy.....Friday, May 7
"THE BREATH OF ARABY"—Three-Part Drama, Broadway Star Feature.....Saturday, May 8

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH CO. OF AMERICA
E. 15th Street and Locust Avenue — **Brooklyn, N. Y.**

BROADWAY STAR FEATURES RELEASED

SIX PARTS	MR. BARNES OF N. Y.	THREE PARTS	4 1 3
THREE PARTS	LOVE LUCK AND GASOLENE	FOUR PARTS	THE WIN(K)SOME WIDOW
SIX PARTS	CAPT. ALVAREZ	FOUR PARTS	THE TANGLE
THREE PARTS	SHADOWS OF THE PAST	THREE PARTS	THE LOCKED DOOR
THREE PARTS	BINGLES MELODRAMA	FOUR PARTS	SYLVIA GRAY
FIVE PARTS	MY OFFICIAL WIFE	FIVE PARTS	THE LITTLE ANGEL OF CANYON CREEK
THREE PARTS	UNCLE BILL		
THREE PARTS	THE PAINTED WORLD	FOUR PARTS	The Man Behind The Door
FIVE PARTS	Florida Enchantment	FOUR PARTS	C. O. D.

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

AS PRESENTED AT THE
VITAGRAPH THEATRE
RELEASED THROUGH
GENERAL FILM CO.'S SPECIAL SERVICE
By Arrangement with Broadway Star Feature Co. (Inc.)

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

G. M. ANDERSON
and MARGUERITE CLAYTON
are presented in a new series of
WESTERN DRAMAS

These photoplays are Mr. Anderson's greatest successes. There is a thrill in every reel.

★ ★ ★

"THE PROFLIGATES" By Arthur Hornblow.
A 3-act play filled with dramatic incidents, featuring E. H. Calvert, Bryant Washburn and Ruth Stonehouse. Released May 4.

★ ★ ★

CHARLES CHAPLIN
in Essanay films is the funniest comedian in the world. Watch for the Chaplin-Essanay brand.

★ ★ ★

Released Monday, May 3.
"SUE."
Featuring Dorothy Warshauer, voted the most popular girl in Chicago.

★ ★

Released Wednesday, May 5.
"THE FABLE OF THE GALLOPING PILGRIM WHO KEPT ON GALLOPING."
BY GEORGE ADE.
Those who marry to escape Something, usually find Something Else.

★ ★ ★

"FRAUDS." BY H. S. SHELDON.
A 3-act photoplay with a punch in every scene, featuring Edna Mayo and Bryant Washburn. Released May 1.

★ ★ ★

Released Thursday, May 6.
"HOW SLIPPERY SLIM SAW THE SHOW."
A screamingly funny western comedy.

★ ★

Released Saturday, May 8.
"THIRTY."
(In two acts.)
A newspaper play with the real newspaper atmosphere.

★ ★ ★

RELEASED THROUGH THE GENERAL FILM COMPANY

The newest Chaplin advertising feature is a life-sized lobby stand. Order immediately from Essanay. $1.50 each.



Trademark Reg. U. S. Pat. 1907.

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"FIRST TO STANDARDIZE PHOTOPLAYS"

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Accessory News

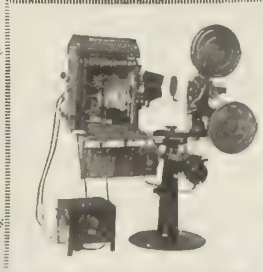
A SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

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LONG LIFE

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Used exclusively where brighter pictures are desired.



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MOTOR ATTACHMENT, $35.00

If you don't know about the late model MOTIOGRAPH, it will pay to investigate. It will prove itself to be the BEST machine manufactured today.

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Our Record *Seven years* of intelligent effort. Pioneers then—Leaders today. *Thousands* of satisfied exhibitors using ***Radium Gold Fibre Screens*** are today pleasing ***millions*** of patrons.

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Our Guarantee means *FIVE YEARS* of perfect projection. It covers every detail. If a ***Radium Gold Fibre Screen*** is installed, *perfect results* are assured.

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"Ask the Exhibitor Who Has One"

RADIUM GOLD FIBRE SCREEN, Inc.
220 WEST FORTY SECOND STREET - NEW YORK CITY

Construction, Equipment and Operation

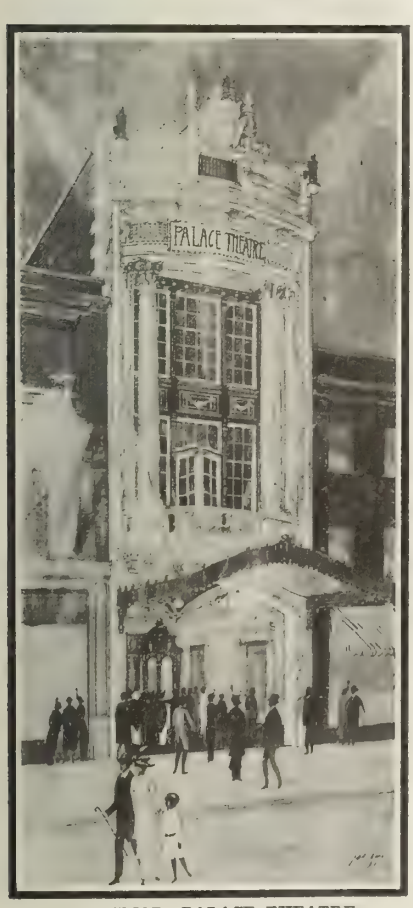
Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

BUFFALO'S NEWEST THEATRE, THE PALACE

BUFFALO'S newest and most modern photoplay theatre, the Palace, is now open and has already taken its place as one of the most popular houses in the city. The theatre is owned by the Mitchel H. Mark Realty Company, owners of the Strand, New York, and many other large theatres in different parts of the country. It was erected at a cost exceeding $150,000 and represents the last word in theatre construction.



EXTERIOR, PALACE THEATRE

The Palace is the Buffalo home of Paramount productions, which is showing these photo-plays in conjunction with the Strand. The Buffalo offices of the Mark-Brock theatrical enterprises are established in the building. Harold Edel, who has brought the Strand to its present stage of popularity, is also directing the policies of the Palace, with William Rosenthal in charge as house manager.

The Palace has a seating capacity of 1,200, features an eight-piece orchestra of exceptional quality, with Ivan Shapiro, former first violinist of the St. Louis Symphony orchestra, as conductor. A $10,000 Austin pipe organ is another pleasing feature, as it is one of the largest in the city and played by Ruby Belle Nason, one of Buffalo's most talented organists.

The Palace is of modern style in architecture, being designed by C. Howard Crane. It is constructed of white terra cotta with yellow trimmings. The lobby is lined with rich, beautifully colored streaked marble surmounted by borders of exquisite gold decorations. The ceiling is decorated by several mural paintings. The theatre proper opens from the end of the long lobby, and a burst of beauty opens before the eye as one enters.

No Stairs in the Building

The seats are upholstered in heavy leather much the same as automobile seats. The walls are decorated in gold and yellow. Indirect lighting system is employed and the latest ventilating methods used to keep the house light and full of pure air at all times.

A novel feature of the house is the doing away with all stairs. The lobby is reached by a long gradual approach from the front of the lobby, and the different parts of the lobby are also reached by this method.

Eight boxes are installed, four each side of the stage, elaborately decorated and hung with rich tapestries. The screen is set back on a stage set to represent an Italian garden, in the midst of which the orchestra is located.

Ladies' and gentlemen's rest rooms are located at the rear of the house, completely equipped with all luxuries. The electrical fixtures throughout the theatre are of unique design and most attractive. The projection booth is equipped with all modern inventions that will help to make the projection perfect. Baird machines are used.



FRONT AND REAR ELEVATIONS, PALACE THEATRE, BUFFALO, N. Y.

Surmounting the top of the front of the theatre is a large clock, one of the most appreciated features. At night the clock is brilliantly lighted and the hours rung on chimes. Below the theatre is a complete heating system, and the large vaults used by the Mark company.

(Continued on page 125.)

Grauman Sells Imperial to Eastern Syndicate

GRAUMAN'S Imperial, San Francisco, has been sold by D. J. Grauman to an Eastern syndicate, headed by I. De Jongh.

The new syndicate will make improvements in the playhouse which, however, will not necessitate the closing of the theatre.

The eastern syndicate plans to purchase two other theatres in San Francisco.

One of the policies of the new combine to be introduced will be "pop" matinees. Already a large number of picture plays with prominent stars have been booked, it is claimed.

Grauman says that his retirement from the Imperial is due partially to other projects which he has under way, one of which includes the building of a large theatre on the lot situated at the southwest corner of Eddy and Mason streets.

Projection

CONDUCTED BY HERBERT W. ANDEM

No agent is permitted to take subscriptions for Motion Picture News for less than the authorized rates. Have the agent taking your subscription show his letter of credentials and receipt book.—Projection Problems answered.

Decision In Power-Baird Suit Handed Down In United States District Court

THE decision in the case of the Nicholas Power Company, plaintiff, against the C. R. Baird Company and Chester R. Baird, defendant, before Judge D. J. Mayer of the United States District Court, Southern District of New York, which has been reported in detail previously in the News, has just been handed down.

This suit covers Letters Patent No. 826,112, dated July 17, 1906, and Letters Patent 959,601, dated May 31, 1910, being patents covering the framing device for motion picture projection machines and the fire valves. These two patents are taken up separately by Judge Mayer in his decision, the framing device being the first to be considered.

Judge Mayer starts by quoting from the Nicholas Power Company patent and stating the points under claims 2, 3, 4 and 5 of the patent which are those directly in litigation and cover the framing device mechanism on the Power projection machine.

The defenses are invalidity and non-infringement of patent. There is a history given of the conditions of the motion picture field from the time Mr. Power entered it. To quote from the decision, "The patent in suit is not directed to an entire moving picture projection apparatus, but to a portion of it and the claims in suit are all directed to the construction for permitting the framing of the picture.

The Previous Art Defense

"It will be appreciated, at the outset, that the subject matter involved delicate mechanism and accurate inter-relation, all looking to a result which would accomplish the illusion (if it may be so called) most effectively. In an art of this character and mechanism of this delicacy, sometimes the omission or addition of merely a single element rises to the dignity of invention, and it is with this appreciation and this mental attitude that the subject must be approached.

"The prior art defense involved a consideration of the patents to Eberhard Schneider (U. S. Letters No. 647,529) and Prestwich (British) and several prior used machines produced and testified about.

(a) "First Edison machine, all the parts except the aperture plate were stationarily mounted and the framing of the picture was accomplished by adjusting the aperture plate up or down as might be necessary for its opening to register with the picture.

(b) "In the second Edison (Exhibit Q) the aperture plate was the only part of the machine to be fixed while the film feeding mechanism was adjustable up and down as might be necessary to bring the picture into registration with the lens and aperture plate.

(c) "In the 'modified Edison' (Exhibit X) the machine frame is mounted on guide rods instead of run-ways.

(d) "In the Schneider modified Edison (Exhibit C) the original rack and pinion for adjusting is replaced by a crank and screw.

Schneider Missed Commercially Successful Machine

(e) "The two early Power machines (Exhibits T and U) show the idea of the entire mechanism adjustable on its own front boards.

"None of these structures shows the combination of the claims and each lacks many of the elements. It is enough to point out that, among other things, they do not have a separate shiftable carriage nor a shiftable intermediate gearing.

(f) "The Eberhard Schneider machine (Exhibit B)—His fundamental and, in the art, advanced thought was to construct a machine having a stationary frame with fixed main shaft and stationary aperture plate in which the framing would be accomplished by adjusting the distance between the intermittent sprocket and the aperture plate. But when Schneider came to concrete his thought into a physical structure, he just missed making a machine which was commercially successful. Comparing Exhibit B with the machine of the Power patent, we find:

"(1) That there is not the 'vertically adjustable carriage.' Instead, the shaft of Schneider's intermittent sprocket is carried by a pair of 'cheeks,' mounted to swing in the arc of a circle on the axis of the main shaft, and the whole arrangement is such that the adjustment of the cheeks swings the sprocket toward and away from the aperture which is formed in the frame above the main shaft.

"(2) That in Schneider there is an oscillatory movement of the pair of cheeks, while in Power's the movement of the shiftable carriage is vertical.

"(3) That in Schneider's, contrary to Power's, there is really no intermediate gear and no shiftable intermediate between the main driving gear and the film feeding mechanism, the latter being driven directly from the main shaft.

"It is unnecessary to go on with the details, for, giving to the Power's the fair construction to which it is entitled, the Schneider Exhibit B cannot be successfully read against a single Power claim in controversy, nor can it be held that the Power mechanism is an equivalent of Exhibit B.

"If, however, a doubt as to invention were entertained (and I entertain none), the remarkable commercial success of the Power would conclusively resolve the doubt."

Judge Mayer then gives a short resume of the development of the various machines, and shows how Mr. Power, through his business ability, et cetera, made a commodity superior to the other prior used machines, and ends by saying: "I am fully convinced that the patent is meritorious and should be sustained."

No Case of Direct Infringement Made Out

"While the bill charges direct and contributory infringement, no case of direct infringement was made out, nor attempted, and only a single instance of alleged contributory infringement is testified to."

Judge Mayer then takes up the question of Charles E. Schneider, a dealer in Springfield, Mass., who was incited by the Nicholas Power Company to write a letter to Mr. Baird, requesting parts which he states "I need for rebuilding two second-hand machines which I have on hand." This, Judge Mayer says, is a common method of catching patent infringements, in this case the manufacturer having "the right to sell the parts he advertises in his company's circulars so long as the sales are not for rebuilding."

Judge Mayer goes on to say, "I believe that the word 'rebuilding' as used and placed in this letter, carried no emphasis to the mind of the reader. The parts shipped would, in no sense, rebuild the machines, and a busy business man would need a mental microscope to pick out the word 'rebuilding' in Schneider's letter as conveying to him what plaintiff contends.

"It is enough for me to state that on the evidence in the case I am satisfied that the defendants have not intended to be parties to the rebuilding of plaintiff's machine; have pursued a course of business quite to the contrary; and, in point of fact in the Schneider sale, were not guilty of contributory infringement."

Problems That Puzzle Projection People

Black Shadows at Bottom of Picture

F. H. R., Jackson, Mich.—*While I am operating and looking at the screen occasionally I notice a black shadow at the bottom of the picture and cannot account for it. Do you know what may be the cause of this shadow? What size of condensers do you recommend for a throw of sixty feet?*

ANSWER: Remembering that it is necessary to place a film upside down in order to have it appear correct on the screen, any shadows noticed at the bottom of the picture on the screen will start from the top section of the aperture. The most likely thing to cause a shadow at this point is the dropping of the automatic fire shutter sufficiently to come into the light rays.

You state that it generally happens while you are looking at the screen and it is not a permanent shadow. It may be surmised you allow the cranking to slacken sufficiently at times to let the shutter fall a little and thus cause the trouble. Notice the next time and see if it does not disappear as soon as you speed up.

The proper size of condensing lenses depends upon several conditions, the throw being one when it is necessary to use a different focus objective. In other words, it is not exactly the throw but the focus of the objective governing the different size of condensing lenses. It would not do to use, say, a five-inch focus condensing lens with an eight or nine-inch focus objective. The foci of the two should vary directly when a change in either is made.

The throw you state you are using is sixty feet, and if you project a screen picture of about fifteen feet you have an objective of three-and-a-half-inch focus. Condenser lenses of about five and a half to six-inch focus can be recommended for your use.

Testing Armatures for Defects

W. G. P., Indianapolis, Ind.—*I have one of the motor generator outfits for motion picture machines, and want to make some tests on it. Will you please tell me the simplest way to go about testing for faults in the armature? How is the resistance of the windings from the iron of the dynamo made? What kind of instruments are necessary for this work?*

ANSWER: Generally there are two kinds of resistance tests that must be made in connection with generators and motors. One is the resistance of the wires or its windings themselves, called the metallic resistance, and the other, the resistance of the insulation of these wires, which is spoken of as the insulation resistance. The metallic resistance may be either tested by a Wheatstone bridge or by the "drop" (fall-of-potential) method.

The second method is well adapted to locating faults quickly and testing the armature resistance of most generators and motors, especially so when the resistance to be measured is of a value of only a few hundredths or even thousandths of an ohm.

The "drop" method consists in passing a current through the armature and a known resistance also in circuit with the armature. The drop of potential (voltage) in the armature and that in the known resistance are compared by connecting a voltmeter first to the terminals of the known resistance and then to the armature. The deflection of the voltmeter needle in both cases is directly proportionate to the resistances included between the points touched by the voltmeter terminals.

The proper current to use when making this test depends upon the resistance of the circuit and the sensitiveness of the voltmeter. A bank of lamps or a wire resistance may be used if it is of a constant strength. A storage battery of sufficient capacity would be a good source for this current.

A station or a portable voltmeter may be used for the readings, and its terminals may be held in insulated handles.

To give you an idea of what you want to be provided with in making these tests—usually from ten to one hundred amperes are necessary for the testing current and a low-reading voltmeter is needed for low resistance measurements of armatures.

The insulation resistance should be sufficiently high so that more than one millionth of its rated current will pass through the insulation at normal voltage; and it is advisable to have it still higher.

For this reason it is beyond the range of either the Wheatstone bridge or the drop method of measurements. It is usually found by either the direct deflection method of using a sensitive galvanometer or by tests with a high reading or sensitive high-resistance voltmeter.

WHO KILLED COCK ROBIN?

It matters not how it was accomplished, to have put the screen in

THE STRAND—New York's Finest Theatre

was a great advertisement. Two live companies strive for the honor, that belongs perhaps to the dead.

We declare ourselves outside this controversy. Like every other, the DAY and NIGHT SCREEN contains no Radium, no Gold. Neither is it contaminated with copper to give yellow pictures until the copper eventually asserts itself and turns brown. The audience wants the brilliant, well defined pictures as shown in their true colors on the

DAY and NIGHT SCREENS

112 W. 40th St., New York City

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,

ROCHESTER, N. Y.

FIRST RUN RENOVATED REELS

Boston, Mass.
Rex Film Renovator Co.,
Columbus, Ohio.
Gentlemen:

The Rex Film Renovator which you installed for us some time ago is the best thing the writer has ever come across in this line. It does the work so well that we call our films which have just been put through it "first run renovated." And aside from a very short distance from the beginning and the ending of the film it is indeed "first run" again. I can highly recommend this Renovator to any Exchange man who wants to have his cheaper customers satisfied. Our Exhibitors are now beginning to ask for "renovated" reels, and not for "age," as the Renovator almost entirely eliminates the age objection.

With kindest personal regards and best wishes for your continued success, I am,

Yours very truly,
J. A. ESLOW, Mgr.
NEW ENGLAND UNIVERSAL FILM EXCH.
JAE/MES.

Write for information

THE REX FILM RENOVATOR MFG. CO.

272 N. Third Street
Columbus, Ohio

We Renovate Film.
Write for Prices.

Position of Joints in Mended Films

K. L. A., Richmond, Va.—*Which is the best way to make the line at joints in mending films come between the perforations or at the holes on the side of the films? I have been making them come near the center of the holes and have been told it is better not to do it this way.*

ANSWER: Operators of the thinking kind follow the practice of making the lap of the joints come as near between the perforations as they can. In this way the bulge is not so apt to jump a tooth. The film lies closely to the face at the base of the teeth, resulting in a more secure hold.

If the teeth of the sprocket wheels were shaped squarely the full length of a tooth, it would not make much difference about where the lap came in regard to the tooth. If you will notice carefully, the shape of the teeth taper off, and unless the film engages the tooth at its base, the film will tend to be forced off. Hence you can see the advantage of having the lap come between the teeth on the sprocket-wheel.

Philadelphia Operators Hold Fifth Ball

THE Moving Picture Operators Protective Union, local No. 307, of Philadelphia, with headquarters at 1233 Vine Street, has 200 members. The following are the officers:

President, B. F. Bache; vice-president, Wm. Hamilton; financial secretary, Wm. Freidman; recording secretary, Jos. V. Friel; sergeant-at-arms, Chas. Smith; business manager, Louis Krouse, and trustees, Albert Eyre, Abbot Oliver and Tony Fortunato.

The Union held its fifth annual ball on Wednesday, April 14 at Music Fund Hall and made it a big financial success. There were many innovations in entertainment. Many of the Union's friends from filmdom took care of the social side of the affair and the following entertainment committee united in their efforts to make the event enjoyable: B. F. Bache, W. G. Murry, Lou Krouse, Clement Rizzo, Abbot Oliver, Wm. Freidman, Chas. Smith, A. B. Freeman, Wm. Hamilton, Wm. J. Syms, Robert Taylor, Edw. McCall, Gus. Elm, Chas. Bennet and Arthur Graver. Joseph V. Friel, floor manager.

Mr. and Mrs. Crane Wilbur led the Grand March at midnight. Local 307 has attractive club rooms for the "boys" in their leisure hours.

Indiana Town Forbids Smoking in Booths

MOVING picture operators in Richmond, Ind., have been prohibited from smoking pipes, cigars or cigarettes in machine booths, by an order recently issued by John W. Minor, deputy state fire marshal.

The trial of Roscoe Heimbaugh, moving picture operator at Jeffersonville, Ind., charged with violating the Sunday law, has been indefinitely postponed by the court as none of the witnesses against Heimbaugh appeared in court when the case was called.

Following the agreement of Elkhart moving picture proprietors and the city officials of Elkhart whereby the moving picture theatres of the city will be permitted to run on Sunday, Goshen, Ind., moving picture proprietors have fallen in line and will open their theatres next Sunday.

They may have some trouble, but the proprietors believe that in the end everything will be straightened out satisfactorily as any cases filed against proprietors would be tried in the same court which tried the Elkhart case in which the proprietor was acquitted, would try the Goshen cases.

Cincinnati Operators Elect Officers

MOTION PICTURE OPERATORS' UNION, Local No. 165, of Cincinnati, at their recent meeting elected the following officers: Edward Kirsch, president; Jack Hawthorne, first vice-president; J. M. Gelman, second vice-president; Henry Lacey, secretary; Walter Kinney, financial secretary; William Thornton, treasurer; Charles Ring, business representative; John Pfau, sergeant-at-arms; Harry Huelsman, trustee, one-year term; Bernard Roehm, trustee, three-year term; Walter Kinney, delegate to the district convention to be held in Cincinnati on May 2, and Edward Kirsch and Arthur Fix, delegates to the international convention in Chicago in July.

Eighty-four of the one hundred members attended the meeting. Kirsch was opposed for president by Harry Schwartz and a hot campaign was waged for all offices.

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1 COAT Screens up to 15' x 20' **$3**
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BUFFALO'S NEWEST THEATRE, THE PALACE

(*Continued from page* 121.)

The offices on the second floor are those of Mitchel Mark, Moe Mark, Eugene Falk and other members of the company. The furnishings are solid oak throughout. The front part of the lobby at the Palace is one of the most attractive in the city. It is finished in white and gold. The ticket booth is hung with yellow silk curtains, while the billboards at the sides announce the current attractions in oil paintings in glass frames.



INTERIOR, THE PALACE THEATRE, BUFFALO, N. Y.

An electric sign is used at night on the front of the theatre. The front at night is by far the most brilliant in Buffalo, almost a thousand bulbs being used in the illumination.

The policy of the house is three changes a week, Monday, Thursday and Sunday, with admission price at ten cents. The Palace shows nothing but first run productions, all of which are of the best obtainable.

Manager Edel is always on the lookout for live subjects, such as the Vanderbilt Cup Race and the Willard training pictures, which he presents from time to time. The Palace is located on Shelton square, Main street.

Minusa Factory in St. Louis Completed

THE new factory of the Minusa Cine Products Company, on Washington avenue, St. Louis, has been completed and is in shape to produce the Minusa Gild Fibre Screens specialized in by the company. Charles Hetzel, the chemist in charge of the factory, has just returned from New York and Pittsburgh, where he went to secure special equipment and implements.

Assure Your Audiences Pictures That Please

The clear, brilliant pictures without blur or flicker, the enthusiastic response of your patrons, the growth of your bank account are your results from

Bausch and Lomb Projection Lenses

They are the choice of up-to-date moving picture men everywhere because they get the results.

Experience has taught both owners and operators that Bausch & Lomb objectives and condensers insure sharp definition and even illumination. They are recognized as standard.

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Largest Manufacturers of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses and other Optical Products in America.

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We offer the **BARGAINS** below subject to prior sale.

No. 2 J. and M. Asbestos booth for two machines, good as new, ready to assemble	$65.00	
Lubin 1912 Projection Machine, perfect, almost new	75.00	
Lubin 1908 Model, complete, good (skeleton head)	35.00	
Motiograph, 1912 Model, good as new	100.00	
Two No. 5 Power's, Perfect, at	75.00	each
Three No. 6 Power's, good condition, perfect running order	110.00	"
Two No. 6A complete, almost new	145.00	"
No. 6A equipment, less mechanism, good as new	60.00	
No. 6 Equipment, complete less mechanism, perfect	27.00	

Certified check or M. O. must accompany your order.

STERN MANUFACTURING COMPANY
PHILADELPHIA, PA.

REPAIR PARTS AND REPAIR SERVICE

SATISFACTORY SERVICE FROM YOUR MACHINE CAN BE HAD ONLY BY THE USE OF GENUINE REPAIR PARTS

We handle only Genuine Repair parts for all makes of Moving Picture Machines. Parts made and GUARANTEED by the Manufacturer of the machine for which the parts are intended.

We have a well equipped REPAIR SERVICE DEPARTMENT through which we give first class service, both as to quality of workmanship and prompt attention. We also handle all kinds of Supplies for the Moving Picture Theatres, and are Distributors of the Edison, Motiograph, Power's, Standard and Simplex Machines.

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Building and Furnishings

Broadway-Strand Theatre, Detroit, Opens

THE Broadway-Strand, Detroit's newest theatre, was formally opened on Saturday evening, April 10, at a private exhibition for about one thousand invited guests, including exhibitors, newspaper men and prominent citizens. The theatre has been redecorated, and now has an atmosphere of coziness and comfort. The front to the second floor has been completely changed and the ticket office placed in the middle of the lobby, facing the street.

The operator's booth is in the foyer on the first floor, and is elaborately painted in gold on the outside. The orchestra sits on the stage amid an elaborate setting. A fifty-stop pipe organ has been installed. On the side and ceiling panels are pretentious fresco paintings. A large corps of ushers are garbed in red and blue uniforms. "The Christian" was the opening attraction. Business was excellent. Harry I. Garson is the general lessee of the Broadway-Strand, while Edward T. Butcher is house manager. Prices are ten and fifteen cents at matinees and up to twenty-five cents at night.

Performances are continuous from 11 a. m. to 11 p. m. The new theatre is creditable to the new management and to Mr. Garson who is chiefly responsible. Close to $25,000 has been spent in new decorations, fixtures and changes, so that the Broadway-Strand as it now stands, is practically a new house in every respect.

Mr. Garson is also the general manager of the Broadway Feature Film Company, and offices of both companies are in the theatre building on the second floor.

Will Enlarge the Empress in Montgomery, Ala.

MONTGOMERY, Ala., is preparing with pride her newest picture theatre.

Architects are at present busy at work on plans for remodeling the buildings now occupied by the Empress Theatre and a drug store, both of which will be enlarged and occupied by the new theatre. W. T. Hix is president of the company; J. C. Gravely, vice-president, and A. B. Meyer secretary-treasurer.

At a meeting of the stockholders it was voted to increase the capital of the company from $30,000 to $60,000.

The lobby will be thirty-five feet wide, with a generous depth. On the left side of the entrance will be the office, while the right side will be devoted to a women's rest room.

The Hix and Gravely Company is also owner of the New Orpheum Theatre in Montgomery, recently remodelled. When the newer house has been opened, the Orpheum will become a five-cent theatre, though the standard will be just as high as heretofore.

W. T. Hix recently returned from Atlanta, where he signed contracts for opera chairs and a Sunlight screen.

Mr. Hix has signed contracts for the presentation of features shown only in the very largest houses.

Opportunity to Purchase at Half Price Rebuilt Typewriters on Time

THE day has gone by when it is considered necessary to pay the so-called standard price for a typewriter—one hundred dollars. A rebuilt machine at less than half answers all requirements, according to the experience of owners who have tried both.

An unusual opportunity to purchase a machine as good as new is offered by Harry A. Smith, Room 926, 231 North Fifth avenue, Chicago, who is putting on the market an L. C. Smith typewriter at the attractive figure of $48.30. Every user of a machine purchased from Mr. Smith declares that it has proved entirely satisfactory.

These machines make a strong appeal to exhibitors, on account of the low price, quality of the machine and the work of which it is capable. Inasmuch as no theatre manager considers his office equipment complete without a serviceable typewriter, the offer of Harry A. Smith is of interest to a large number of MOTION PICTURE readers.

The offer enables an exhibitor to get a standard make at not only less than the price of a new machine but he can buy it on time at the same rate charged by typewriter renting agencies. It costs only three dollars a month to own one of these machines. Harry A. Smith guarantees all typewriters sold by him for a year. He also shows his good faith in the condition of the typewriters sold by him by stating that if a machine is not found satisfactory he will take it back after a five days' trial and refund payments.

Alliance Inaugurates New Poster Policy

WHILE Andrew J. Cobe, the head of the Alliance, is emphatic in his contention that success can only come to exhibitors who show his patrons the best films made, he still believes that persistent use of a strong lobby display while being of secondary consideration, is one of great importance in the management of a picture theatre.

Mr. Cobe is so convinced his contention is correct, that he is having made on all the current releases of the Alliance Films Corporation, not only the usual selection of one, three and six sheets, but is further augmenting this by a twenty-four sheet combination stand.

When the Alliance exchanges were sounded upon the advisability of having this paper made, they were unanimous in their approval of the proposition.

The new paper which is being made by the Morgan Lithograph Co., of Cleveland, will be ready for delivery in the immediate future, and is expected to fill a long needed, but unvoiced want.

Only Scenes in Films on Selig Posters

MARKED improvement has been shown in posters issued by the Selig Polyscope Company, and the attractiveness of the one, three and six sheets is being generally commented upon.

The Selig company does not believe in depicting illustrations on posters that do not appear in the programs. It is also believed that dignity and good taste are essential qualifications in poster work. The highest-priced sketch artists in this country have been engaged in viewing the picture programs of the "Diamond S," and they then make sketches which are later painted in water-colors.

From these paintings the final selections are made. An unusually liberal supply of posters, heralds, cards and other original publicity matter will be furnished all exhibitors hereafter by the Selig Polyscope Company.

Beautiful posters in attractive colors will accompany all "Diamond" Specials, in three reels, and all Spectacular Specials in five or more reels to be released by Selig.

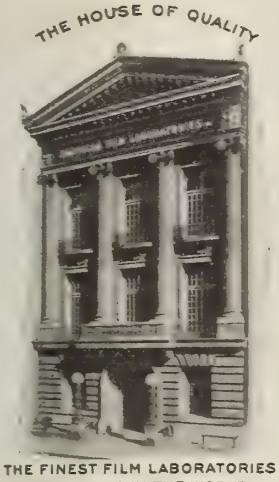
Colonial, Brooklyn, Builds Airdome

THE Colonial theatre, with a seating capacity of six hundred, 1746 Broadway, Brooklyn, N. Y., is undergoing repairs while an airdome, seating 1,800, is under preparation close to the theatre for the summer season. The cost of the alterations totals $19,000. Otto Lederer will manage both enterprises for Herman Mayer, who also owns the Electra.

A new theatre is to be erected on the northwest corner of Seventy-second street and Third avenue, Brooklyn, seating 2,400. Work was started on April 15.

On Fifty-first street, between Third and Fourth avenues, Brooklyn, the Keith enterprises are to erect a new motion picture theatre seating 2,000.

PRINTING AND DEVELOPING



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Have you seen any of our work? Our customers say it is of the highest quality. We can give you the same results. You will make no mistake in placing your orders with us.

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TELEPHONE RIVERSIDE 1410



Our 32-page catalogue No. 3, illustrated in colors, contains a large variety of artificial flowers, vines, garlands, shrubbery, palms, etc. Mailed free for the asking.

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Manufacturer and Importer of Artificial Flowers, Natural Prepared Plants, etc.

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There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.

We make Lobby and Theatre Fixtures and Brass Rails of every description.

Don't fail to visit our Showrooms.
Write for catalog.

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The Pedestal Chair shown here is equipped with collapsible Arms which are fully described in our Catalogue.



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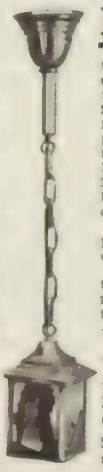
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Write us giving details of your dull nights, and we will send you a remedy.

Directory of New Theatres

Photoplay Theatres Here and There

THE Ben Ali Theatre, Lexington, Ky., will open its summer season with motion pictures in about two weeks and will continue the picture policy throughout the summer months. Paramount features will be shown exclusively in Lexington at this theatre. Improvements on the house are now being made. A new front and box office is being erected and a Hope Jones Unit Orchestral installed. The price of admission will be ten cents.

The Dixie Theatre at Somerset, Ky., which was damaged by fire several weeks ago and had to be closed for repairs, was reopened this week under the management of C. C. Mize. The interior has been redecorated and refurnished.

Parthenon of Nashville Will Open Soon

What will be one of the most beautiful motion picture theatres in the South will be opened within the next five or six weeks at Nashville, Tenn. The new house will be known as the Parthenon, and the fixtures and decorations will be made in imitation of the ancient Greek Parthenon. The lobby will be 100 feet in length and the seating capacity of the auditorium will be very large.

The theatre will cost about $30,000. A large pipe organ will be installed at a cost of $8,000. The theatre will be controlled by the Parthenon Amusement Company, of which C. I. Lamb is president; H. L. Lamb, vice-president, and C. A. Bowman, Jr., secretary and treasurer.

Morgantown, W. Va., is to have another new theatre. H. J. Manery will be the proprietor of the new theatre, and it will cost when completed close to $10,000. The new theatre is to be called the Oxford and will have a capacity of 500.

Mr. Manery is an old exhibitor and will run the best shows at the new motion picture theatre that he can procure from the Pittsburgh offices.

Another big theatre in Pittsburgh is to be turned over to the movies this summer. Beginning May 3 the Miles Theatre at Penn avenue and Seventh street will begin motion pictures and will run nothing but the biggest feature pictures possible to secure.

The admission price has not as yet been settled and it is said that the management of the theatre want to run nothing but the best pictures that they can secure and will have to charge not less than 25 cents, while other theatres in that section are charging a five-cent admission price.

News of Indiana, Illinois and Ohio Theatres

Herbert P. Morgan, of Chicago, has leased the Grand Central Theatre at Thirtieth street and Central avenue, Indianapolis, and will have a formal opening May 2, showing "The Hoosier Schoolmaster." Mr. Morgan has been identified with the motion picture industry in Chicago and should make a success in his new venture.

Gus Schmidt and Harry E. Cohn, of Brigham, Crose & Cohn, who are operating the Colonial Theatre, Indianapolis, with combination moving picture program of Charles Chaplin pictures and Keystone comedies and vaudeville, have leased the Crystal Theatre, in North Illinois street. The Crystal is in the "heart of movie row" in Indianapolis and has been operated by Barton & Olsen. Schmidt and Cohn leased the theatre from William E. English for a long period of years.

Roy McMullen, manager of the Colonial motion picture theatre at Joliet, Ill., is planning remodeling his playhouse. A new ventilating system will be installed, new seats put in and other improvements made.

In Texas and the Mississippi Valley

The Crescent Motion Picture Theatre, a new $10,000 theatre, which has been under construction for the past three months at Temple, Texas, was opened to the public April 12. The owner is J. J. Hegemenn, formerly an exhibitor of Galveston, Texas.

A film jumped from the sprocket of a picture machine while a picture was being run recently in a Houston, Texas, house, causing flashes resembling fire on the screen. As usual, somebody shouted "Fire" and in the rush to the exits a young girl was injured.

The Bell Air Dome, Austin, Texas, has been leased by J. C. Stevens, and will open about May 1 completely remodelled. An unusual feature, a Deagan Unaphone, has been installed, and a five-piece orchestra will furnish the music.

J. E. Manning, manager of the Hardin Theatre, Texarkana, Texas-Arkansas, is making arrangements for the installation of a $10,000 pipe organ. Mr. Manning was formerly manager of the Saenger Brothers' Theatre at Monroe, La., and recently started to go into business for himself, but the citizens of the little Louisiana town presented a petition asking him to continue as manager of the Monroe house a little while longer.

The Palace Opera House, a photoplay theatre in McGehee, Ark., is being remodelled and enlarged to take care of increasing patronage. Work began April 12.

A heavy loss of life at Bay St. Louis, Miss., was averted on the evening of April 13 by A. C. Brown, an exhibitor, who manages his theatre at this summer resort. A fire originated in the operator's room while a large audience was witnessing the pictures. Displaying much coolness, Mr. Brown told the audience to file out the exits. The last person left the building just as the burning walls collapsed.

Fire originating in a negro moving picture show in Liberty street, Baton Rouge, La., caused damage of $85,000 on April 13.

The Shelby Theatre at Shelby and Guendaline streets, Louisville Ky., which has been erected by the South End Amusement Company, was thrown open to the public Saturday night, April 10. The Shelby is an up to date, cosy, neighborhood house with a capacity of 800. The building is of brick, fireproof throughout, and has a spacious and attractive entrance and pleasing interior appointments. The General Film service is being used.

The Crystal Theatre on E street, between Sixth and Seventh, San Diego, Cal., a motion picture house, has closed its doors.

Clune, of Los Angeles, who has been putting on motion pictures at the old Isis Theatre in San Diego, has discontinued the service and the house is again dark.

New Theatres Multiplying in Mississippi

Business in Mississippi certainly is on the "hum," according to the reports gathered from film men traveling through that territory in April. New theatres, and good ones, are springing up in the rural districts like the proverbial mushrooms, they say. As an example:

The Wiggins Electric Light and Power Company, of Wiggins, Miss., is erecting an up-to-date motion picture house to seat sev-

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eral hundred. It is erected on a hillside and will be one of the most unique theatres in the entire country, inasmuch as the slope of the seats leading to the curtain is entirely a natural one, as the theatre is being built squarely in a steep hill.

Laurel, Miss., is to have one of the finest and best appointed picture houses in the State. A prominent location on one of the principal business streets has been selected by the promotors, and building will begin within the month.

The same Laurel syndicate is erecting another house in Hazlehurst, Miss.

Visitors from New Orleans in the summer to Bay St. Louis, Miss., will find a brand new picture house for their summer entertainment. It is the "A. and G." house, named after the initials of its owner, A. Gaspard.

Biloxi, Miss., is soon to have a film city, patterned after the famed Universal City. Fairview, just out of Biloxi, is the chosen spot, and elaborate improvements, backed by Eastern capital, are under way. A motion picture producing company, lately noted in the NEWS, is to locate here also.

The film fans of Hattiesburg, Miss., are surely getting their money's worth these days, for a sort of a war is on and some exhibitors are offering as many as eight reels in order to keep up with the keen competition and attract audiences from opposition houses.

Work on the new theatre being erected by Philip Foto in Opelousas street, Algiers, La., began April 12. It is to seat about five hundred, and is being erected on the site of the old Algiers playgrounds.

J. P. Pittman, of Port Arthur, Texas, has leased the Wignall Building on Proctor street, Port Arthur, and will open up a house under the name of the Pittman Theatre. Mr. Pittman was formerly connected with the motion picture business in Port Arthur, but had moved to new fields.

At the Mound City Theatre, Gretna, La., a picture show was held recently by the owner for the benefit of a playgrounds fund the town has been trying to raise for some time.

The camera man in Monroe, La., has been especially busy in April snapping pictures right and left of school children, public buildings, streets, etc., which pictures are later exhibited at Sugar's Theatres. Its manager says the crowds recently have been large.

Frank E. Hutchisson has sold his interest in the Grand Theatre, Delaware, O., to Park Byers, who has been prominent in the theatrical business. Mr. Byers and Guy Dailey have formed a partnership and announce that the best pictures will be booked.

The new Strand Theatre, Fremont, O., has been opened. The house is owned by A. H. Jackson, and Carl Miller is the house manager. It is regarded as the most complete playhouse in Fremont, and has been doing a capacity business since the opening night.

Another new motion picture theatre is soon to be built at Altoona, Pa. That town has been a leader in the erection of theatres in the last two years, and now it is to have a new one costing $65,000.

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THEATRE MAILING LIST THEORY *vs.* FACTS

Suggestions in connection with circularizing motion picture theatres.

It is a common theory that an efficient mailing list can be maintained by the means of the following sources of information: correspondence, post office returns, reports of salesmen and press information.

It is a fact, however, that these sources of information are by no means complete, and (outside of our office) I still have to find a system in use for verifying the information received and getting what is missed. This is one of the strong points of the system we use.

Do not theorize, satisfy yourself whether your list is an efficient one, see what percentage of the changes that took place last year—20,245—were recorded on your list, then write me.

N6 FRED HAWLEY

MOTION PICTURE DIRECTORY COMPANY, 80 Fifth Avenue, New York

Advance Information—Card Index Lists—Addressing and Mailing
Theatres—Exchanges—Producers—*Foreign and Domestic*

Edward H. Wahlsdorf, one of the well-known uptown New Orleans exhibitors, has under construction a new theatre on the uptown-river side of the Magazine street-Peters avenue corner. His new house will seat about 600, and is to be one of the very best uptown theatres. Recently, Mr. Wahlsdorf managed a smaller theatre in the immediate neighborhood, but found that gradually increasing patronage called for a newer and finer theatre.

Plans for a first-class motion picture theatre to be built at Hopkinsville, Ky., have been drawn for the Co-operative Photoplay Company, a recently organized corporation. The company has leased for a long term of years a lot on Main street in the heart of the business section of Hopkinsville, and will begin soon the erection of the new house. The building will be two stories in height with a frontage of 70 feet in Main street. On the ground floor will be a 20-foot lobby with stores on either side running back 50 feet. On the second floor will be assembly rooms suitable for lodge meetings. The theatre will be of brick and stone with a seating capacity of about 1,200, making it the largest house in that part of the state. It is expected that the proposed theatre will be ready for business in September.

A new motion picture theatre has been opened at Mt. Olivet, Ky., under the management of Sherman Arn, owner of the Gem Theatre at Maysville, Ky. The pictures shown will be the same as those exhibited at the Maysville house.

The Star Theatre at Russellville, Ky., closed last week. Eldridge Denham, the manager, is considering opening another motion picture house in some other Kentucky town.

The Leader Theatre at Forty-first street and Lancaster avenue, Philadelphia, has during the last week undergone a transformation. A new $15,000 Kimball organ has been installed; a new system of indirect lighting put in place; new Wilton carpets laid. The Auditorium has been redecorated; the projection screen shows the walls of a handsome room with parlor on one side, conservatory on the other, doing away with the old-time plain effects.

A new series of educational and scenic pictures has been added to the program of Paramount and other features. This is the first neighborhood theatre in Philadelphia to put in such extensive improvements. There are daily matinees, of two performances, and two evening performances. Mr. L. Effinger is manager of the Leader.

The handsome Arcadia, Philadelphia, owned and managed by Mr. Boyd, opened Saturday, April 10.

The Knickerbocker Theatre at Fortieth and Market streets, Philadelphia, formerly a Marcus Loew house, has emerged in the past week from vaudeville to a photoplay policy of high-class features. The young lessee and manager, Carl W. Miller, expects to make additions and improvements in the near future.

The Wishart is a new theatre of 900 seats recently opened at Front street and Alleghany avenue, Philadelphia.

Picker & Bennett to Build Theatre in Brooklyn

PICKER & BENNETT, who lease and operate two of the largest and most important photodrama houses in Manhattan—the Burland Theatre, at 985 Prospect avenue in the Bronx, and the Eighth Avenue Theatre, at Eighth avenue and Twenty-sixth street—announce the completion of plans to extend their interests into Brooklyn.

With this purpose in view, Picker & Bennett have acquired from the Brooklyn realty firm of Meruk & May the large vacant plot immediately behind the new block of stores at the corner of Flatbush avenue and Cortelyou road. This lot has a frontage of 100 feet on Cortelyou road, stretching from immediately behind the stores to Twenty-first street, and is 201 feet deep on Twenty-first street, forming almost a perfect rectangle and occupying the corner of Cortelyou road and Twenty-first street.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Music for "The Fifth Commandment"

THE World Film Corporation has issued for the Julius Steger picture "The Fifth Commandment," a musical score of value to pianists in theatres booking the feature. In addition to the music specially arranged by M. Winkler by acts, musical cues for the various parts of the drama follow the musical arrangement for the five acts.

Carl Winter, the leading character in this drama, employs a song called "Castles in the Air." This wonderful and melodious strain is the theme; in fact, the basis of the entire story. In order to represent this story correctly in musical language, it is necessary to use this melody several times, and orchestra leaders should play same, where indicated on the program.

Act I.—1. Minuet No. 2 in G, by Beethoven. 2. Castles in the Air, melody (once through), by Lincke. 3. In the Garden, from the Symphony Rural Wedding, by Goldmark. (Play No. 3 until the end of Act. 1.

Act II.—4. Ballet Suite from "Rosamunde" (once through), by Schubert. 5. Castles in the Air, melody, by Lincke. (Play No. 5 until Carl leaves for Rio de Janeiro.) 6. Good-bye, by Tosti. (Play No. 6 until the end of Act. II.

Act III.—7. Phedro, overture (once through), by Massenet. 8. Castles in the Air, by Lincke. (Play No. 8 until end of Act III.)

Act IV.—9. Scenes Pitteresques, March and Air de Ballet, by Massenet. (Play No. 9 until "I Must Go Back; I Must See Her Grave.") 10. My Heart, at Thy Sweet Voice, melody, by Saint Saens. (Play No. 10 until end of Act IV.)

Act V.—11. Dawn of Love, by Bendix. (Play No. 11 until "I'm Going Upstairs to Dress for Dinner. Please Sing the Song," etc.) 12. Castles in the Air, by Lincke. (Until "Who Are You Who Dares to Talk to Me Like That?") 13. Novellette (once through), by Marquis. 14. Castles in the Air, by Lincke. (Play No. 14 until the end of Act V.)

Music Cues for "The Fifth Commandment"

Play whatever you think is in keeping with the dignity and subject of this picture, following the different scenes with appropriate music, either in a light vein or in a dramatic vein, as the scenes may require it. Be sure to play the chorus, and only the chorus, of "Castles in the Air," during the scenes specified hereafter and exactly on the cue.

Part I.—Begin to play chorus of song as soon as title of photoplay is displayed, until the first two characters, Carl and Alice, have been introduced. Following the sub-title, "Carl Sings 'Castles in the Air' to His Friends," et cetera, play chorus.

Part II.—When boarding house mistress receives telephone message, and goes upstairs to inform Carl, play chorus of song, until Carl stops playing the piano.

Following the sub-title, "In the Sunlight of Love, Singing Their Favorite Song," et cetera, play chorus of song and continue melody softly through this scene and the following until the old man passes at fireside.

Part III.—Following the sub-title, "The Doctor Informs Winthrop," et cetera, begin chorus very softly and soulfully during the scene where Carl's wife dies, until her family enters the room.

Following sub-title, "Years Have Passed, a Thousand Hands Were Stretched," et cetera, play chorus after Carl appears on platform and has made his bow; begin when he commences to sing chorus of "Castles in the Air."

Part IV.—Following the sub-title, "Friendless and Disheartened," etc., as soon as Carl rises to sing, play "Castles in the Air" until he stops.

Following sub-title, "His Sad Mission Fulfilled," et cetera, wait until Carl kneels at grave, then play softly, almost religiously, chorus of song, until change of scene.

When you see Carl and the harpist coming along the street, get ready to play chorus as soon as they start to sing and play; stop when they do.

Part V.—Following sub-title, "You Must Not Expect Money Here," et cetera, get ready to play chorus all the way through in strict tempo, softly and with much feeling, as soon as Carl begins to sing, the words of the chorus appearing on the screen; continue until harp player stops, even though Carl does no longer sing.

Following the sub-title, "I Am Sorry You Sent the Musician Away, Daddy," et cetera, begin to play chorus softly, as if the melody floated into the room from outdoors, and continue until the butler exits.

Following sub-title, "Alice, There Stands Your Father," etc., begin to play chorus, impressively and with much feeling, and continue all the way through until Mr. Steger, after bowing to the audience, has disappeared from the screen.

$200,000 Cleveland Theatre Popular

CLEVELAND'S newest picture house, the Liberty, Superior avenue and 105th street, is a veritable palace of beauty in delicate old rose, gray and gold. Although the house is less than a month old, it has established itself with the theatre-going public of the East End. An orchestra of twenty pieces furnishes the music.

The Liberty is housed in a $200,000 building and has a seating capacity of about 1,200. S. M. Hexter is president of the company; Harry Du Rosher, manager, and Marcel L. Deutsch, house manager.

Within a short time another new and magnificent stage setting will be installed at the Duchess Theatre, Euclid avenue, near Fifty-fifth street, Cleveland, Ohio. The stage setting is being painted by Louis Fett, and will portray a mammoth garden with natural flowers growing all around and fountain beds. Elaborate electrical effects will be used, so as to make the garden set look like a genuine California affair.

Equipment and an eight-year lease on the Doan Theatre, East 105th street and St. Clair avenue, Cleveland, Ohio, have been purchased from M. J. Greenbaum and associates, by Herman and Frederick Henn, former lessees of the Orpheum Theatre, East Ninth street, opposite Chester avenue.

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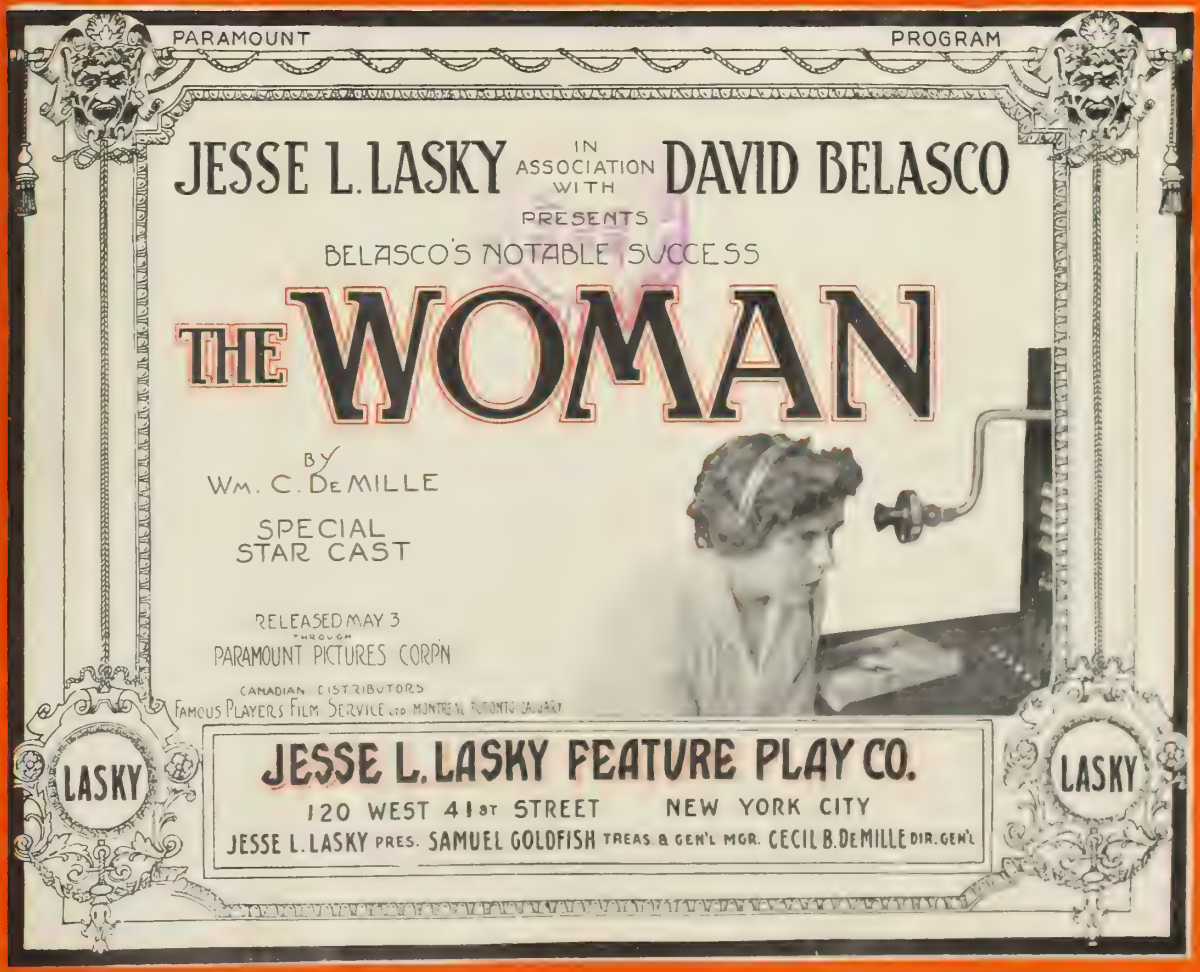
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MAY 8, 1915

Motion Picture News

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VOLUME XI NUMBER 18 PRICE 10 CTS

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by Lewis J. Selznick

No. 15

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

The single reel comedies produced by the World Comedy Stars Film Corporation have back of them some of the strongest names in the amusement world.

RICHARD CARLE, whose name is known all over the country, as a result of his successes on the legitimate stage of "The Mayor of Tokio," "The Spring Chicken," "The Tenderfoot" and "The Doll Girl."

TOM WISE, beloved for his work in "A Gentleman from Mississippi" and now in "The Song of Songs" and many other hits.

KATHERYN OSTERMAN, recently starred in "A Persian Garden" and "Piff, Paff, Pouff."

JEFF DE ANGELIS, starred in "Fantana" and "The Beauty Spot."

LULU GLASER, famous as "Dolly Varden," "The Madcap Duchess" and "Dolly Dollars."

FLORENCE TEMPEST, the most fascinating boy in vaudeville, noted for her work with Tempest and Sunshine.

PAULA EDWARDS, who is remembered for her playing in "Winsome Winnie" and "The Princess Beggar."

And now the further announcement that WEBER & FIELDS, the world's greatest comedians, are to be starred in one reel features.

HERE ARE MAGIC NAMES WITH WHICH TO DRAW BIG AUDIENCES.

Here is the opportunity to add at small expense a one reel comedy feature which will have the pulling power of Broadway stars and the biggest reputations in the world of comedy.

These comedies are clean, wholesome and full of laughs.

There is no better way to *strengthen* an ordinary program than to add and advertise one of these features. For a house that makes a specialty of feature programs, there is no program stronger than a World Feature with a World Comedy Star film.

Every exhibitor, no matter how small his house—whether he can afford to run a big five reel picture or not—can afford to run a World Comedy Star one reel feature and use the big name it represents, to give his house the atmosphere of tone and strength that big names always give.

Here is one good way for the live exhibitor to make money—to realize full houses with a very small investment.

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HAS SCORED THE GREATEST SUCCESS OF HER ENTIRE CAREER IN THE PHOTODRAMATIZATION

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It Is Now Crowding Hundreds of High Grade Theatres

MISS SWEET'S NEXT LASKY APPEARANCE

will be in a picturization of

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WATCH FOR THIS PRODUCTION

IT WILL MAKE NEW RECORDS EVERYWHERE

Both of these productions and all productions of the

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The Famous Players Film Company's

greatest production and the screen's foremost dramatic achievement

By HALL CAINE

with Pauline Frederick

Picture produced in authentic and historical locations in Rome and London, with star cast of American players and many supernumeraries, showing the Vatican Gardens, Coliseum, and Castle of St. Angelo.

This magnificent film creation is now playing at a leading theatre, in the largest cities in the United States, at prices ranging from 25 cents to $1.00. Some of them are

Astor Theatre	New York City
Studebaker Theatre	Chicago, Illinois
Boston Theatre	Boston, Mass.
New Grand Central Theatre . . .	St. Louis, Mo.
Tabor Grand Theatre	Denver, Colo.

while a remarkably successful run of some weeks has just closed at the

Chestnut Street Opera House, Philadelphia.

SELECT FILM

TIMES BUILDING

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is now ready for bookings. Arrangements can be made through the following Exchanges for their respective territories:

FAMOUS PLAYERS FILM CO. OF NEW ENGLAND, 31 Beach Street, Boston, Mass.—Maine, New Hampshire, Massachusetts, Rhode Island, Connecticut and Vermont.

WILLIAM L. SHERRY FEATURE FILM CO., INC., 126 West 46th Street, New York City—New York State.

FAMOUS PLAYERS EXCHANGE, 71 West 23rd Street, New York City—Northern New Jersey.

FAMOUS PLAYERS EXCHANGE, 1321 Vine Street, Philadelphia, Pennsylvania—Southern New Jersey and Eastern Pennsylvania.

FAMOUS PLAYERS EXCHANGE, Room 41, Second National Bank Building, Washington, D. C.—Delaware, Maryland, D. C., and Virginia.

FAMOUS PLAYERS FILM SERVICE, INC., Paramount Pictures Building, Penn Ave. at 12th Street, Pittsburgh, Pa.—Western Pennsylvania, West Virginia, Ohio and Kentucky territory.

FAMOUS PLAYERS FILM SERVICE, INC., 37 South Wabash Avenue, Chicago, Illinois—Indiana and Illinois.

CASINO FEATURE FILM CO., Dime Bank Building, Detroit, Michigan—Michigan territory.

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FRANCIS BUSHMAN

220AM

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TO THE NEWER AND BETTER PROGRAM?

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B. A. Rolfe

announces that

he has contracted with

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METRO PROGRAM

DETAILS OF PLAY AND RELEASE DATE
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In the entire history of the motion picture business there was never such a widely discussed project as KRITERION SERVICE. Since its inception it has made such splendid headway that it has been marveled at by everyone.

It did not use the old stereotyped methods of merely putting out pictures, but is putting out GOOD pictures combined with a service and co-operation that was never before thought of.

Also the quality of Kriterion Service, its advanced methods of business dealings and its many other innovations are natural subjects for discussion.

Kriterion has reached an advanced stage in motion picture making. It has combined good photography and good stories. It is issuing a strong line of advertising material that has the drawing power. Kriterion Service deserves its wide recognition.

Those theatres which are using Kriterion Service in turn are receiving this strong recognition from the public. They realize the splendidness of Kriterion pictures and insist on seeing them.

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1600 BROADWAY NEW YORK CITY

The time is come for a complete reversal of the tone and make-up of Serial Motion Pictures.

The uncanny and mysterious have had their vogue.

The wild and melodramatic types have tired the multitude.

The time is come for something new in Serials.

Realizing the demand, capitalizing the new sentiment, we come with "The Goddess," a new serial that marks a new epoch in picture making.

It has a sunny flavor, a Springtime idyl, a delicious medley of youth, innocence, joy, love, purity and good.

Gouverneur Morris, America's most fluid, liquid writer, has written a story that will dazzle you with its sunny deliciousness.

Charles W. Goddard, author of "The Ghost Breaker" and many other dramatic successes, has picturized the story.

Ralph W. Ince, who has more artistic successes to his name than any other director, has produced the picture.

Anita Stewart, prettiest, cleverest, and most charming, is Celestia and playing opposite as Tommy Steele, her chiefest worshipper, is Earle Williams.

Edward A. MacManus, the inventor of the pictorial serial, will have charge of the publication of the story, which will appear in all of the Hearst Syndicated Papers, covering 5,000 cities in the United States.

What more can we say than that Albert E. Smith and J. Stuart Blackton have called together the best talent in the country and have utilized all the wonderful resources of the Vitagraph organization for the production of the most fantastic, artistic serial ever attempted:

"THE GODDESS"

Booked in Two-Part Weekly Chapters through the General Film Company.


ALBERT E. SMITH AND J. STUART BLACKTON
PRESENT
ANITA STEWART AND EARLE WILLIAMS
IN
"THE GODDESS"

Vitagraph
BLUE RIBBON FEATURES

BLUE Ribbon Feature number One is The JUGGERNAUT, a Vitagraph of railroad drama on a scale never before attempted.

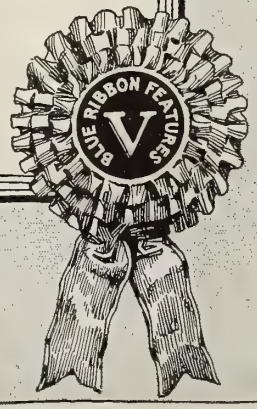
Five parts—with Anita Stewart and Earle Williams; directed by Ralph Ince. Now ready.

The Juggernaut will be followed by Reverend Cyrus Townsend Brady's "Island of Regeneration"—a unique romance of the Southern seas, in six parts, with Edith Storey, Antonio Moreno and S. Rankin Drew in the principal roles; directed by Harry Davenport.

Ready May 17th.

Book direct

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Selig

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"THE CARPET from BAGDAD"

A Five Part Drama of Oriental Atmosphere for Release

Monday, May 3rd

Adapted from the world-famous novel from the pen of Harold MacGrath, "The Carpet from Bagdad" faithfully follows the original plot and action. The production is crowded with suspense and thrills and relates in a realistic manner the hazards of two men and a beautiful young woman. A prayer rug stolen from an ancient Mosque in Bagdad causes a series of exciting adventures interwoven with Far Eastern mysticism.

Oriental streets and temples
A beautiful love story
Magnificent scenery
A sandstorm in the Sahara
Camels and caravans
Cast of all-star players

And Other Selig Red Seal Plays Are Coming Very Soon

Book These Direct

"The Millionaire Baby," May 31
"The Rosary," June 28
"A Texas Steer," July 26

Beautiful posters in one, three and six sheets in colors

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SELIG 1600 Broadway New York City

"The Red Seal of Quality"

"GRAUSTARK" MADE AUTHOR RICH; STORY THRILLED MANY MILLIONS

¶ George Barr McCutcheon comes of a family that makes its living by dreaming. It is a distinguished family and the works of the McCutcheon boys are known all over the world. For they dream dreams of stories, paintings, cartoons and books.

¶ Many dreams had been dreamed by George Barr McCutcheon before he finally happened on that most wonderful and beautiful of them all—"Graustark." Mr. McCutcheon had been writing for a number of years. He had written a great many successful short stories and several novels. He took a vacation and went to Europe. He did not follow the tourist route, but sought out those picturesque villages that are known to but few. Then he found that most wonderful of all mythical countries—"Graustark."

¶ Naturally Mr. McCutcheon chose an American for his hero. This young Grenfall Lorry is of the type that every one loves. He is of the daringly romantic kind that follows the beautiful princess of his dreams to the furthest parts of the earth. Millions of persons read of the adventures of Grenfall Lorry in "Graustark." In fact, the novel was declared to be the most popular ever published in America.

¶ ESSANAY saw the possibilities of "Graustark." Mr. McCutcheon also realized the value of his story. Many other large film companies had angled for this great feature. Mr. McCutcheon, however, was not after money alone. He wanted to be assured that "Graustark" would be given the greatest production of any photoplay. ESSANAY convinced the author. And that's a pretty hard thing to do. You will be convinced beyond a doubt when you see this remarkable drama. It is in six acts and every act is a continuous thrill.

¶ "Graustark" is the first of the big ESSANAY FEATURES. It was released April 26. All of these features will be released through the new Vitagraph-Lubin-Selig-Essanay Company. The branch offices where the exhibitor can book direct are located at the following addresses: New York, 1600 Broadway; Chicago, S. E. Corner Adams and Wabash, Chicago Business College; Atlanta, 75 Walton St.; Kansas City, 12th and Walnut, Boley Bldg.; Dallas, 1900 Commerce St.; San Francisco, temporary address, C. B. Price, Hotel Stewart.

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Mme. Malvine Lobel

Supported by an all-star cast

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"The Unwelcome Wife"

In five parts **By Ivan Abramson**

A powerfully realistic drama based on a vital national problem.
A thrilling story, masterfully enacted, wonderful photography.
A photo-drama that will live forever.

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CLIMB YET A STORY HIGHER

ALL CORRESPONDENCE TO TULIA, TEXAS
ALL BILLS PAYABLE FROM TULIA

TULIA, TEXAS. Apr., 19th. 15

Publicity Manager,
Pathe Exchange Inc.
New York, N.Y.

My Dear Sir:

I am writting you in regard to your great SERIAL STORY "EXPLOITS OF ELAINE" which we are playing now, and just finished to day at our Tulia House the 14th. instalment, and its been the greatest thing the writer ever saw in the way of a serial, and not only in my opinion but hundreds upon top of hundreds that stand in line at our two houses, here and Plainview, waiting to get in, and its not only great as a serial story but equally as great or greater as a MONEY GETTER, and thats one thing all we exhibitors are after, I sure want to meet each one personally some day, every one of them are actors and actresses, and we have run every serial story the Universal, have put out, also some others, ELAINE, is the best thing in the way of a serial for drawing qualities, acting excitement, suspense, thrills, etc. no dull moments no PADDING at all, and the two GREAT DIRECTORS, who are directing this are dandies, and every actor in this serial is loved here by every body, Jameson is a peach himself, and every body knows the rest of the cast are the best ever walked in front of a camera, but what I wanted to say is that I dont know where to get hold of all this bunch induvially but I want a AUTOGRAPHED PHOTO of each of them, for we begin NEW EXPLOITS OF ELAINE next week, and I am advised thats only 10 episodes, man for lords sake run it all summer, and early part of next fall, we cant afford to lay a thing down like this, for its to good to quit.
Be sure to tell Mr. Daly, Miss White, Mr. Lewis, and Jameson to send me one of their Autographed Photos also Mr. Arden of New Exploits, I want to frame them for Lobby, as they are all good magnets, and the two directors I would sure appreciate them.
Also we want on your mailing list, as we never expect to let PATHE out out any thing we dont buy, for I wired and accepted WHO PAYS series for two of our houses, today, and will start it 28th. of this month, which is very near, and I want you to tell Miss. Rowland, and Mr. Ling, I want their Autographed Photos alsol as they are both strangers to us and our patrons, but we want to get acquainted, so this is the best way I know off and by the way any kinds of advertising you have on this serial story, send it we will give it all kinds of publicity.
Thanking you in advance for all this and assuring you we appreciate your efforts, beg to remain,

Very truly yours,
H. L. Ford Mgr
OLYMPIC THEATRES

ANSWER TO TULIA, TEXAS

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BE TAUGHT BY THIS, BOOK

THE NEW EXPLOITS OF ELAINE

THE PATHÉ EXCHANGE INC.

EXECUTIVE OFFICES
25 WEST 45TH ST., NEW YORK N. Y.

THE NEW EXPLOITS OF ELAINE

HAS PROBLEMS IN PLENTY FOR CRAIG KENNEDY.





THE EXHIBITORS ONLY PROBLEM IS TO SEAT THE CROWDS WHO WANT TO SEE THIS GREAT SERIAL!

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12 Vital Questions WHO PAYS ? Of Every Day Life

Will M. Ritchey



Harry Harvey



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MOST REMARKABLE SERIES OF PICTURES EVER EXHIBITED

Not Only Are the Scenarios for these Three Part Dramas Written by Mr. Ritchey, but the Plots, with One Exception, Are Original with Him. The Stories Appearing in Newspapers Are Novelizations by Edwin Bliss from the Scenarios by Mr. Ritchey.

Aside from his Enviable Reputation as a Director of Dramatic Action, Mr. Harvey is Noted for His Artistic Stage Settings. The Secret is Easily Explained. Mr. Harvey Personally Selects and Dresses all the Sets in His Pictures.

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Flying "A" and American "Beauty" Feature Films

MADE IN U.S.A.

"LIFE'S STAIRCASE"



A "Beauty" Release

The Season's Greatest Novelty Spectacle

Featuring **Neva Gerber** and **Webster Campbell**

Direction of **Frank Cooley.**

Release Tuesday, May 11, 1915.

AMERICAN FLYING "A" SCHEDULE:

Monday, May 10th, 1915

"THE ALTAR OF AMBITION"

A Two Act Political Drama Featuring VIVIAN RICH and cast of stars.
Direction of Archer MacMackin.

Wednesday, May 12th, 1915

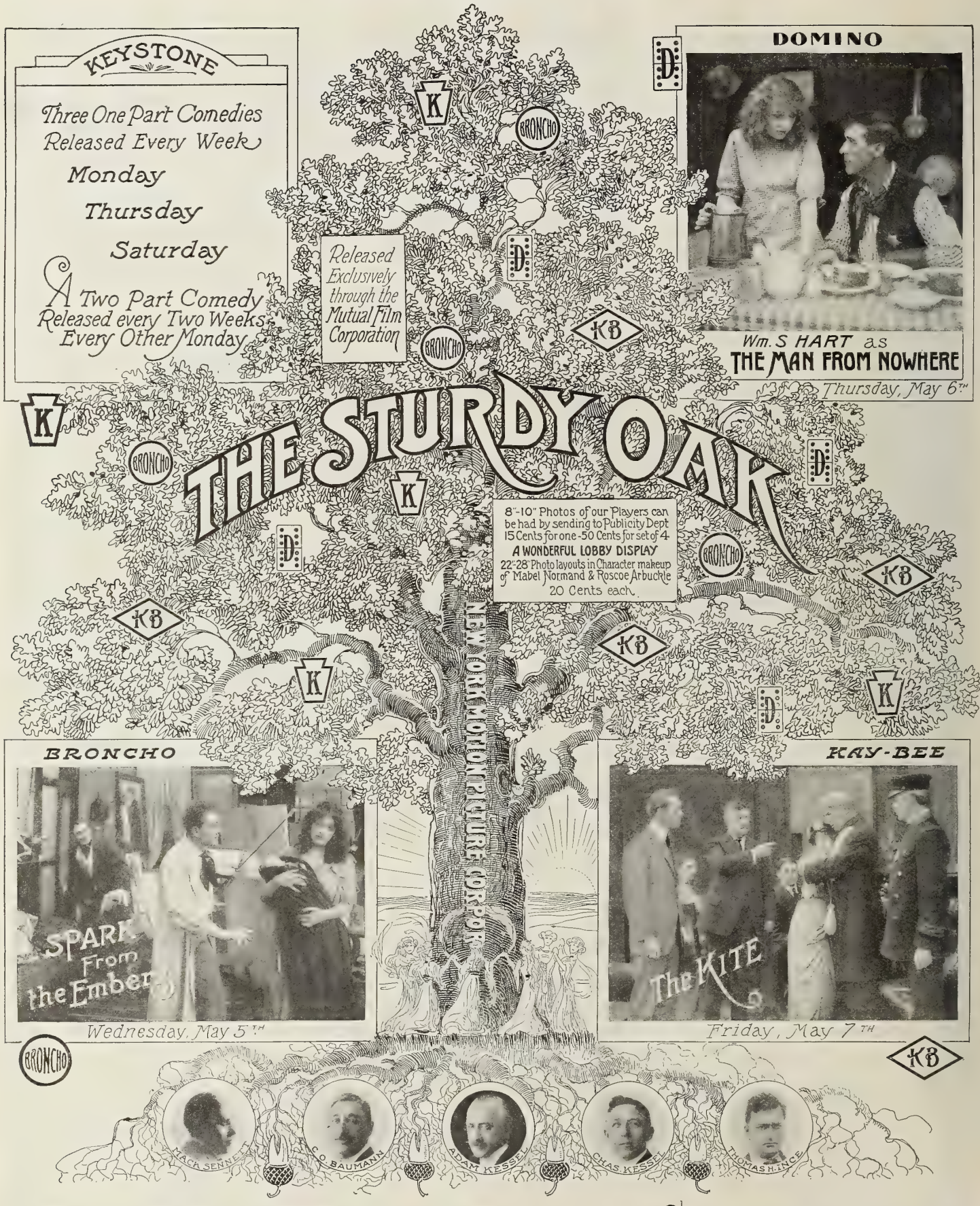
"THE BROKEN WINDOW"

A Comedy-Drama with WINIFRED GREENWOOD and ED COXEN playing leads.
Direction of Henry Otto.

Distributed exclusively through the United States and Canada by the Mutual Film Corporation.

AMERICAN FILM MFG. CO.

- CHICAGO -



NEW YORK MOTION PICTURE CORPORATION

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HERE'S THE JURY!

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CRITICS!

TELEGRAPH VARIETY BILLBOARD CLIPPER NEWS

THEY SAW THANHOUSERS & FALSTAFFS FOR YOU!

THEY SAID:

World—"Notable accomplishment"
News—"Justified claims for excellence"
Billboard—"Higher plane than ever"
Motography—"Reputation Makers."
Telegraph—"Thanhouser policy substantiated"
Clipper—"Quite a relief from the usual"
Mirror—"Each had big punch"
Mail—"Thanhouser has the right idea"
Variety—"Refreshing."
Globe—"Unusual effects."

SEE? IT'S UNANIMOUS!!

Now—Did you ever see such a glorious verdict? Can anybody on earth say a word more, after these gentlemen of the *whole* moving picture press have spoken?

I'm Silenced! My case is in,—you've got the verdict of the most critical and complete jury in America.

In Two Words, It Means This: THANHOUSERS & FALSTAFFS!

Here are my next releases:

THANHOUSERS—Tuesday: "Monsieur Nickola Dupree" (May 4). Two reels.
Sunday: "Love and Money" (May 9). One reel.

FALSTAFF COMEDY—Friday: "A Scientific Mother" (May 7). One reel.

FALSTAFF FILMS

Thanhouser Film Corp., New Rochelle, N. Y.

ON THE MUTUAL PROGRAM

If you like the "News," write our advertisers; if not, tell us.

What Marcus Loew Says

1493-1505 BROADWAY



Marcus Loew

OFFICE OF THE PRESIDENT

NEW YORK April 22, '15.

North American Film Corporation
71 West 23rd Street,
New York City

Gentlemen:

I beg to state that I attended your private exhibition of the picturized romantic novel "The Diamond From the Sky" and was so much impressed with it, that I have requested our Mr. Bernstein to close for it on our entire circuit--feeling satisfied that it will be a big drawing card for our theatres. Yours very truly,

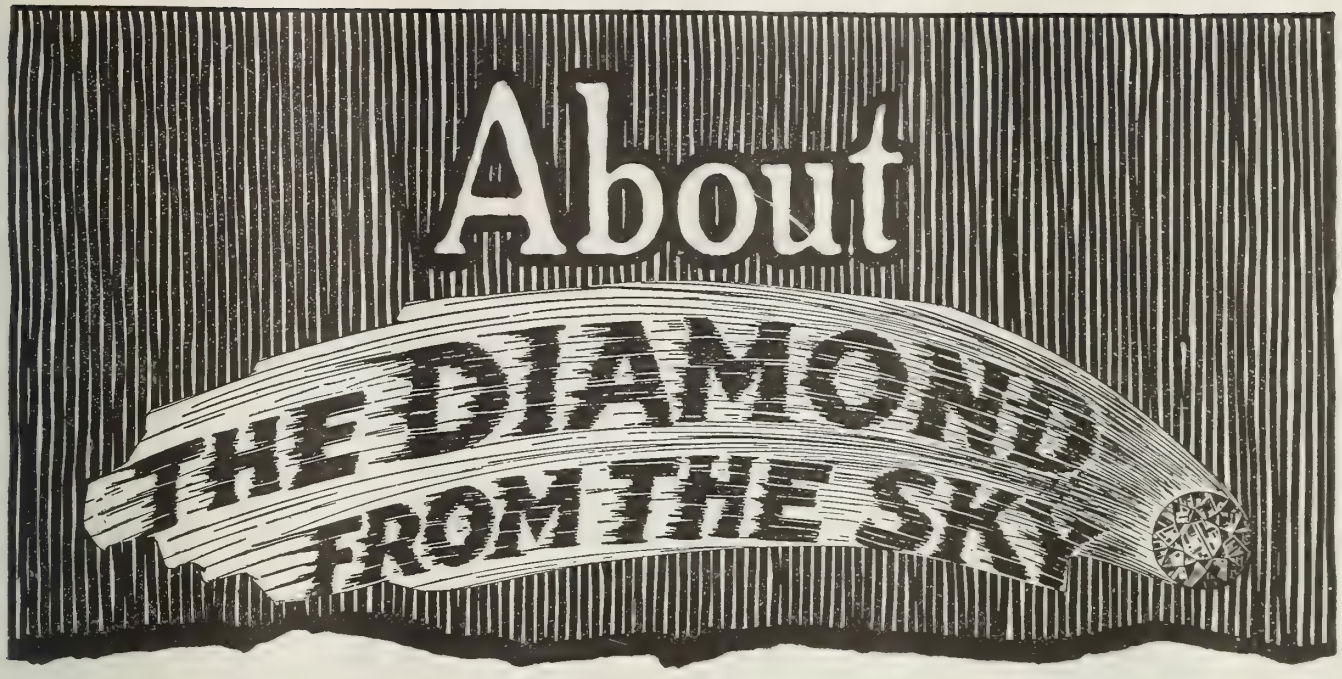
SL-ML

Marcus Loew

Leading Exhibitors Throughout America Have Booked "The Diamond From the Sky"

Marcus Loew's opinion is convincing. But ***do you know that leading exhibitors throughout the country are of the same opinion?*** The largest houses—the best houses ***everywhere***—are booking "The Diamond From the Sky." Why? Because it means ***profits—constant profits.*** It is the one motion picture production that will bring the crowds back to your theatre ***regularly.***

Take Advantage of the $10,000 Prize Offer!



"THE Diamond From the Sky" is the ***ONLY*** motion picture production with a $10,000 offer for a sequel. ***Remember that!*** There is no other production now being shown that offers such a powerful incentive to movie patrons. When you run "The Diamond From the Sky" you are privileged to advertise the $10,000 offer as your own. Do you know of any stronger box office attraction?

Read Marcus Loew's statement on the opposite page. Read that line again: "feeling satisfied it will be a big drawing card for our theatres." Marcus Loew has ***seen*** the first three chapters of "The Diamond From the Sky." He ***knows!*** He has seen the all-star cast—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphrey. He knows that $10,000 was paid for the scenario of "The Diamond From the Sky"—and that another $10,000 is now offered for a sequel to this prize play. He knows that this is an ***exceptional*** attraction.

First Release May 3rd
Book NOW!

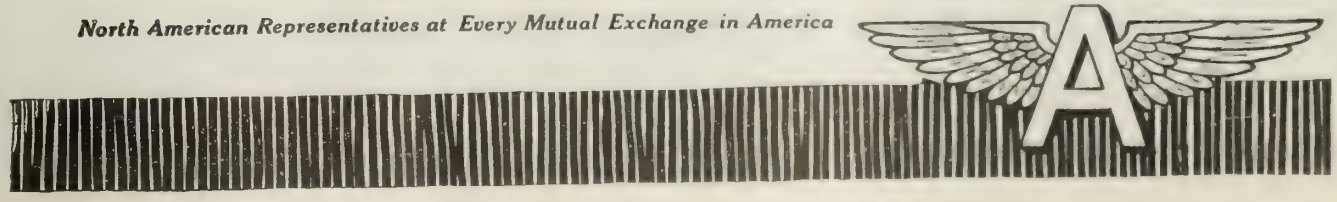
It's up to ***you.*** You have every assurance that "The Diamond from the Sky" will be the greatest box office success ever brought out. Are you going to pass this continued photoplay over hurriedly and forget it — or ***are you going to book it and get your share of the profits! Think***—and ACT!! Wire, write or phone the North American Representative at any Mutual Exchange in America—***RIGHT NOW!***

North American Film Corporation

John R. Freuler, President

Executive Offices—222 S. State St., Chicago, Ill.

North American Representatives at Every Mutual Exchange in America



WILLIAM FOX PRESENTS
NANCE O'NEIL

GREATEST OF EMOTIONAL ACTRESSES IN

PRINCESS ROMANOFF

BASED ON VICTORIEN SARDOU'S
SOUL-STIRRING STAGE SUCCESS

FEDORA

A DRAMA OF INTRIGUE AND BLAZING
PASSION ENHANCED IN POWER BY
NANCE O'NEILS BRILLIANT GENIUS

PRODUCED BY

FRANK POWELL

DIRECTOR OF "A FOOL THERE WAS"
"THE CHILDREN OF THE GHETTO" ETC.

EXECUTIVE OFFICES
130 W. 46TH. STREET

FoxFilm CORPORATION

BRANCHES IN ALL
PRINCIPAL CITIES



How can an advertiser continue advertising? By proving YOU value

Selig

"And the rains descended, and the floods came, and beat upon the house, and it moved not, for it was founded upon a rock."

There were **two** Houses. One was builded upon the sand. The other upon a rock. Mr. Exhibitor, if **your** House is standing on shifting sands, change your base, and join in with the House of Selig. Founded upon the rock of **financial responsibility, of artistic worth, of dependable service,** the House of Selig offers a rock-bound refuge for you. **Seek safe shelter by hustling after these money-getters:**

TRADE S MARK

"INGRATITUDE OF LIZ TAYLOR"—A two-part Selig comedy-drama with true heart throbs. Little Jimmie, and his dog "Sport," work overtime for Dan Cupid and then the lad ponders on woman's ingratitude. Released Monday, May 10.

TRADE S MARK

"THE YELLOW STREAK"—Selig drama in one reel. How retribution came to Ed Merritt. Released Tuesday, May 11.

"A MATRIMONIAL BOOMERANG"—Selig comedy in one reel in which the arrows of love are stolen. Released Friday, May 14.

"LAST OF THE STILLS"—Selig drama in one reel. A romance of moonshiners. Released Wednesday, May 12.

JUNGLE-ZOO WILD ANIMAL PLAY in one reel, containing the essential punches. Released Saturday, May 15.

GERMAN SUBMARINES IN ACTION SHOWN IN HEARST-SELIG NEWS PICTORIAL!

Have You Seen Our New Artistic Posters in Colors for All Releases?

Selig Polyscope Company
CHICAGO

"They Fill The Till"

Selig

The Selig Exposition Flyer
Leaves Chicago on Thursday, July 8th!

And July 8th promises to be the red letter day of the year 1915 for motion picture Exhibitors and other friends of The House of Selig.

Spend Seventeen Golden Days in the Land of Flowers

The Selig Exposition Flyer will be a train of Pullmans and every convenience and comfort will be provided for the guests.

$128 Pays for Every Possible Expense Excepting Your Meals

The rate includes transportation, Pullman, hotel accommodations, all side trips, transfer of baggage, etc.

National Convention of Motion Picture Exhibitors at 'Frisco

Exhibitors will arrive in San Francisco on July 11th in plenty of time to be present at the national conclave of brother Exhibitors.

Why Not Kill Several Juicy Birds with a Single Stone?

You can enjoy a beautiful sight-seeing tour through the Golden West—You can visit the Selig Jungle-Zoo, the two Expositions, visit Western cities, etc., and all for one modest sum.

Ten Dollar Deposit Will Insure Pullman Reservations Now!

Send along your check for $10 to insure Pullman reservation. The money will be cheerfully refunded if for any reason you are unable to take the journey. The money applies on the complete cost of the tour.

"We Want You with Us in California"—Send for This Booklet

Selig Polyscope Company
CHICAGO

"Cheaper To Go Than Stay At Home"



Fania Marinoff

In the Three-Act

BROADWAY FAVORITES

Feature Production

"The Lure of Mammon"

Miss Marinoff's position as a star of the legitimate stage is apparent by her Broadway successes. These include, "The House Next Door," presented at the Gaiety Theatre; "A Thousand Years Ago," staged last season at the Shubert Theatre, and "Consequences," which scored at the Comedy Theatre early this season.

Why pay EXTRA for feature attractions when "The Lure of Mammon,"

Released in Regular Service Monday, May 17th

and featuring so prominent a star as Fania Marinoff, comes to you without a cent of additional cost! Get in touch with the nearest exchange and say, "*I want 'The Lure of Mammon!*"

Have you booked Katherine La Salle in "An Innocent Sinner"?

Special 1, 3 and 6-sheet, 4-color Lithographs

Kalem Company, 235-39 W. 23d St., New York City

MAY 3 1915 ©CLB334209

"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XI | MAY 8, 1915 | No. 18

Personality and Circulation

A SUCCESSFUL business man, the other day, stated that a man's personality counted most in the achievement of commercial success.

He spoke in proof, of a number of big business men, beginning with Judge Gary, head of the United States Steel.

All possessed personality to a marked degree.

* * *

THERE is a good deal of truth in what he says, although very often what we call personality is very largely ability—just simon-pure ability, put into generous action.

But I object to personality in one respect very strongly, and that is, its use or acceptance in securing trade journal or any kind of journal advertising.

* * *

THE personality of a publisher may help secure circulation for his publication; I mean, his personality as expressed *in* and *through* the publication—its policy, brightness, character and all-around helpfulness to the reader.

Very good; but this personality shouldn't secure advertising for the publication. There is but one thing in the world that should—*just one thing*—and that is, the *circulation* of the paper.

* * *

SUPPOSE we put it this way:

Personality helps to make circulation; circulation makes advertising.

But you must not eliminate circulation in this order of events. If you do you have not only an illogical but an unbusinesslike situation.

* * *

CIRCULATION is a commodity. Nothing more, nothing less.

There's no argument here, absolutely none. Every advertising manager who knows his business knows this to be true, and so, eventually, will every advertiser.

He will appreciate the fact that trade-journal circulation is just as much of a commodity as the one he manufactures.

It is just like a suit of clothes, for instance. It either is a suit or it isn't. It covers your body or it doesn't. It fits satisfactorily or it doesn't. It is of a certain grade of texture.

And for all these points you pay so much.

* * *

CIRCULATION is just as substantial, just as amenable to examination. It exists or it doesn't; and if it does, it is worth so much per yard.

When I come to you, Mr. Advertiser, I may radiate personality all over the place; but if I sell you an inch advertising space on this basis purely, you are giving me something for nothing, and I am begging charity.

Neither of us wants this sort of thing.

Why not a fair exchange of values—real values?

* * *

MY manufacturing plant has taken a big investment in money.

A considerable force of people are straining every effort to put out the very best product in our power to make and we are selling it to your customers, even into the far corners of your field.

All this investment, this expense, this effort—and, take my word, it is all considerable,—provides you with a medium, a channel to your trade, a genuine commodity.

* * *

IT isn't that you like me, or some member of the staff. It's how much circulation and what kind?

It isn't that we produce a pretty paper. Of what use is that to you, if it doesn't circulate for you?

It isn't that the paper says nice things or bitter things about you. Of what effect is that if it doesn't circulate?

It isn't that we support the industry. Of what use is that if our constructive work doesn't circulate?

* * *

AN advertiser said to me the other day:

"For Heaven's sake, stop arguing. I admit you've got the best paper. Why keep on talking?"

Which sounds rather humorous, except for the fact that I was simply setting forth the facts presented here, that money spent for no circulation is money given away.

* * *

THE problem of buying circulation and getting value received is simple enough.

You sell your product to a certain group of people.

Make the publication show you how many of *these particular people* it reaches, on a *paid subscription basis.*

* * *

HOW many subscribers?—that is the only guarantee of circulation a trade or class paper can give—*and are these subscribers purchasers of your product?*

Are the subscriptions *paid?* Do the subscribers renew?

Get these important facts and you will fairly gauge circulation. By no other means can you *possibly* get your advertising money's worth.

WILLIAM A. JOHNSTON.

(For Table of Contents See Page 80.)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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THEODORE S. MEAD.....*Chicago Manager*
J. C. JESSEN.....*Los Angeles Manager*
LESLEY MASON.....*Managing Editor*
WILLIAM RESSMAN ANDREWS.....*News Editor*

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI May 8, 1915 No. 18

Why This Attack?

A FOREMOST film company, one of oldest establishment, highest repute and unquestioned integrity, is attacked editorially by a racing and theatrical daily which issues a Sunday section devoted to motion pictures. The attack is surprising.

Two very well-known series of pictures, namely, "The Exploits of Elaine" and "Who Pays?" are assailed violently upon grounds which the tenderloin publication finds to be immoral.

* * *

THIS awakening is somewhat late, it would seem. Several thousand exhibitors have been exhibiting "The Exploits of Elaine" for seventeen weeks.

The series "Who Pays?," now in its second release, was introduced to the trade press more than a month ago.

Recently at a public showing in New York City, clergymen and educators were united in their commendation of the first two of the series.

* * *

"THE Exploits of Elaine" was written by Arthur B. Reeve, whose detective stories, upon which this series was based, have appeared in our leading home magazines for the past two years.

He is a writer of excellent standing, as is also the co-author, Charles Goddard, at present collaborating with Gouverneur Morris in another serial, "The Goddess."

* * *

IT would appear that Messrs. Reeve and Goddard and our best magazines and several thousand exhibitors, together with their audiences, and the National Board of Censorship have been condoning and conniving at what is now airily alleged to be an immorality.

The "Who Pays?" series is running in fiction form in about five hundred newspapers. Evidently these numerous papers and their several million readers also are gravely at fault.

LEVELED against these factors and facts is the editorial of a publication which openly specializes in "Tenderloin" news.

The incongruity of the situation is laughable.

But after the laugh, one is forced to ask, Why the attack?

* * *

THE racing publication would admit readily enough, undoubtedly, that it doesn't make a business of conducting moral crusades.

What, then, is its animus?

Pathé Freres does not advertise in its columns.

But, we take it, this *cannot* be the reason.

* * *

TO attack a business in an effort to induce advertising is blackmail.

It has been attempted infrequently in the past by publications unworthy of the name and without circulation. It has always been short-lived because, having no circulation, these publications did no harm.

The advertiser knew this and was not afraid; moreover, his honest sense of manhood would never permit him to surrender to barefaced graft.

* * *

THIS cannot be the reason. So obvious an attempt would bring down upon any publication the combined wrath of every legitimate business in the field; and the trade itself would be fully aided by the reputable press in stamping out such a cesspool within a legitimate business.

Perhaps it is best to laugh—and let it go at that.

* * *

THE editorial will do no harm, work no injustice, except in this one instance: it will prove a valuable exhibit in the hands of the politicians and professional reformers when the censor bills are up.

They are looking for just this sort of thing, namely, an attack by what purports to be a motion picture publication against a leading producer. Exhibitors, exchange men and producers are working hard today to prove to the intentionally or unintentionally ignorant that our best producers are fully to be entrusted with the making of pictures. The exhibit implies otherwise.

What Organization Has Done for Pennsylvania

OF all the numerous benefits that organization has brought the motion picture exhibitor, none are more tangible or impressive than those which have accrued at Harrisburg, Pa., as a result of the organized campaign of the exhibitors and exchangemen of that state, to combat the legislation that has been launched against them during the last three months.

Three months ago the film men of Pennsylvania resolved to demand of the politicians of the commonwealth that their rights and liberties be respected.

The State League, just formed, entered into the task with an astonishing determination.

The results, if not overwhelming, are nevertheless remarkable.

The exhibitors and exchangemen were defeated, to be sure. The negro equality bill passed one house in spite of them. The censor repealer was throttled.

But they have grappled with a new censor law, harsher than the old one, backed by the Governor and a legislative majority, and have, by fighting every inch of ground, compelled the Breitinger-Brumbaugh faction to make substantial, even vital, concessions.

The important fact is, not that the motion picture men have failed to gain all, but that they have, by united effort, wrested a few grants from an opponent firmly resolved, at the outset, to yield nothing.

Film Men Force Changes in Keystone Censor Law

Concessions Wrested from Breitinger and His Faction Include Reduction of Censor Fee, Right of Appeal, Limitations of Board's Rulings, Withdrawal of Advertising Slides from Their Jurisdiction, Cut in Censor's Salaries' and Reduction in Fines—Stern's "Fifty Cent" Censor Bill Reaches Second Reading

Special to Motion Picture News

Harrisburg, Pa., April 28.

MATERIAL gains were made in the week just closed by the motion picture interests that have been waging the fight in the present session of the legislature for the elimination of some of the objectionable features of censorship as now existing in Pennsylvania.

Although hopes for the absolute wiping out of censorship vanished when the House Committee of the Judiciary several weeks ago sidetracked the repealer bill that was introduced with the endorsement of the joint legislative committee of exchange men and the Motion Picture Exhibitors' League of Pennsylvania, the fight against some of the injustices of the present law has been continued, with the result that material concessions have just been made in the form of amendments to the Daix bill. This is the measure introduced in the Senate which, as originally offered, retained censorship with most of the objectionable features of the plan at present in operation.

The Daix bill, after reaching second reading in the Senate, was referred back to the Judiciary Special Committee of that body, where it was amended in a way to meet in part the wishes of the motion picture interests. It was then reported back to the Senate with a favorable recommendation last Thursday and is likely to be enacted into law in its present form.

Briefly summarized, the important concessions made to the picture men through these amendments are:

The fee for examination of films is reduced from $2.50 to $1 a film.

Right of Appeal Is Granted

The absolutely autocratic powers of the board of censors are taken away by a provision granting the "right of appeal from the decision of the board to the court of common pleas of the proper county." This is perhaps the most important gain, as at present no right of appeal is granted, nor did the Daix bill as originally introduced grant any such right.

The section giving the board the right to adopt any rules "it may deem necessary" for enforcing the purposes of the act is changed to provide that such rules shall be "reasonable."

A provision is inserted under which "proper announcement or advertising slides" do not have to be submitted for the approval of the censors. This section, it is understood, was inserted through the insistence of the motion picture men to protect them against such situations as that which arose several weeks ago when J. Louis Breitinger, the chief censor, threatened exhibitors with arrest for displaying slides which called on the patrons of motion picture houses to urge the lawmakers of their respective districts to vote in favor of the censorship repeal bill endorsed by the motion picture interests—which, incidentally, is now "canned" in committee.

Under the proposed law there are to be three instead of two censors, and an amendment, while making the salary $3,000 for the president of the board, as originally proposed, reduces the salaries of the vice-chairman and the secretary from $2,500 and $2,400, respectively, to $2,000 each.

Reduce Amount of Fines

The minimum fine for violation of the law is reduced from $50 to $25 and the maximum from $100 to $50, for first offense, and the minimum for subsequent offenses is reduced from $100 to $50 and the maximum from $200 to $100.

An entirely new section provides a fine of not less than $5 and not more than $10 for exhibitors convicted of displaying pictures that had been approved, without showing the certificate of approval. In default of payment of fine, exhibitors can be sent to jail for from two to five days. Any employee of the board of censors has the "authority to prevent" the display of any film which has not been approved by the board.

Instead of the board having the "general power and authority to supervise and regulate the display" of posters, a substitute provision prescribes that posters "shall be submitted to the board for its approval and the board shall withhold approval from such as are misleading or improper." This amendment, it is held, takes away the censors' power to dictate the size of posters.

Other minor changes in the bill as originally offered include one reducing from five to four feet the length of film to be used to display the board's certificate of approval.

The Daix bill, it will be recalled, is the administration measure that substitutes a board of three for the two present censors, raises the censors' salaries and provides for many more employees than under the existing law. As originally offered the Daix bill embodied the views of the present chief censor, J. Louis Breitinger, against whose autocratic methods the picture interests have so loudly protested.

Amendments Follow Conference

The amendments embodying the above-mentioned concessions to the picture men were inserted in the bill as a result of a conference in the office of Attorney General Brown, whom Governor Brumbaugh had directed to look into the complaints of the motion picture men at the time they appealed to the Governor to suspend Breitinger, whom they accused of overstepping his authority.

The conference was conducted by Deputy Attorney General W. S. Hargest, of this city. It was attended by representatives of the picture men's legislative committee and by the two censors. As a result of the investigation of the complaints of the picture men, it is understood that Breitinger was informed that he must yield in a number of important points and the result was that Mr. Hargest drafted the amendments which, it is understood, were finally agreed upon by both the censors and the motion picture interests.

The bill as it now stands represents, therefore, a sort of compromise. It is far from embodying everything that was desired by the motion picture men's committee, who set out with the original purpose of insisting on absolute repeal of censorship. It became very evident, however, that Governor Brumbaugh would have vetoed any measure providing for the entire wiping out of censorship, so the picture interests of Pennsylvania will have to be satisfied this year with half a loaf.

One thing is certain, and that is that if the exhibitors of Pennsylvania had not got together and formed their aggressive statewide league, which came to life in the convention here last January, they would have got absolutely nothing in the present legislature. As things now stand, there is every prospect that the Senate will pass the amended Daix bill. It will then go to the House, in which body it is possible that further amendments will be offered in behalf of the picture men, but the opinion of lawmakers who are on the inside is that the bill will pass about as it is in its amended form, which, it must be admitted, is a material gain for the new organization of picture men of the state.

Stern "Fifty Cent" Bill Gets Hearing

While these changes in the Daix bill were being wrought through the medium of the Senate committee, foes of the present form of censorship were active in another direction. In the lower branch of the Assembly early in the week Representative Isadore Stern, of Philadelphia, succeeded in having brought out of committee his bill making the censorship fee 50 cents a film regardless of the number of reels to a film, and containing other radical changes in the present plan of censorship.

This bill was introduced by Mr. Stern independently of any activity on the part of the legislative committee of the exhibitors and exhibitors, early in the session and everybody believed it would never reach the floor of the House for action. Mr. Stern, who is understood to have presented the bill in behalf of some Philadelphia film manufacturing interests, succeeded in having it advanced to second reading by last Thursday and on that day he induced the House to agree to make the measure a special order of business for final action at an early future date. It is understood to be Mr. Stern's purpose to keep this bill alive and to make a strenuous effort to have it passed late in the session if anything of an unfavorable nature should happen to the amended Daix bill.

In debate on his bill before the House on Thursday Mr. Stern made some telling points in his argument why censorship fees should be reduced. He said there is a very large surplus in the treasury of the board

of censors which, he said, is the result of the accumulation of the $2.50 fees now charged for examination of films. The fact that there is such a surplus, he said, proves absolutely that there is no need for so high a fee for inspecting films.

Representative Williams, of Tioga county, asked why, if there is a large surplus in the treasury, the censors are asking for an appropriation of $84,000 from the present Legislature. Mr. Stern replied that he did not know the size of the censors' surplus, but he said it was his understanding that the large appropriation sought was to meet the increased salaries of the censorship board and new employees as provided for in the pending Daix bill.

V. H. Berghaus, Jr.

Select Booking Opens Exchanges for "Eternal City"

Famous Players Establish Fourteen Branches to Handle Hall Caine Photo Spectacle Now Playing to Dollar Prices in New York

THE Select Film Booking Agency has appointed fourteen exchanges throughout the country to handle the Famous Players Film Company's stupendous photo spectacle, "The Eternal City," now playing at dollar prices at the Astor theatre, New York, and at the Studebaker in Chicago, the Boston in Boston, the New Grand Central in Chicago, and the Tabor Grand in Denver.

The film production of Hall Caine's immortal story with Pauline Frederick in the role of Donna Roma will have finished long runs at the Chestnut Street Opera House in Philadelphia, the New theatre in Baltimore, and the Washington theatre in Detroit, and will be completing a full week's engagement at the Strand in Hartford; the Trent in Trenton, N. J.; the Majestic in Birmingham, Ala.; the Majestic in Memphis, Tenn., and the Orpheum in Nashville, Tenn., by the time this is in print.

Even though the booking of the film throughout the country will be done by the exchanges named below, the Select Film Booking Agency from its office in New York will make arrangements for long engagements and will itself take care of the few territories in which it has appointed no representative.

A fuller and more complete line of advertising matter than is usual, including two styles of 24-sheets, one of 6-sheets, three of 3-sheets, and one of 1-sheets, heralds, cut-outs, booklets, souvenir books, lobby display, consisting of press matter, advance slides, stage sets, and special musical score for extended runs, has been prepared.

The exchanges are as follows:

Famous Players Film Company of New England, 31 Beach street, Boston, for Massachusetts, Maine, New Hampshire, Rhode Island, Connecticut and Vermont.

William L. Sherry Feature Film Company, 126 West Forty-sixth street, New York City, for New York City and State.

Famous Players Exchange, 71 West Twenty-third street, New York City, for northern New Jersey.

Famous Players Exchange, 1321 Vine street, Philadelphia, for southern New Jersey and eastern Pennsylvania.

Famous Players Exchange, Second National Bank building, Washington, D. C., for Delaware, Maryland, District of Columbia and Virginia.

Famous Players Film Service, Inc., Pennsylvania avenue and Twelfth street, Pittsburgh, for western Pennsylvania, West Virginia, Ohio and Kentucky.

Famous Players Film Service, Inc., 37 South Wabash avenue, Chicago, for Indiana and Illinois.

Casino Feature Film Company, Dime Bank building, Detroit, Mich., for the state of Michigan.

Kansas City Feature Film Company, Gayety theatre building, Kansas City, for Missouri, Kansas, Nebraska and Iowa.

Notable Feature Film Company, 133 East Second South street, Salt Lake City, for Utah, Montana and Idaho.

Notable Feature Film Company, 1749 Welton street, Denver, for Colorado, and Wyoming.

Progressive Motion Picture Company, Central building, Seattle, for Washington and Oregon.

Progressive Motion Picture Company, 645 Pacific building, San Francisco, for Northern California and Nevada.

Progressive Motion Picture Company, Marsh-Strong building, Los Angeles, for Southern California, Arizona and New Mexico.

Scope of V-L-S-E Branch Territory Announced

New York Office Will Look After the Empire State, Northern New Jersey and New England States—Other Exchanges Cover Wide Sections

ANNOUNCEMENT is made by the Vitagraph-Lubin-Selig-Essanay, Inc., of the territory to be served by each of its branch offices. This division is temporary and will be changed as new branch offices are opened.

From 1600 Broadway, New York City, Joseph Partridge will look after New York State, Northern Jersey down to and including Trenton, and all of the New England states.

The Chicago office in the Garland building, in charge of I. Van Ronkle, will take care of Illinois, Michigan, Ohio, Indiana, Wisconsin, Minnesota, North Dakota and Iowa, east of and including Des Moines.

The Kansas City office at Twelfth and Walnut streets, Mr. Peason will book Kansas, Colorado, Missouri, South Dakota, Iowa, west of Des Moines, Nebraska and Oklahoma, north of and including Oklahoma City.

Mr. Meade in Dallas at 1900 Commerce street will serve Texas, Louisiana, Arkansas, New Mexico and Oklahoma up to, but not including, Oklahoma City.

San Francisco will cover California, Oregon, Washington, Nevada, Idaho, Utah, Arizona and Montana.

In Philadelphia at 1316 Vine street, J. S. Hebrew will look after Pennsylvania, Delaware, Maryland, District of Columbia, North Carolina, Virginia, West Virginia and southern New Jersey up to but not including Trenton.

The Atlanta office at 75 Walton street, in charge of W. C. Brandon, will cover Georgia, South Carolina, Tennessee, Florida, Alabama, Mississippi and Kentucky.

Additional branch offices will be established as rapidly as possible, and while it has not been definitely decided, in all probability, Boston, Columbus, Denver and Seattle will be the first cities to become V-L-S-E booking centers.

Kleine Contracts for 15 Davis Comedies and Dramas

Producer Favors Successful Dramatic Attractions Against Fiction for Screen Purposes—"The Sentimental Lady," "An Everyday Man" and Others on His List

NEGOTIATIONS have been completed between George Kleine and several well known New York playwrights to film a long list of popular plays this year. Fifteen of Owen Davis' comedies and dramas have been acquired, including his "The Sentimental Lady," "An Everyday Man," "The Inheritance," "The Jack of Spades," "What Might Have Been," "The Woman Next Door," "Beggars on Horseback," "When the Shadows Fall," "The Unwelcome Guest," "The Green Cloak," "Cupid and Mr. Jordan," "The Chest of Gold," "Queen of Poverty Flats," "Among the Poor," and "The Man Higher Up."

"The best guarantee of a successful picture is a successful play," said Mr. Kleine in discussing his plans. "I have always favored the play as against the novel for picture purposes. Any play that stands the grind of the circuits for several seasons is a sure success in film.

"It must have plot and heart interest, and is not so dependent as the novel upon language and its author's name. I think we demonstrated that very clearly in 'Du Barry,' 'Officer 666,' and 'Stop Thief.' Each one of those was brimful of action and each had shown its entertaining powers long before it was filmed. Furthermore, a successful play is more widely advertised and better known to the masses than a novel of corresponding merit, which makes it a better drawing card for exhibitors."

ADD DRESSING ROOMS TO MUTUAL STUDIO

Still larger additions to the dressing room accommodations on the Mutual studio lot at Hollywood are being built.

New actors and actresses are constantly added to the stock company and this necessitates an almost continuous increase in the facilities for housing them.

WEAK SPOTS IN A STRONG BUSINESS—XIV

D. W. Griffith Says Producers Do Not Begin to Realize Possibilities of the Motion Picture—Pictures Are Produced Too Hurriedly with Little Regard for Their Artistic, Uplifting and Psychological Qualities—He Foresees the Day When a Single Story Will Run Two or Three Days on the Screen

DAVID WARK GRIFFITH is regarded as the master producer of America. He has always believed in making the best, the most artistic picture possible, regardless of expense, in giving every production of his a big, underlying, psychological value and in carefully studying photoplay technique and the possibilities of the camera with a view toward new effects and new possibilities.

Don't get the idea from this that Mr. Griffith is an impractical dreamer. Mr. Griffith well knows that the motion picture industry must be a financial success long to endure, but he holds that a picture produced along his lines will bring in sufficient returns to justify the outlay of time, money and expensive brains.

"The trouble with producers," said Mr. Griffth, "is that they fail to grasp the stupendous immensity of the art with which they are dealing. Anything on earth can be reproduced in motion pictures. The drama has its limitations but the scope of the motion picture is abolutely boundless.

"I noticed an article recently which said that plants show emotions. Vegetable life is capable of likes and dislikes just as animal life feels those emotions, according to this article. Now, that could never be shown on the stage, but it can be in motion pictures. The motion picture can show anything from the feelings of a lettuce up to the growth and fall of a great empire.

"Every newcomer to the business finds to his surprise that he never before realized the scope of the motion picture. The same holds true even for many who have studied motion photography. They fail to grasp its enormous scope. The stage is not a rival to be feared by the motion picture, for the picture has a field infinitely greater.

Aim Should Be Psychological

"I think that the greatest aim of a motion picture should be a psychological one, to produce a certain state of mind. When one sees an impossible melodrama often his feelings are stirred. He is excited, made angry or made sad. But when the picture is over the feeling dies away.

"That is because the picture was not true to life and its artificiality did not make a deep impression. The greatest compliment I received for 'Judith of Bethulia' was a letter from a man who had seen the picture describing the exalted state of mind caused by having seen the picture.

"Motion pictures must be true to life. The truer they are the greater they are. The Bible is the greatest book in the world today and always will be, even aside from its religious aspect, because it is the only book which dares to tell the truth. I think the Bible contains the greatest food for motion pictures of any book ever published because of that.

"The trouble when we try to produce a picture that tells the truth is that we run up against the censorship question. I have always demanded the same freedom for motion pictures that is granted the printed word. When motion pictures have the latitude that is allowed the Bible or Shakespeare then we shall have motion pictures that will be classics, just as we have classics in literature.

"Others recognize in the motion picture the coming literary force of the future. I value very highly as one of the greatest tributes ever received by the motion picture art a letter which I got about two months ago during my stay on the Pacific Coast.

"The writer was a man holding a very important position in a big chain of newspapers, a man drawing about $35,000 a year in salary and well along in the prime of life. He wrote to me and wanted to be allowed to work with me free assisting in the production of motion pictures. I was curious and wrote back asking him why he, at his time in life, desired to leave a field with which he was well acquainted and in which he was well established, to take up, as a tyro, the study of something entirely new to him.

Greatest Force of Future

"That man answered my inquiry by saying: 'I want to learn the motion picture business because I recognize in motion pictures the greatest force of the future. The newspapers may not know it, but they are doomed. The motion picture is infinitely greater than the newspaper. I want to keep in the forefront of the battle.

"'I want always to ride on the crest of the wave. So I want to learn about this motion picture business, which I feel is destined to supplant the newspaper and rank as one of the greatest forces of the days soon to come.'

"Present day producers are in too much of a hurry. They feel that the demands of business make it impossible for them to take the time. So they produce old, hackneyed stories and impossible melodramas, in which the players act as no human beings ever acted and grind them out at top speed.

"Often a director who can not 'make good' on the one and two reel pictures which must be turned out to meet the demands of filling release dates, is set to making feature pictures. So really his inefficiency earns him a promotion to a larger field.

"One great trouble with the pictures produced under these conditions is that they lack a big, vital thought or lesson. Every motion picture should teach something. People like to think, and the pictures which they remember are the ones which make them think. The pictures which do good are the ones which teach lessons.

"I do not mean that pictures should teach a lesson in a blunt, clumsy, painfully apparent way, but rather that, by insinuation and inference they should convey some thought. When a man sees a picture which puts him in an exalted frame of mind, which gives him new mental stimulus, he is bettered thereby.

"Mark my words, we will soon see the day when it may take two or three days' time for a theatre to show a single picture, when a man will drop in early in the afternoon and stay until the theatre closes at night, and then come back the next day to see the rest of it. That will be literature in motion picture form.

More Than One Day to Run Film

"There will always be room for the one and two reel picture, just as there is always room for the short story in literature, but the day will come when, outside of the real gems among the shorter pieces, the long picture, so long that it cannot be shown in a day, will be regarded as the masterpiece, and people will see it in instalments, just as they read a book a chapter at a time."

Mr. Griffith was asked if the physical question of eye strain would not interfere with persons watching motion pictures steadily from early in the afternoon till the closing hour of a theatre.

"I don't think that prolonged watching of motion pictures will result in eye strain," he said. "That question is gradually being eliminated. Photography is being improved almost every day and similar strides are being made in projection. What was regarded as very good photography and projection three or four years ago would be very poor now, and I think that as much improvement will be made in the future as has already been made.

"When I first used large figures on the screen, 'cutting off' the players at the knee, I met with a good deal of objection. Now everybody uses 'close-up' views.

"The 'switch-back,' too, of immense value, was condemned at first. I think the 'switch-back' is the most valuable bit of the present technique of picture producing Its value is both practical and psychological. The 'switch-back' is the only way of giving the action in two contemporaneous trains of events. Its psychological value is even greater.

"By the 'switch-back' you show what a man is thinking of or what he is talking about. For instance, you see a scene showing a man musing. Then the picture 'switches back' to his sweetheart and then back to the man again. Thus you know what the man was thinking of.

Effect of "Switch-back"

"Or the 'switch-back' shows what people are talking about. One cannot reproduce stage dialogue in pictures. But when you see two men talking and then the action switches back to two men fighting and then back to the two men talking, you know that one is telling the other about a fight and you know who was fighting and all about it.

"All the 'switch-back' does is gently to direct the spectator's thoughts. When you see a tense scene in a speaking play with several persons on the stage your attention wanders from one face to another, from one person's plight to that of another. You

notice that one player is calm while another is fiddling with a glove and a third is casting about mentally for some means of escaping from the room. The 'switch-back' in motion pictures would show all these points clearly, one after another, and thus direct the spectator's attention to the salient points of the situation.

"Often the 'switch-back' may be atmospheric and thus serve to heighten the frame of mind necessary for the spectator to be duly impressed by the situation. Yet, when the 'switch-back' was first introduced it was decried."

In closing, a word about Mr. Griffith's career in the motion picture industry may not be out of place. Mr. Griffith had been an actor on the stage, playing under the name of Lawrence Griffith, from whence comes his familiar appellation of "Larry" Griffith. Several years ago he applied at the Biograph studios for work as an extra man. He realized the possibilities and future of the motion picture and achieved them to a greater degree than has any other man in this country, probably to a greater degree than any other man in the world.

For a long time Griffith was head producer at the Biograph studios, and to him is generally credited the merit of the pictures made under his regime. While with the Biograph Griffith personally made such pictures as "The Battle of Elderbrush Gulch" and "Judith of Bethulia." He also developed such players as Mary Pickford, Blanche Sweet, Lillian and Dorothy Gish, Mae Marsh and Henry Walthall.

More than a year ago Griffith left the Biograph Company of his own volition.

He was besieged by offers and accepted that of the Mutual Film Corporation to become head producer of Reliance and Majestic brands. His salary with the Mutual is said to be about $2,500 a week, this amount including his share in the profits.

For the Mutual Griffith has produced several features in addition to supervising seven producing companies. Among his Mutual pictures are "The Escape," "The Avenging Conscience" and "The Birth of a Nation."

John Bunny Dies at the Age of Fifty-two

Vitagraph Comedian Passes Away at His Home in Brooklyn, N. Y., on April 26, After an Illness of Two Weeks—Known the World Over

JOHN BUNNY, the famous Vitagraph comedian, died Monday, April 26, at his home, 1614 Glenwood road, Brooklyn, N. Y., at the age of 52, after an illness of about two weeks. He is survived by his widow, Clara Scanlan Bunny, and two sons, George and John Bunny, tenth. Funeral services were held in the Elks' club house in West Forty-third street, New York City, at 8 o'clock, Wednesday evening, April 28.

He was a member of the Elks, the Screen club, the Vaudeville Comedy club, the New York Press club, the A. A. A., and an honorary member of the Theatrical Stage Employees and the Motion Picture Operators Union.

From his first appearance on the screen in 1910 until he left motion pictures last summer to head a theatrical attraction of his own on tour, John Bunny was undoubtedly the most popular and best known comedian in the world. His face was as enthusiastically received in England, France, Australia, Germany, South Africa, or India as it was in America. In Italy he was an especial favorite.

Proof of this is best given by the reception which he received on his picture-taking tour of the world three years ago. Eyewitnesses say that his reception in London equalled in magnitude that ever given any king. The same held true wherever he went.

John Bunny was born September 21, 1863, in New York City. His father was George Bunny, who came from Penzance, England. The Bunny family had always followed the sea, John being the first exception.

At twenty-four John Bunny went on the stage, starting as a minstrel man. He graduated to the comedy roles of Shakespeare, playing Bottom with Annie Russell in "A Midsummer Night's Dream." After that he appeared in comic roles in musical comedy and other attractions. Among the stars in whose support he appeared are Maude Adams, Hattie Williams and Sol Smith Russell. He was a member of the original cast of "The Old Homestead," playing Hi Holler.

But when he went into moving pictures Mr. Bunny came to his own. He started with the Vitagraph company about Christmas, 1910. At that time his salary was said to be $40 a week. When he left last summer by an agreement which permitted him to head his own show, he was said to be getting $1,000 a week. He planned to tour the world, but the war cut the trip short. "Bunny in Funnyland" was the attraction.

John Bunny was the first motion picture comedian to be personally advertised. That and his appearance in Vitagraph comedies made his face loved and familiar the world over. He has undoubtedly made more persons laugh than has any other player.

DWAN AND PAULINE BUSH MARRIED AT SAN DIEGO

Special to Motion Picture News

Los Angeles, April 26.

Alan Dwan, director for the Famous Players, and Pauline Bush, Universal star, were married Saturday evening, April 24, at sundown, at San Juan Capastrano, the oldest mission in California.

The two well known photoplayers began work for the American Film Manufacturing Company on the same day, several years ago, and this mission was the first location the producing company with which they were cast used on that day. At this mission the two became acquainted. A number of well known motion picture people accompanied the couple to the mission, which is near San Diego, in autos, and witnessed the wedding.

"THE NIGGER" IS VINDICATED IN ELIZABETH, N. J.

Special to Motion Picture News

Elizabeth, N. J., April 27.

Unanimous approval was given the Fox picture portrayal of Edward Sheldon's drama "The Nigger" by a local committee that sat as censors to-day at a private exhibition in Proctor's East Jersey Street Theatre. Mayor Victor Mravlag, to whom a delegation of colored clergymen and others protested against the picture yesterday, headed the party, and immediately afterward full permission was given Manager Philip Wolfe to show the film here at any time. The picture which was scheduled for Monday and Tuesday of this week will be shown on the same days next week.

The censor delegation was made up of the Rev. J. Frederick Virgin, rector of Grace Episcopal Church; Judge James C. Connolly of the Court of Common Pleas; Chief of Police Michael Mulcahy; County Collector Nathan R. Leavitt; Captain John Hiney of the Detective Bureau, and James R. Brown, Clerk of the Police Court. Dr. I. A. Lawrence, one of the colored citizens who asked the Mayor to prohibit the picture, was also present and was told by Mayor Mravlag that he owed Manager Wolfe an apology for the mistake he had made in objecting to the film. Dr. Lawrence's protest was withdrawn.

SELIG EXECUTIVE OFFICES IN GARLAND BUILDING

The Selig Polyscope Company executive offices were moved late last week from 20 East Randolph street to the twelfth floor of the new Garland Building, corner Wabash avenue and Washington streets, Chicago.

The new executive officers are among the most up-to-date in the Windy City. In order to accommodate the rapidly increasing business of this concern, large offices were a prime necessity. All executive departments will be found hereafter in the Garland Building and the private offices of W. N. Selig, president of the company, will be also located at the new address. Exhibitors and other friends of the Selig Company are invited to visit the new offices and to make themselves at home.

NORTHWEST CONVENTION HALL CHANGED

Special to Motion Picture News

Minneapolis, Minn., April 27.

It has been decided to change the place where the coming convention and exposition will be held May 3 to 7 from Arcadia Hall to the West Hotel, according to William A. Steffes, secretary of the Northwestern Exhibitors' Association.

The convention and exposition will occupy the entire lobby floor of the West Hotel and the entire balcony. The rooms on the balcony floor, including the writing room, together with all the vacant stores on the ground floor, will be turned over to the exhibitors. This will give much more space than would have been secured at Arcadia Hall.

GERALDINE FARRAR BECOMES A LASKY STAR

World Famous Singer, Most Popular of Metropolitan Opera House Favorites for Several Years, Is Impressed with Importance of Film Drama and Signs Contract Covering a Number of Seasons—Diva Will Spend Eight Weeks at West Coast Studios for Four Subjects

THE Jesse L. Lasky Feature Play Company has signed Geraldine Farrar, the world-famous star of the Metropolitan Opera House. Miss Farrar will, it is said, receive the largest salary ever paid an artist to pose for pictures, the amount aggregating somewhat more than two dollars per minute for the time that she will actually be before the camera.

This engagement, which is the result of seven months of negotiating, has been



GERALDINE FARRAR

arranged by Morris Gest, representing the diva, and Samuel Goldfish, representing the Lasky company.

Negotiations have been in progress practically throughout the grand opera season just concluded and were consummated the day after Miss Farrar's farewell for the season at the Metropolitan, when thousands of admirers cheered her for more than an hour and refused to leave the auditorium until, breaking all the rules of that institution, she made a speech announcing that she would return to the Metropolitan next season.

Miss Farrar, who is now on tour with the Metropolitan company in Atlanta, will return to New York City before she starts for the Lasky studios at Hollywood, California, and while in this city will make new records of "Carmen" for the Victor Talking Machine Company.

Miss Farrar will leave for California on June 15, and will make the trip from here to the Pacific Coast in a special car, which has been arranged for by the Lasky company.

Miss Farrar will be accompanied by her mother and father, Morris Gest, her manager, and Mrs. Morris Gest, the daughter of David Belasco, who also helped to bring about the contract between the star and the Lasky company.

Miss Farrar will also be accompanied by four maids and her special hairdresser. In Hollywood, Miss Farrar will reside in a villa which has been specially leased and furnished for her use by the Lasky management.

Engaged for Several Seasons

The contract between the Lasky company and Miss Farrar, by arrangement with Mr. Gest, covers a period of several seasons. Miss Farrar will spend exactly eight weeks working for the Lasky company this season, and it is assumed that during this period she will appear in three or possibly four vehicles.

It is not possible to announce at the moment the exact nature of the productions in which Miss Farrar will appear, except to say that it is highly probable she will assume some of the characters with which her name has been conspicuously connected in operatic presentations. These matters will be settled in the near future.

Miss Geraldine Farrar, beyond all question the favorite star of the Metropolitan Opera House, and most popular opera singer in the world today, has already been associated with the Metropolitan Opera for nine years and has been engaged for four and one-half years more. She receives the highest salary of any woman who ever played at the Metropolitan.

Geraldine Farrar is a native of this country, and was born in Melrose, Massachusetts. She is the daughter of an old New England family from which she inherited her power of discrimination and artistic impulses.

Though her parents were of a musical nature, they had never made it a profession. Miss Farrar's voice gave promise of future greatness from early childhood.

In 1894 she appeared in a little opera at the city hall in her native town, and her father was so much impressed by the praise she received that, although opposed to a professional career for his beautiful daughter, he permitted her to begin a musical education in Boston under the late Madame Long.

From there she went to New York to study under Emma Thursby. From New York she went to Washington to study under Caponl. It was at about the time of Dewey's victory at Manila that Miss Farrar was presented to President and Mrs. McKinley, pleasing them greatly by her sweet voice and girlish manner.

Melba Approves of Her Voice

After these years of training Miss Farrar was permitted to try her voice before Madame Melba and Mr. Ellis of the Walter Damrosch Opera company. Melba was enthusiastic over the beautiful voice and Mr. Ellis gave practical evidence of his belief in Miss Farrar's future by offering her $20,000 for four years' work, during which time she should have opportunity to study under Melba.

At the instance of Miss Farrar's father, however, she refused this offer and also an offer of $8,000 per year from Grau.

In 1889 the Farrars sailed for Europe and Miss Geraldine spent several more years in conscientious study under Trabadello in Paris and Tenor Graziani in Berlin.

She developed not only marvelous vocal acomplishments but also an extraordinary gift for languages, attaining with amazing quickness, complete command of German, French and Italian.

Geraldine Farrar made her regular operatic debut when only nineteen years of age, at the Royal Opera House in Berlin, being received with great favor, and was immediately put under contract for three years.

She was summoned to appear before the Emperor and Empress of Germany and became the favorite of the court. Emperor William once said to her, "You have a great future. I shall hear you many times."

Miss Farrar was the youngest singer



MISS FARRAR IN A FAVORITE ROLE

[illegible] entrusted with the role of Marguerite in "Faust" and the only artist who ever succeeded in overcoming the prejudice held by the directors of the Berlin Royal Opera against singing in any other language than German. Miss Farrar insisted so strongly upon [illegible] Italian roles that the directors yielded to her wishes.

Not only was Miss Farrar received with great favor in Germany, but her Paris success was of such magnitude that she received a very flattering offer from the Paris Opera House, but was obliged

to decline this because of her Berlin contract.

Appeared in All Big Cities

She has appeared in all the principal European cities, including Paris, Monte Carlo, Munich, Salzburg, Warsaw and Stockholm, where she was decorated by the late King Oscar.

Miss Farrar, after an absence of seven years, returned to her native land unquestionably the most successfgul opera star of American birth, and became a member of the Metropolitan Opera Company in New York, adding new laurels to those which she had achieved abroad.

Prominent among the roles which Miss Farrar has played with most notable success are:

Margaret in "Faust," Juliet in "Romeo and Juliet," "Manon," "Traviata," "Boheme," David Belasco and Puccini's masterpiece, "Madame Butterfly," and her latest sensation, Bizet's "Carmen," overcoming the popular conception that only Madame Calve could ever reach the ideal in this role and establishing a new precedent of even greater artistic value.

Miss Farrar's most recent success has been the prima donna role in "Sans Gene."

NINTH OF "WHO PAYS?" SERIES FILMED

Special to Motion Picture News

Los Angeles, April 26.

The members of the Balboa-Pathé "Who Pays?" series company returned the first of the week from spending a week on Mt. Wilson where scenes were made using the federal observatory for interior and exterior settings, which completed the eighth release of three reels.

Number nine, which was taken up Wednesday, is entitled "The Fruit of Folly," and like all preceding releases was written by Will M. Ritchey. The direction is in charge of Harry Harvey, and Ruth Roland and Henry King play the leads.

HELEN CASE FEATURED IN KNICKERBOCKER BRAND

Helen Case, formerly featured by the Universal and the New York Motion Picture Company, takes the lead as the mayor's daughter in the new feature drama, "The Kick Out," produced by Robert T. Thornby, for the Knickerbocker Star Features.

Miss Case has just completed her engagement in a five-reel feature with S. Miller Kent, in the drama, "The Cowboy and the Lady." In this Knickerbocker Star Feature Miss Kent will have an exceptional opportunity, all of which she is improving with strong artistic ability.

"THE WOMAN" AT THE STRAND NEXT WEEK

The Lasky-Belasco production of Wm. C. De Mille's famous American political drama, "The Woman," which was originally produced by David Belasco, is to be the attraction next week at the Strand theatre, New York, beginning on Sunday, May 2.

In "The Woman" Lois Meredith makes her first appearance under the Lasky management.

Surprise Birthday Dinner Tendered E. S. Porter

Producing Manager of the Famous Players Lured to Hotel Knickerbocker Before Suspecting Why Eleven of His Friends Were Awaiting His Appearance

E. S. PORTER, producing manager of the Famous Players Film Company, was tendered a surprise dinner at the Hotel Knickerbocker, New York City, to commemorate his forty-fifth birthday. The party was carefully planned and organized by Mrs. Porter, the wife of the noted director, and it is interesting to note that though eleven of Mr. Porter's closest associates were invited, the guest of honor did not have the faintest intimation that the dinner had been arranged until his entrance into the dining room.



THE GROUP AT THE EDWIN S. PORTER BIRTHDAY DINNER AT THE KNICKERBOCKER

Left to Right: E. S. Porter, Adolph Zukor, W. H. Swanson, Sidney Olcott, James Kirkwood, B. P. Schulberg, R. A. Kohn, A. Weinberg, Frank Meyer, B. F. Porter, Hugh Ford, Al. Lichtman.

Brought to the Knickerbocker by Adolph Zuker, president of the Famous Players, on the pretext that he was to attend an important business conference, Mr. Porter was fairly stunned when upon his arrival he found the little gathering of friends grouped around the table awaiting him.

The effect upon Mr. Porter was further heightened by the fact that as he crossed the threshold, the musicians concealed in a corner, began to play Garabaldi's march, the music conspicuous in the score of the orchestral accompaniment to "The Eternal City" at the Astor theatre.

Among those present besides the guest of honor were Adolph Zukor, William H. Swanson, formerly associated with Mr. Porter in the Rex and Universal Companies; B. F. Porter, "the Simplex man" and a brother of the director; Hugh Ford, who collaborated with Mr. Porter on the production of "The Eternal City"; Al. Lichtman, who acted as toastmaster; Frank Meyer; A. Weinberg; directors James Kirkwood and Sidney Olcott; Ralph Kohn, the attorney of the Famous Players Film Company, and B. P. Schulberg.

Al. Lichtman opened the addresses by the statement, "Gentlemen, this is a surprise party," at which Mr. Porter facetiously remarked, "I agree with you."

The addresses consisted of reminiscences and expressions by all present of the esteem and admiration in which E. S. Porter is held by all who are and have been associated with him. Many toasts were drunk to the absent hostess, who must have received as much happiness from the event as those who were present.

Mr. Zukor made a stirring address, in which he said that throughout his entire business career, he had never been associated with a man as lofty in his ideals, as just in his views and as thoroughly lovable in character, as Edwin S. Porter. There was a sincerity in Mr. Zukor's words that brought spontaneous applause.

About the room were posters of "The Eternal City," appropriate legends, and some lithographs of the old Rex pictures which Mr. Porter had produced, one of which entitled, "Looking Backward," was particularly significant.

Mr. Porter will no doubt remember the dinner that commemorated his forty-fifth birthday even if he has as many more.

JOHN EMERSON QUALIFIED FOR DIRECTORSHIP

John Emerson, author of "Conspiracy" and a well-known actor on the legitimate stage, is at present appearing in a Mutual Masterpicture which is in the course of construction.

Mr. Emerson finds that he likes motion pictures so well that he is studying to qualify as a director and will probably ally himself permanently with the new art.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

BANISHING THE NICKEL IN DENVER THEATRES

UNTIL last December Denver, Col., was a "jitney town." The five cent piece was the standard of exchange, especially at a motion picture theatre box office. That fact had been impressed on all by the failure of two theatres to successfully charge more than five cents admission.

Then along came G. H. Greaves, secretary of the Moore & Greaves Amusement Company, which runs the Princess Theatre, and changed it all. Not only is the Princess getting ten and fifteen cents now, but it is the talk of the town, and it is likely that other theatres will follow suit soon. Mr. Greaves himself told how it all happened on his recent visit to the New York office of MOTION PICTURE NEWS.

"The Moose & Greaves Amusement Company," said Mr. Greaves, "conducts several motion picture theatres. We have the Princess in Denver, a 1,300 seat house, located on Curtis street, in the business section. Then there are the Princess theatres in Cold Spring and Pueblo, and the Lyric in Cheyenne, all about 1,000 seat houses.

"It was last December that I decided to raise admission prices. With the example of the Princess and Isis' previous unsuccessful attempts to charge higher prices staring me in the face I was mighty sure I was right before I went ahead. But I decided to do the job up brown.

"I closed the house, remodeled and redecorated the interior, installed new seats and a sixteen piece orchestra, and opened it with a policy of giving a six reel show. All seats are ten cents in the afternoon; the orchestra is fifteen in the evening. Good pictures were necessary. I play a feature a day. We take Paramount pictures, first run in Denver, under contract and fill in with World Film and other pictures.

"Then we play special pictures, giving them special attention. For instance we preceded the week's run of 'Hypocrites' by a 'Hypocrites' Dinner for the press. We had all the newspaper men and members of the Ad Club at the dinner, and showed them the picture. The result was much valuable and favorable publicity.

"Our publicity is not gained in a haphazard fashion. We take up the whole time of a publicity man, H. E. Ellison, and use display advertising in the newspapers. We do considerable billboard advertising, and aim to have our lobby neat and attractive.

"Our advertising has carried with it a campaign educating the people up to the hours of our shows. Now they all know that the first show starts at 11:15, and that the succeeding shows come along, one every hour and a half. We have been very successful under the present policy, and I understand several other theatres will raise their prices soon."



G. H. GREAVES

As the man who raised Denver out of the slough of jitneyhood, Mr. Greaves stands out as a wonderworker. What he has accomplished has been by following his policy of "giving the public a good show and making 'em pay for it." What has been done in Denver, if accomplished in other cities, will be of benefit to the exhibitors who pave the way, and to the whole industry.

REAL NICKELS GIVEN TO 25 CENT SEAT HOLDERS

THE Paramount theatre, Newark, N. J., recently gave away at an evening performance pocket pieces, consisting of nickels, to the purchasers of twenty-five seats.

The management informed patrons that it would redeem the prices at face value at any time. One thousand pocket pieces were distributed among Newark theatre goers.

BALCONY MADE INTO SMOKING COMPARTMENTS

BILLY GUERINGER, head of the Fichtenberg enterprises, writes an interesting letter to the NEWS correspondent from Houston, Texas, where he went to install Harry Van Demark, newspaperman and theatrical manager, who has assumed charge of the Isis, one of the biggest and best appointed picture houses in the South.

Mr. Gueringer says the lower half of the balcony floor of the Isis has been transformed into mezzanine smoking compartments, while in the rear of the lower floor three handsomely appointed boxes have blossomed forth.

"Already one of the most beautiful theatres in the South," enthusiastically writes Gueringer, "the only features needed to place the Isis on a plane with the largest and most modern theatres in the country was the addition of smoking compartments and lower boxes, which have 'caught on" with Houstonians. When the big Fox feature rolled in today, as the first offering under the new regime, patrons of the Isis found themselves amply cared for in the way of additional comforts dear to the heart of the theatre-goer."

The lower floor boxes are commodious, and will accommodate nine or ten chairs each, while the new smoking floor, in which men may smoke to their heart's content while watching a picture, seats eighty or ninety persons without crowding.

HOW LOCAL EVENT FILMS GO IN PORTLAND, ORE.

MANAGER WINSTOCK, of the National, Portland, Ore., had a local film concern take pictures of the crowds leaving the theatre on Sunday, March 7, and throwing them on the screen on the following Tuesday and Wednesday presented every patron who recognized himself on the screen, with a free pass to the theatre good for two admissions.

The Northwest Weekly, Mr. Sill manager, took moving pictures of the 1,400 school children who were the guests of the Portland Symphony Orchestra at their rehearsal Friday morning, March 12. The pictures were shown at a local theatre on March 13 and 14.

Mr. Vincent, of the American Lifograph Company, Portland, is taking a series of films, starting with the baseball boosters and their doings, to follow with actual films of the games, etc., to be used by Manager Winstock of the National Theatre from time to time.

Film Pioneer Speaks at Reel Fellows' Dinner

Harry McRay Webster Delivers Talk on Production, Based on His Experience—Sheldon Lewis Appearing in Essanay Play

Special to Motion Picture News

Chicago, April 28.

SHELDON LEWIS, the Clutching Hand in Pathe's "Exploits of Elaine," is now appearing for Essanay in an original play written by H. Tipton Steck, entitled "The Coward." This three reel production is being made under the direction of Fred E. Wright, and will be released in the near future.

Edgar O. Brooks, of the Cosmofotofilm company, who has been in Chicago for the last few weeks, left Wednesday for Detroit, where he will conduct some business in the interests of this company, whose main office is in New York.

While in Chicago Mr. Brooks sold the rights of "The Victoria Cross," "The Incomparable Mistress Bellaire," and "The Black Spot," for Iowa, Nebraska, Wisconsin and Illinois, to the E. L. K. Film company. He reports that the trip to this territory has been very successful, and it is probable that he will return to Chicago in the near future.

Harry McRay Webster was the principal speaker at the April dinner of the Reel Fellows' Club, held at the Hotel Sherman on Wednesday, April 21. The subject of his talk was "Production." Mr. Webster is one of the pioneer directors in the motion picture business, and his many years of experience with the large producing companies enabled him to cover this subject in a most instructive and entertaining manner.

It was decided at this meeting that the Reel Fellows should be represented in the Prosperity Parade which took place in Chicago on April 26. The use of thirty cars were offered to carry its members and these were suitably decorated with banners.

"CARPET FROM BAGDAD" IS RELEASED MAY 3

"The Carpet from Bagdad," the first Selig Red Seal play to be booked direct to the exhibitor, will be released on the V-L-S-E service on May 3, and exhibitors will have an opportunity to prove the drawing power claimed for it.

The play is in five parts, from the novel by Harold MacGrath, and in producing it the Selig company has enriched the fascinating theme with a wealth of Oriental settings. Kathlyn Williams, Charles Clary and Wheeler Oakman are seen in the leading roles.

Ince-Vitagraph Picture Noted for Costly Scene

"The Goddess," Most Elaborate Yet Produced by the Company, Will Be Remembered Long Time After Release for Expensive Furnishings, Totalling Thousands

THE effort of the Vitagraph Company of America to make "The Goddess," that company's new serial picture which will be released on Monday, May 10, the most elaborate picture that has yet been produced by the concern, is clearly shown in one of the minor scenes.

The scene is that of one of New York's finest hotels, and although it serves only as a meeting place of two of the principal characters, it took three days to build the set, and when completed $65,000 was represented. Four tapestries alone represented $12,000, a rug $4,000, and two old masters an additional $30,000.

The furnishings which had to be built to duplicate those of the hotel, are not included in the estimate of value because they were instantly taken apart when the scene had been taken.

The completeness of detail in the scene, which, by the way, will run about three minutes in the completed picture, is one of the hobbies of Ralph W. Ince, the director, who declares that his success in producing big features is due entirely to attention to this detail.

"It's the little things that count," said Mr. Ince. "Now in 'The Goddess' we have had to travel several thousand miles in order to get just the proper locations for the scenes, but I know that the results have justified this expenditure of time and money.

"When this picture is shown to the public, I know the completeness of everything is going to be a revelation. I am positive that 'The Goddess' represents the finest in the art of moving pictures, and in these days of wonderful achievements, that is a very broad assertion."



ORMI HAWLEY, LUBIN LEADING WOMAN, AND TWO OF THE PYTHONS WHO RECENTLY "STARRED" WITH HER

"A WOMAN'S RESURRECTION" ALMOST READY FOR RELEASE

"A Woman's Resurrection," the screen version of Count Tolstoi's powerful drama, "Resurrection," is now practically finished at the William Fox studios, under the direction of J. Gordon Edwards. This film drama is the third in which Betty Nansen, the European tragedienne, who is in this country under contract exclusively to William Fox, has appeared under that management. Appearing with Miss Nansen in "A Woman's Resurrection" are Edward Jose, as Simonson, and W. J. Kelly, the well-known leading man, who makes his screen bow as Prince Dimitri Nekhludoff.



BETTY NANSEN

Others are Arthur Hoops, who has appeared in support of James K. Hackett and Virginia Harned and who has starred in his own companies and also in vaudeville. Stuart Holmes does a fine piece of work as Jacobi. Frances Lorrimore, as Missie, does notable work. Miss Lorrimore will be remembered for her spirited perfomance in "The Misleading Lady." Others in the cast are Edgar Davenport, Anne Sutherland, Bertha Brundage, Cecilie Sydney and J. E. Williams.

DELLA BRODE IS FIRST WOMAN DIRECTOR ON THE COAST

Special to Motion Picture News

Los Angeles, April 26.

Three additions were made last week to the staff of directors at the Balboa plant at Long Beach. Bert Bracken is again producing for this company and will first make a three reel sea picture.

Jack Byrne will direct Jackie Saunders, Frank Mayo and Jay Herman, the leading people, in the filming of "Serving Strange Gods," a three reel subject. Charles Dudley, who has been with the company in the capacity of comedian and character man, has been made director of the comedy company and will make one reel subjects.

Della Brode, who has been playing with the Balboa companies for the past several months, has the distinction of being the first woman to be made assistant director on the West coast.

Looking Ahead With The Producers

"Mortmain" First Vitagraph Film with Edeson

THE first Vitagraph production in which Robert Edeson will be seen is a picturization of "Mortmain; or, the Dead Hand," from the story of Arthur C. Train.

Mr. Edeson, who will portray Mortmain, will have in his support a cast including James Morrison as Forsythe, Donald Hall as Russell, J. Herbert Frank as Doctor Crisp, Edward Elkas as Flaggs, Gladden James as Scalscope and Muriel Ostriche as Bella. The picture is being directed by Theodore Marston, under the personal supervision of J. Stuart Blackton.



ROBERT EDESON

"Mortmain," as a screen story, will be doubly attractive because of its strong dramatic action, and the scientific and psychological elements that make of it a decided novelty.

Mr. Edeson, as Mortmain, is shown being put to sleep under the influence of ether chloride, and as the drug takes effect the sensations experienced by him under its influence is shown in vivid realism. He sees his own head getting larger and larger until its bursts. This is succeeded by a falling sensation as from a great height and it is during this period the super-man leaves the body and wanders off into space.

As the force of the anesthetic is spent and the soul returns to its physical habitations, Mr. Edeson receives a sensation of a severe jerk and bump.

The experiences of the super-man during its wanderings after leaving the body make the story of "Mortmain," in which every scientific and psychological detail is pictured on the screen with startling clearness. It is a notable fact that this is the first time anything of the kind has ever been shown in pictures.

DATES OF SELIG RED SEAL RELEASES SET

The following are the official release dates for Selig Red Seal plays to be booked direct from Selig, 1600 Broadway, New York City:

"The Carpet from Bagdad," May 3; "The Millionaire Baby," May 31; "The Rosary," June 28; "A Texas Steer," June 26.

Famous Players Releases for Summer Number 10

THE Paramount program for June, July and August will include ten of the strongest feature attractions ever yet produced by the Famous Players Film Company. The program will release one Mary Pickford production a month; this popular star will be seen in a notable characterization, "Rags," by Edith Barnard Delano, to be released in June; in a picturization of Frances Hodgson Burnett's famous play, "The Dawn of a Tomorrow," to be issued in July, and in a typical portrayal entitled "Little Pal," released in August.

Other stage artists who will appear on Famous Players forthcoming program are Marguerite Clark, Hazel Dawn, John Barrymore and Pauline Frederick. Marguerite Clark will appear in screen versions of Madeline Lucette Ryley's celebrated comedy romance, "Mice and Men," and "Seven Sisters." Hazel Dawn will appear in photo-dramatizations of "Clarissa," and "The Gay Lord Quex."



PAULINE FREDERICK

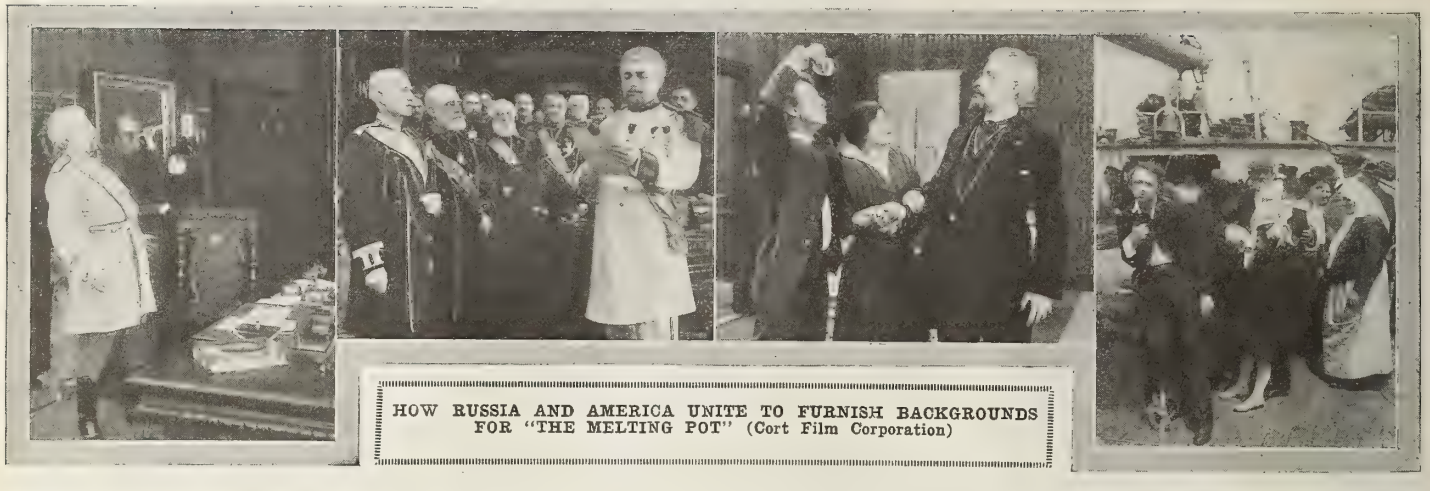
Pauline Frederick, known through her magnificent portrayal of Bonnie Kenna in the Famous Players Film Company's greatest production, "The Eternal City," will be presented in July in a powerful photoplay rendition of Herman Bernstein's great dramatic work, "Sold."



SCENES FROM "THE JUGGERNAUT"
(Vitagraph Blue Ribbon Feature)

SPEDON ADDRESSES QUILL CLUB

The Quill Club held a meeting on Tuesday evening, April 20, at the Hotel Manhattan. S. M. Spedon, of the Vitagraph Company of America, addressed the club on the subject of motion pictures.



HOW RUSSIA AND AMERICA UNITE TO FURNISH BACKGROUNDS FOR "THE MELTING POT" (Cort Film Corporation)

Blackwell Begins Work on "The Puppet Crown"

Star Who Scored Success in "The Key to Yesterday" and "The High Hand," Favorite Players Pictures, Will Appear with Ina Claire with Lasky

CARLYLE BLACKWELL has been engaged by the Jesse L. Lasky Feature Play Company for a long term and will immediately begin work at the studios in Hollywood, Cal., on the film version of Harold MacGrath's story "The Puppet Crown," in which he will appear with Ina Claire.

The engagement of Mr. Blackwell as a



CARLYLE BLACKWELL

permanent member of the Lasky stock company corresponds, according to the announcement made by Samuel Goldfish, to the engagement of Blanche Sweet as a feminine star.

With Miss Sweet and Mr. Blackwell both working continually in Lasky productions this company feels that it has answered the demands of the photoplay "fans" as well as it has acceded to the demands of the general public by engaging such artists as Ina Claire, Charlotte Walker, Fannie Ward, Victor Moore and other celebrities.

Carlyle Blackwell made his first appearance on the screen with one of the old established concerns and appeared under that management for three years, obtaining during this period, a large personal following, especially in society dramas; in fact, one of the series of pictures in which he appeared became so successful that it is now being reissued.

After Mr. Blackwell left that organization he played a special engagement with the Famous Players in Edward Peple's "Spitfire." He then went to California and organized his own company in which he has appeared for the past few months with success. Among the five reel subjects in which he appeared for his own company were: "The Key to Yesterday," "The Man Who Could Not Lose," "The Last Chapter" and "The High Hand."

COURTENAY SIGNS FOR TERM WITH VITAGRAPH

Contracts calling for the appearance in moving pictures of William Courtenay, now appearing in "Under Cover," have been signed by that popular actor and the Vitagraph Company of America. Mr. Courtenay, whose Broadway successes have been many, and who created a large following during his seasons in vaudeville, will be seen on the moving picture screen in a number of roles.

He will be a welcome addition to the all-star company of the Vitagraph company, which is now featuring Robert Edeson, Frank Daniels, Virginia Pearson, Joseph Kilgour, Earle Williams, Anita Stewart, Lillian Walker, Edith Storey, Antonio Moreno, Maurice Costello, Charles Richman and many others.

H. M. HORKHEIMER ON WAY EAST

Special to Motion Picture News

Los Angeles, April 26.

H. M. Horkheimer, president and general manager of the Balboa company, has departed for the East with approximately fifty thousand feet of Balboa negative film.

He expects to be absent from the producing plant about three weeks, and will spend a portion of the time in Chicago. He later will go to New York City for a week.

"THE BATTLE" IS NEXT KLEINE PICTURE

"The Battle," in which Wilton Lackaye scored one of his greatest successes, is the next production to be staged at the George Kleine studio in New York City.

George Fitzmaurice, whose production of "The Commuters" is released this week, is in charge of the filming of "The Battle." He has been provided with a strong cast.

Frank Sheridan will be seen in the Wilton Lackeye role, with Anne Meredith in Josephine Victor's original part, and Fania Marinoff seen in the character created by Elsie Ferguson. Paul McAllister, Calvin Thomas, Sam Reid and Bert Gudgeon complete the cast.

George Fitzmaurice was just beginning to be considered a comedy specialist when he was entrusted with the production of "The Battle," thus breaking his record of laugh producers.

MINISTER WRITES SCENARIO FOR UNITED FILM

"The Vivisectionist" is the title of a two reel psychological drama written by Rev. Clarence J. Harris, the Unitarian minister who has just left the pulpit to become scenario editor for the United Film service, and which will appear soon on the United program.

In it Mr. Harris shows the tortuous methods indulged in by a famous psychologist to learn the workings of his wife's mind. This photodrama is played by Joseph Levering, Marian Swayne, Flavia Arcoria and Fritz Orlamond of the Empress stock company. It is bound to be popular, as it holds an appeal of universal interest.

Mr. Levering and his wife, Miss Swayne, have left the studio for an automobile trip west and south. They will be gone several weeks.

BARNETT WILL PLAY OPPOSITE VIVIAN MARTIN

Chester Barnett is to play the lead in James Young's forthcoming picture, based on the William A. Brady photoplay "Little Miss Brown," in which Vivian Martin is to be starred.

This is the third time he has played opposite Miss Martin under the World Film banner, the two previous pictures being "Old Dutch" and "The Wishing Ring."

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, April 25.

LOADED down with a bunch of photographs in colors of the interior of the chamber of the senate of the United States Thomas H. Ince, director general of the Nymp studios, could be seen any day last week on the big stage directing—not a scene for a motion picture, but the completion of the big set which is to be the setting for a number of scenes for the coming production, "The Man from Oregon." This task, Mr. Ince found was the biggest one he had ever tackled—biggest from the builders standpoint.

The filming of "The Man from Oregon" is under the direction of Reginald Barker, but in as much as the scenario was prepared by C. Gardner Sullivan and Mr. Ince, and the latter conceived the plan of duplicating the famous legislative chamber in the Santa Ynez canyon he is giving it his personal attention to see that every detail is reproduced to perfection.

More than six hundred people will take part in the scenes filmed on this set, of which number seventy will represent types of the upper house of the national legislature.

Howard Hickman and Clara Williams are playing the leads in this picture depicting a story of love and politics.

An elaborate East Indian cottage was burned last week for scenes in the five part Mutual master picture, "The Beckoning Flame," being produced by Charles Swickard. This cottage was complete in every detail, with two rooms completely furnished, that all interiors might be taken therein and the view of the Pacific Ocean show through the reed screen used for doors.

It was constructed of adobe and bamboo under the direction of Prince Surrey, of India, who is spending several months at the Nymp studio making a study of the manufacture of motion pictures with the view of returning to his native land and engaging in the industry there.

Fire Sacrifice as Climax

The house contained all the furnishings usually found in a residence of the class in Calcutta. The fire scene comes as a climax of the story when a native girl gives herself up in sacrifice by fire. Henry Woodruff will be offered as star of this subject.

Raymond B. West, the Nymp boy director, acted as the male chaperon last week to a party of thirty maids of the ingenue type who are working under his direction in the five part subject, "The Mating," in which Bessie Barriscale, star of "The Devil," "The Cup of Life," and "The Reward," is being featured.

This is a comedy drama of co-educational college life, and many of the exterior, as well as interior scenes will be made at the universities in Southern California.

Lewis J. Cody, recently engaged by Thomas H. Ince to play opposite Bessie Barriscale in "The Mating," claims the record for persecution—or prosecution. He recently went to the Santa Fe freight house and secured his automobile, one of the gaudy yellow, gun-boat type, and started for the studio with it.

Unfortunately it did not bear a number. The actor had proceeded but one block when he was pinched. Two blocks farther on the second policeman stopped him and served notice to appear at police station. The third start took him but another block when a traffic officer hailed him.

This caused Cody to have a sign printed and hung on the front of the machine. The sign read: "I've been pinched three times. Please!"

How misfortunes lead a prospector to make plans to rob a stage coach, but how fortune follows in his path and makes this impossible forms the basis for the Nymp western subject, "The Failure," filmed last week by Walter Edwards, who also plays the star part—that of the prospector.

Director Edwards Makes Record

Mr. Edwards is rapidly making for himself the name of the "speediest" director on the Nymp lot by the production of approximately two thousand feet of used negative each week. He made "The Scales of Justice," in which he shared honors of the leads with Clara Williams.

"The Sea Ghost," is a two reel sea story which will serve to introduce Margaret Gibson as a Nymp star. This is of the melodramatic type with ship wrecks, discovery of treasure on a desert isle, mutiny at sea, and a long list of thrillers.

More than three hundred members of the American Association of Passenger Traffic Officers, representing practically every railroad in the United States and Canada, were guests of President Carl Laemmle and General Manager George Magie, at Universal City, Tuesday, and entertained at a barbecue given in their honor.

In addition to seeing others work in pictures all of the passenger traffic men were given an opportunity to take part in the filming of a one reel railroad story, "The Struggle," specially written for the occasion, which deals with capital and labor prior to the Civil War and of the present time.

Victoria Forde Queen of the Event

For the early day scenes 150 veterans from the Sawtelle soldiers home were engaged for the day and took part in this subject and also one being filmed by Robert Z. Leonard, "Rally Round the Flag," a Decoration Day subject in three reels, the scenario for which was written by William H. Clifford.

Nestor director Al Christie had Victoria Ford appointed the queen of the event in honor of the traffic officers, and filmed scenes for "The Barbecue Belle," scenario for which was written by Ben Cohn. All the Nestorites, including Lee Moran and Eddie Lyons took part in this subject and entertained the distinguished visitors with a live line of chatter.

Among the prominent railroad men present and taking part in the scenes were Alexander Hilton, Santa Fe, St. Louis, president of association; Charles M. Burt, Boston and Maine, Boston, vice president; W. C. Hope, Central Railroad of New Jersey, secretary; L. M. Landman, Michigan Central; W. J. Black, Santa Fe; W. A. Russell, Louisville and Nashville; A. B. Smith, New York, New Haven and Hartford; L. F. Vosburg, New York Central;



M. GAY, TRAINER, AND TIBERIUS, APOLLO AND NERO, THE THREE "LEADING PLAYERS" OF THE HORSLEY BOSTOCK ANIMAL PLAYERS

Frank E. Batturs, Southern Pacific, and O. H. Taylor, Eastern Steamship corporation, who compose the executive committee of the association.

"The Fox Woman"

"The Fox Woman," an adaptation from the story of the same title appearing recently in a high class magazine, is being filmed at the R-M studio in four reels for the Mutual Master Pictures program.



CARMEN PHILLIPS ("Under the Crescent" Series)

This story was by John Luther Long, author of "Madame Butterfly," and offers exceptionally good situations for a photo play. Elmer Clifton, Signe Auen and Teddy Sampson have been selected to play the principal parts, and the direction will be in charge of Lloyd Ingraham.

An underworld story, "Out of Bondage," the scenario of which is by Chester B. Clapp of the R-M studio scenario staff, is being made in two reels. Dorothy Gish is being featured in this subject supported by Walter Long and F. A. Turner in the principal roles.

The film version of Ibsen's "Ghosts," has been completed for the Mutual Master Pictures program, and it has been decided by Frank E. Woods, manager of production of the R-M studios to film other plays of this great dramatist.

Scenarios are now being prepared for these additional offerings, all of which will in all probability be in four reels. The first offers Henry Walthall and Mary Alden in the principal parts.

Ray Myers, recently made director at the R-M studios, is now filming his first subject, "Mike's Elopement," a comedy drama in one reel for Reliance release, in which Violet Wilkey a child actress appears in one of the leading roles. Others in the cast are Harold Goodwin and Fred Burns.

The Majestic juvenile company under the direction of Franklin brothers are making "The Rivals," by Russell E. Smith. In these juvenile subjects it is the intention to film only child-like photoplays and as a basis for this, Johnny, who has a two-foot power automobile wins Nellie from Willie, the latter being so unfortunate as to have only an old soap box auto.

But the tide is turned when George, a rank outsider, wins the fair little miss. George Stone, a four-year-old, who has been in pictures for the past several months, has been cast in the part of leading man for this production and is supported by Violet Radcliff and Carmen de Rue.

Indian Writes Scenario

Little Dark Cloud, the miniature Indian of the R-M studios, is the author of a scenario, "The Converts," a two-reel Reliance subject now being filmed by Sheriff Arthur Mackley. This is based on an old Indian legend and in the picture Dark Cloud plays the important part of an Indian chief. Other well-known players of the studio are appearing in this subject.

A secret service story is the first offering Giles Warren, late of the Selig producing staff, is making for the Mutual program, at the R-M studios. The title of this is "Gridley's Wife," and the scenario was written by the producer. Claire Anderson



HERBERT STANDING (Bosworth)

will appear in the name role, Tom Wilson as the husband, a United States Marshal and Raymond Wells a secret service agent.

Director William Christy Cabanne has found a way to secure an all-star chorus or band of extras. To do this he will not put in a requisition for the men or women until after twelve o'clock, as that is the hour the extras leave the studio if there is not work in sight.

With no idle people present, Cabanne has found, the manager of production, Frank E. Woods will call out all the regulars. Mr. Cabanne tried this out the other day when making a bar room scene for "The Failure," a four-reel Mutual master picture, and secured Henry Walthall, Charles Clary, Jack Conway, Sam de Grasse, Ralph Lewis, Spottiswoode Aitken, George Seigmann, George Beranger, and about twenty other directors and leading men to appear as bar flies.

Twenty-third "Bill" Comedy

Had these players not been idle at the time the scene with all high-priced players would have cost the company a big sum. But as it happened in this case this plan of making a scene is an economy.

Bill of the Komic Brand Bill series gets married in number twenty-three and Ethel the stenog is the bride. "Ethel's Romance" is the title given this release and conspicuous before the justice will be a striped dress. However, the whole story appears to be a dream as Bill is awakened when the chair, on which he has been napping, slips.

Just after the audience at the Republic theatre had expressed their appreciation by generous applause following the making of a scene for the M-M-P program subject, "The Failure," Manager Al Watson, of the theatre announced the arrival of a daughter at his home. Director Cabanne made a record of the expression of the happy father by placing him in the front row and re-taking the scene.

"The Man of It," a two-reel Reliance subject by Chester P. Clapp, is the vehicle for the early appearance of Jack Conway and Irene Hunt. This is an intensely dramatic story laid in the mountain country, and several days were spent by the players in selecting the locations. The cast requires fourteen plays and all have good parts.

Daly Producing Joker Comedies

The Victor-Universal Company is filming the George Bronson Howard story, "The Service of the Sword," from a scenario prepared by Earl Hewitt. This subject, to be completed in two reels, offers J. Warren Kerrigan exceptional opportunities for the display of his ability as a swordsman, first in a theatre where he accepts a challenge to fence a professional and again on a dueling field. The story is one of royal intrigue and the cast selected is a big one of well-known U players.



IRENE HUNT IN "ADDED FUEL" (Reliance—May 8)

The Gene Gauntier-Jack Clark Universal Company has gone to the mountains in the vicinity of Bear Lake Valley, where exteriors for three stories, "The Smugglers' Lass," two reels, "The Ulster Lass," by C. W. Bachman, in three reels, and "The Mate of the Primeval," by Ben Cohen, in two reels, will be filmed. The players expect to be gone about a month.

William R. Daly has been assigned to making Joker one reel comedies, and is now engaged in the filming of "Frivilous

Fritzie," with Fritzie Brunette in the name part. The story is by George E. Hall.

The Al Curtis Joker Company is making "The Lovers' Lucky Predicament," in which Max Asher, Gail Henry and Lillian Peacock appear in the important parts.

The Nestorites in addition to filming "The Barbecue Bell" are this week engaged in making "The Downfall of Pots," and "Their Friend the Burglar." In the former Eddie Lyons, Lee Moran and Vicky Ford will play the important parts.

The Powers company is making "Mountain Love," by H. G. Stafford, in which Pauline Bush will be featured.

The "Broken Coin" serial company is now on the second episode of the production, which will have its first release the week following the last release of the "Black Box" series.

For this subject several thousands of dollars have already been invested in mammoth sets representing beautiful castles in the imaginary principalities about which the plot is woven.

Charles (Daddy) Manley, aged eighty-four years, the oldest photoplay actor, is to be featured in a series of twelve one reel subjects from stories written by John Flemming Wilson and scenarios by Calder Johnstone.

"Across the Footlights"

The first of these will be "Their Golden Wedding," which is now being made, and will feature Mother Benson as the wife. What brand these pictures will be released under has not been announced, but it is understood they will be in connection with a series of newspaper stories by the author of "The Master Key."

Adele Lane is playing the part of a star in a theatrical story by Leonora Dowlan,



VIC FORSYTHE, CREATOR OF FLOOEY AND AXEL (Komic-Mutual)

and produced by Burton King for the Big U brand. The title of this is "Across the Footlights," and one of the big scenes for this will be that of a theatre fire where William C. Dowlan, as the matinee idol rescues the leading woman. Edward Sloman plays the part of the theatrical manager, the heavy. The subject will be in two reels.

"The Swinging Doors," a two-reel subject for Big U brand, is being made from the story by Virginia Whitmore, and scenario by H. G. Stafford. This is a character sketch of an indulgent father, a Frenchman, who comes to this country with his family, and following numerous reversals is stricken when he sees his daughter—whom he supposed was in a convent—drinking wine while in company with a young man in a restaurant. The part of the father is played by Murdock MacQuarrie.

Director Henry McRae has written and is now producing a two-reel South African picture, "The Jungle Queen," which will feature Marie Walcamp as a lover of nature who has been successful in not only capturing very fine specimens of the wilds, but has also trained them. It is while she is giving an exhibition of her pets that one escapes. This incident leads the players into the Universal jungles where numerous hazardous escapes are effected and filmed. Rex de Rosseli appears as the father of the girl, an African hunter, and Wellington Slater his aid. Sherman Bainbridge is the heavy of the story, a sportsman on a hunting trip.

Harvey Gates, formerly of the Universal publicity department at the New York office, has been added to the West Coast studio scenario department.

The Bosworth-Universal feature company is home from Banning, Cal., where they spent ten days in the cattle country, filming scenes for the four reel western drama, "Fatherhood."

Treasurer P. A. Powers, of the Universal company, has departed for New York City, after spending a month here with President Carl Laemmle and others, supervising the completion of the mammoth producing plant of the company, Universal City, the opening of which on March 15 brought Mr. Powers West.

Powers Makes Valuable Suggestions

During his stay here the treasurer was on the grounds practically every day supervising the working and making suggestions for the improvement of conditions that will add both to the quality of the films made and the comfort of the players.

It was at Mr. Powers' suggestion that a mammoth pool suitable for river, fountain, or bathing beach scenes was made. He took particular interest in the making of this one afternoon, watching the workmen, suggesting improvements to the contractor, and during the time asked several questions.

As the officer of the company walked away one of the workmen jested to his neighbor:

"That feller surely got his two-bits worth if he considers answers to his questions of any value," the workman believing Mr. Powers to be one of the curious public who pay twenty-five cents at the gate to see how moving pictures are made.

Considerable damage was wrought at Universal City, the latter part of the week, when a very "unusual" (quoted because of frequent use with regard to California weather) sandstorm swept over the San Fernando Valley.

Scores of sets were razed, and for two hours the wind was so strong that work was impossible. All buildings are still intact and the Los Angeles river continues in its regular course regardless press reports to the contrary.

The Webster Cullison Ideal Feature Company is home from spending a week in the mountains near the San Gabriel Canon, where scenes for "Brand Blotters" were made. All have fish stories to tell and Will Scheerer has a very pressing engagement with a trout that got away.

The Frank Beal Ideal Feature Company has been working at the beach for the past few days where a shipwreck was staged for the fisherman story, "Mismated." Disk La Strange, late of Lasky Stock Company,



BESSIE BARRISCALE IN "THE CUP OF LIFE" (N. Y. M. P.)

and Rend Valdez play leading parts in this production.

The company of Keystone players, including Roscoe Arbuckle, Mabel Normand, Alice Davenport, Ed Kennedy, Cameraman Lessley and others arrived home the first of the week from spending four weeks at San Francisco, during which time they made more than four reels of pictures dispite the fact that the weather conditions were such that they could work but nine days.

Exposition in Semi-Educational

One reel is of a semi-educational nature and has been given the title "Viewing the World's Fair at San Francisco," in which Fatty and Mabel have the time of their lives. A large portion of a reel was used in making night scenes at the exposition which shows the wonderful lighting effects, including the Tower of Jewels, the batteries of search lights, and the aeroplane that is used at night.

A comedy was staged on the old English convict ship originally used to transport prisoners from England to Australia and another on the U. S. Battleship Oregon. Golden Gate Park settings were used for the filming of "Wished on Mabel," a one reel subject, and another subject was made at San Jose, Cal.

The return of the San Gabriel Company of Keystones to the camp on Mt. Baldy, near San Bernardino, brought the news of a very peculiar accident that H. D. Armstrong, cameraman of the company, became victim of, when a bullet glanced at right angles and struck him, inflicting a very painful wound. Prompt medical attention prevented it from becoming a serious matter.

HENRY B. WALTHALL AS HE APPEARS IN THREE SCENES FROM THE ALLIANCE-BALBOA PRODUCTION OF "BEULAH"



While in the mountains the company made an Alpine guide picture with numerous beautiful snow back grounds. In this Gussel is the guide and a number of expert skiers are featured.

Recalls Dime Novels

The evil results of reading five-cent yellow back literature will be called to the attention of the motion picture fans by the one reel Luna comedy being made by the Albuquerque players this week, under the title, "The Near Capture of Jesse James." Dot Farley, Evalyn Thatcher and Raymond Zell appear in the principal roles.

Charley Chaplin and company of Essanay Players have completed the first Los Angeles-made subject, "By the Sea." This is of one reel, and Charley is to be seen spending a day at the beach, with a comedy situation arising with every swell.

This subject will introduce the most recent addition to the company, Billie Armstrong, an English comedian, who will appear in this and releases of the future in the impersonation of another nut.

G. M. Anderson spent several days here giving the Chaplin company a once over in its new quarters, and conferring with Director General Jesse Robins. Mr. Anderson returned to the Essanay Niles studio Monday evening.

The Colin Campbell Selig Company is now busy making the interiors for the short subjects for which exterior scenes were made while on their trip to the Panama.

The "Ne'er-Do-Well," an adaptation from the Rex Beach novel, is now completed and the negative and proof print has been forwarded to the Selig factory at Chicago.

It is very probable this company will next take up the filming of "The Crisis," the scenario for which has been adapted from the Winton Churchill "best seller" by Lanier Bartlett.

Story with East Indian Setting

An East Indian story, "The Girl in the Box," of two reels is being made at the Selig Zoo, with Leo Pierson, Edith Johnson, Lillian Hayward, Lafayette McKee, Sidney Smith and Roland Sharp appearing in the principal roles. The direction is by Tom Santschi. The plot is an entirely new one and deals with Indian trickery.

A psychological animal story, by W. C. Clifton, "The Journey's End," is being filmed by Louis Chaudet in one reel. The scenes for this are laid in California and India and the story evolves about an invalid artist and an author explorer.

Another Selig company is making "The Onion Patch," a rural comedy drama with heart interest by Maibelle Heikes Justice. This is being filmed under the direction of Norval MacGregor and the players of the "Bloom Center Chronicles" comedy series are taking part.

The Charles Belmont Davis story, published in 1909, "The Escape," has been adapted for filming by Emma Bell and is being made at the Edendale studio. This has to do with the Bohemian class of New York and the film will contain many scenes in art studios of the metropolis.

Two new subjects were taken up this week at the Rolfe studio for the Metro program. One company, headed by Orin Johnson and Olive Wyndham, began the filming of the Edward E. Rose play, "Fighting Bob," which will be completed in five or six reels.

The other subject is that of an adaptation from the musical comedy, "My Best Girl," which will be made in five reels. Max Figman has been engaged to play the lead opposite Lois Meredith.

Bosworth Films Shown in Four N. Y. Theatres

"Captain Courtesy" at Strand, "Pretty Mrs. Smith" at Broadway, "Hypocrites" at the Eighty-First and "Caprices of Kitty" at Riverside Draw Crowds

THE past week offered a strong representation on New York's important theatrical thoroughfare for Bosworth, Inc., which in association with the Oliver Morosco Photoplay company is responsible for four big attractions in picture houses along the White Way.

At the Strand theatre the latest release from the Bosworth, Inc., studios, presenting Dustin Farnum in "Captain Courtesy," a thrilling drama of early California days, has been receiving due appreciation by capacity audiences. Fritzi Scheff, the famous operatic star, in a photoplay version of her recent Broadway success, "Pretty Mrs. Smith"' makes her New York debut at the Broadway theatre, where big audiences have attended the presentation of this film, the initial release of the Oliver Morosco Photoplay company.

"Hypocrites," the film allegory creating a sensation all over the country, has been drawing capacity audiences at every performance at the Eighty-first street theatre, and last, but by no means least, Elsie Janis, in "The Caprices of Kitty," a delightful comedy which is receiving many bookings at the present time, has been appearing with big success at the Riverside theatre, an up-town Broadway house. The fact that a Bosworth film has been showing in a house of this character is in itself proof of the demand for the releases of the company.

Weber and Fields to Star in World Releases

Famous Comedians Will Make Exclusive Appearance in Fifty-Two Releases—Have Begun in "Two of the Finest," by Mark Swan

THE World Comedy Stars Film Corporation has signed the two World famous comedians, Joe Weber and Lew Fields, to appear exclusively in fifty-two releases, which will be exhibited at short intervals for a period of two years. Credit is due Phil Gleichman, the president of the Comedy Stars Corporation, for his exhaustive search for the best artists to complete his Comedy-Star idea.

The comedians have begun work and already one picture, "Two of the Finest," has been finished. This is a comedy by the well-known playwright, Mark Swan, who has been writing many of the Comedy-Star's previous releases.

The World Film release date set for this first picture is May 3. Others will follow.

Mr. Fields, it will be remembered, starred in the recent World Film production, "Old Dutch," in which he made immediate nation-wide success as a screen artist. He also has been playing during the season in "The High Cost of Loving," a farce comedy that was warmly received in many cities.

Mr. Weber has not played with his partner for some time, having spent the winter producing such successes as "The Only Girl" and other plays.

Exhibitors all over the country have been clamoring for good comedies. In signing these famous comedians, Mr. Gleichman feels confident that he has taken a vital step toward filling this demand.



ELSIE ALBERT

"Decidedly Distinctive"

KRITERION

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

PERMANENT CENSORS LIKELY IN GRAND RAPIDS

As a result of the committee appointed some time ago by Mayor Ellis to investigate the subject of motion picture censorship, Grand Rapids, Mich., is likely to have a permanent motion picture censor committee of five members with power to act and stop the showing of any objectionable films. The committee will be given outhority and legal status by the passage of an ordinance to be drawn by a committee of five to be appointed by the censor committee. A charge of 50 cents a reel probably will be provided in the proposed ordinance for viewing pictures. It is expected that eventually a place will be provided for showing all pictures to the commission before they are exhibited to the public.

When the report was read in the mayor's office, many prominent city officials, business men and ministers were present. Not a motion picture theatre in the city was spared by the committee in its report. All were declared to be fairly well constructed and ventilated, but all of them at times during the existence of the committee have shown objectionable pictures. A total of 27 pictures are mentioned in the report and are several criticised.

SIX WOMEN CENSOR FILMS IN EAST ST. LOUIS

The East St. Louis Women's Civic Federation, at its last monthly meeting, decided to censor the moving picture shows of the city. The action of the federation follows the showing of pictures that met with the disapproval of some of the members.

These pictures were shown in the best residence districts of the city, and to avoid a repetition of the offense a committee of six censors was appointed, each member of the committee to watch the shows in her neighborhood, and report to the manager of the theatre all films that she deems unfit.

NEW JERSEY TOWN REFUSES LICENSE

The Common Council of Summit, N. J., has refused the application for a license to conduct open air pictures made by Oliver Drake and William Sayre.

All the members of the council voted against granting the license with the exception of Edward G. Pringle, who vigorously protested such action. An appeal will be taken, it is said, to Mayor Bergen.

Test Anti-Prize Fight Film Law in Courts

THE act of Congress which prohibits the importation of motion pictures of prize fights will be attacked as unconstitutional by the promoters of the Willard-Johnson championship fight in an effort to get moving pictures of it into this country. The entire fight will probably take place in Newark, N. J. A written demand was served today on Frederick S. Freed, deputy collector of the port of Newark, that the pictures be admitted.

The demand was refused on the ground that a federal statute prohibits their importation. The pictures are now being developed and finished in Canada, it is said, and will be held there until the courts determine whether they can be admitted into this country. Former United States Senator Towne, representing the promoters, announced that he would apply to Judge Thomas G. Haight for a mandatory injunction "preventing and restraining the collector of the port of Newark from refusing to permit the entrance of the pictures." The injunction will be applied for Friday and it is believed will be argued next week.

"We do not believe the government has a right to prohibit the importation of these pictures," Mr. Towne explained. "Our bill of demand served on the collector sets forth very plainly that L. Lawrence Weber, owner of the pictures, and the men seeking to bring them in, wishes to use them for exhibition purposes only. He does not desire to sell or syndicate them through others. Our bill also sets forth that these are pictures of a prize fight. We are not seeking to hide behind the contention that it was a boxing bout or a friendly match."

The law which the promoters are attacking prohibits the importation of any pictures of prize fights for public exhibition purposes of any kind. The penalty for violation is one year in prison or $1,000 fine, or both.

Try to Jam Through Censor Bill in Bay State

IN the final days of the Massachusetts legislature session two entirely new bills to regulate motion pictures were introduced. One bill would include among films which might be prohibited those tending to arouse racial and religious prejudice.

The other extended the classification still further, making the censorship apply not only to immoral and obscene films, but also to those which tend to create disturbance, incite riots or cause public disquiet.

These bills were the direct outgrowth of the feeling aroused against the Griffiths films, "The Birth of a Nation." This feeling, participated in by whites, as well as negroes, the latter of whom claimed the film was defamatory of their race, reached its climax in a riot at Tremont temple.

Eleven persons were arrested by a special force of 150 police who had been warned of an alleged plan to break up the show and ruin the film and screen. Receiving no help from Mayor Curley, whose censors reported the film as outside of their powers of prohibition, its opponents on Patriots Day marched 2,000 strong to the State House across historic Boston Common.

Governor Walsh was outspoken in his opposition to the film, and a plan was formed to apply for a warrant in the municipal court for the arrest of the producer and manager on the ground that they were presenting an obscene show.

The judge heard much evidence, saw the film and ordered cut out within 24 hours that part which showed a negro in pursuit of a white girl. But the judge declared the law inadequate to prohibit the show in its entirety.

Hence, the late attempt to pass some law which will give officials power to prohibit any film which would arouse race or religious prejudice.

WARREN, OHIO, MANAGERS ARE DISCHARGED

Warren, Ohio, motion picture theatre managers are rejoicing over the end of the Sunday closing agitation, as the grand jury refused to indict them.

They were arrested and tried before Mayor Parks on the charge of performing common labor on Sunday. Mayor Parks bound them over to the grand jury, which decided to ignore the cases. This means, according to Prosecutor Phelps, who started the agitation against theatres being open on Sundays, that "no further action will be made and that Sunday pictures may henceforth run without interference."

The motion picture men planned, in case they were indicted, to enforce blue laws that would close every store and cigar stand, stop the circulation of Sunday newspapers and tie up the street car lines. The action of the grand jury has resulted in a wave of popular approval.

CANNOT STOP "BIRTH OF A NATION" IN BOSTON

Special to Motion Picture News

Boston, Mass., April 28.

Considerable discussion has been caused by the exhibition here of the Griffith masterpiece, "The Birth of a Nation." A petition that the picture be stopped was made by the National Association for the Advancement of the Colored People. Mayor Curley heard the petition and said, "I shall allow the play to proceed, and the municipal censor and a representative of the Police Commissioner may pass upon its merits."

Governor Walsh took a hand in the matter, but was informed by Police Commissioner O'Meara that the picture could not be legally stopped from the State House Meanwhile the picture is being shown.

VITAGRAPH COMPLETES "CHALICE OF COURAGE"

"The Chalice of Courage," in six parts, a picturization of the Reverend Cyrus Townsend Brady's widely read novel of the same name, has been completed by the western Vitagraph company, under the direction of Rollin S. Sturgeon, and will be an early Vitagraph release. The scenes are laid in the far west and the action is enhanced by typical western topography. William Duncan as William Newbold, George Holt as James Armstrong, Myrtle Gonzales as Enid Maitland, Natalie De Lontan as Louise Rosser, and George Kunkle, William V. Ranous, Otto Lederer and Anne Schaefer portray the characters.

GRACE DARLING REGISTERS HER FACE AT PATENT OFFICE

Grace Darling, the Hearst-Selig "News-Pictorial" girl, is "patented."

Her face and name are registered at the United States Patent Office, and bears the number 9,999,999.

Noted People Laud Pathe Balboa "Who Pays?" Series

Nearly Thirty Persons, Including College Professors and Ministers, at Private Showing in New York City, Express Approval of Lesson Taught by These Films

THE Pathé-Balboa series of dramas which are being put out under the general title "Who Pays?" was given a formal send-off of considerable importance on Thursday, April 22, at the Broadway theatre, New York. On the morning of that date a private showing of the three first stories was given before an audience which included many of the most prominent persons interested in social and civic reforms in New York City.



RUTH ROLAND

As has already been announced, the "Who Pays?" series is made up of ten three-reel dramas each dealing with some phase of present day life. The cast is the same in each picture, but there is no connection between the stories, and each deals with a different set of characters.

The idea is to show that too many of the activities to which persons devote themselves most closely are of a nature which lead to results far from those they anticipated. If their effort meet with success there is always some one who must pay. The someone is usually the person himself or somebody dear to him.

The three plays shown at the Broadway theatre were "The Pursuit of Pleasure," "The Price of Fame" and "When Justice Sleeps." The first gives a typical example of the wrecking of a home by the social ambitions of the wife.

The second shows the ruin of several lives by the passion for fame which blinded a man gifted with musical ability. The third is a powerful arraignment of a Justice which sees only the obvious crime, and never seeks out the cause. Ruth Roland and Henry King are featured in the series.

Between twenty and thirty well known persons were asked after the performance for an expression of opinion regarding the pictures. The general sentiment expressed was that they were splendidly produced and had a strong influence for good.

Among those present were Dr. Edward E. Slosson, professor of Chemistry in Columbia University and literary editor of the "Independent"; Rev. O. C. Mees, Rev. Fred Hovey Allen, Prof. A. G. Panoroni of the College, of the City of New York; The Rev. Professor R. Venturini, Prof. R. E. Noyes, of Pratt Institute; Mrs. Edward Wadsworth Moody, Miss Alice Hill Chittenden, president of the New York State Association, opposed to Woman's Suffrage; Dr. John H. Walsh, Associate Superintendent of Schools, New York City; The Rev. Christian Reisner, Hon. Everett P. Wheeler, and Miss Ethel Peyser, member of the executive committee of the Women's Political Union.

Manager Langsfeld, of the Broadway theatre, had the lobby handsomely decorated with cut flowers, and had provided splendid music.

Cort Plans Unique Trade Showing for "Melting Pot"

Anybody In or Out of the Industry Who Fills Out Coupon Appearing in the "News" Next Week Will Be Admitted Free to Hippodrome

JOHN CORT, president of the Cort Film Corporation, has hit upon a novel scheme whereby exhibitors, as well as independent exchange managers, state rights buyers, and in fact the whole film industry may see Walker Whiteside in "The Melting Pot," Israel Zangwill's play which has been made into a film production under Mr. Cort's management.

And it will be done without any individual being put to the necessity of going to a theatre at a certain hour on a certain day in order to get a glimpse of the newest American spectacle picturized from a famous dramatic piece.

"The Melting Pot" is to be shown first to the public at the Hippodrome, beginning May 9. Instead of the usual trade showing, Mr. Cort has decided to make the Hippodrome showing of "The Melting" a week wherein those of the business who wish to see his photoplay may do so by merely presenting the necessary credentials at the box office of the big Sixth avenue theatre any afternoon in the week of May 9.

And this means that the guest of Mr. Cort at the Hippodrome that week will get the best seat possible during the show which he witnesses free. Mr. Cort has arranged with the management to pay for any seats so distributed.

A coupon will appear in the advertisement of the Cort Film Corporation in the News next week. The only requirement necessary to obtain two seats to the Hippodrome on any afternoon of that week except Sunday and Saturday will be the name of the exhibitor, the name of his theatre and the address. When the coupon is filled out in that way it may be exchanged without cost for two seats to the Hippodrome. In the case of exchange men and state rights buyers it will be necessary only to write the name, business and business address on the coupon.

By an inadvertence it was stated in the News last week that "The Melting Pot" would be shown at the Hippodrome the week of May 3, when as a matter of fact the date should have been May 9.

CORNELL STUDENTS ASK FOR SECOND "ELAINE" BOOKING

The Whartons, Pathé producers, tell an interesting little story to illustrate the great popularity of "The Exploits of Elaine." The Ithaca theatres showing the serial have been receiving a large patronage from the Cornell students who have followed the fortunes of the fair "Elaine" with marked devotion.

It so happened that the fourteenth episode showing the detection of the identity of the "Clutching Hand" was exhibited in Ithaca while the college men were away on their spring vacation. Immediately on their return they petitioned the exhibitors to book the episode again.

The request was granted, and practically the whole university saw Sheldon Lewis's clever work when as Perry Bennett he saw his game was up.

AMONG THE EXCHANGES

WASHINGTON, D. C., EXCHANGES FEEL THE BOOM

WITH the opening of May, many changes will take place in Washington, D. C., exchange circles. The offices of the World Film Corporation will be located at 1004 E street in more commodious quarters. In this move Manager Drum inaugurates a ground-floor exchange.

"I feel that this is absolutely necessary for the handling of the expressage. Besides, it adds dignity to the office itself. An innovation," he went on, "will be a fireproof vault with a humidor. This, I believe, is absolutely necessary for the safety of valuable films, and the moisture will keep them in proper condition for handling.

"This will assist in reducing the breaking of films on the operating machine. If all exchanges will use this precaution much useless patching would be avoided."

In the new offices Mr. Drum will be in closer touch with his shipping department, and Miss V. M. Bailey, who looks after the order and booking department, will be very conveniently situated.

Owing to the increase in business, Warner's Features, carrying the United Film service, has entered "The House on E Street," which will become its future home, 903. Sidney B. Lust, the local manager, has been trying for several months to find time to move, but decided that he would have to take time right now.

The new offices are large, including two floors, and the arrangement of the various departments systematic and in close relation to each other. A feature is an attractive reception room, which was not possible in the crowded quarters on Ninth street. Mr. Lust's office is much larger and offers better accommodations to customers.

"I feel like I am beginning to live now," remarked Mr. Lust with satisfaction. "I can turn around without knocking someone over, as I have been doing for some months past. The next month will see even greater improvements in attractiveness."

Irvine's Features are also located in the same building as the Warner's Features. This is a new exchange, under the management of W. H. Irvine and his son, Alex. G. Irvine. They will handle features only, and their territory will be through the South, where both men are well known to all the exhibitors.

George W. Smiley, formerly local manager of the Electric Film and Supply exchange, is now special road man for the Pathé exchange, under the management of Mr. Osbourn. Mr. Smiley is at present in the South placing the series "Who Pays?" which he reports has been readily received by the exhibitors.

H. E. Reddish, also of the Electric Film exchange, is an addition to the Pathé forces.

"I feel I was most fortunate in securing two such experienced acquisitions," commented Mr. Osbourn, "when I found it necessary to increase the force of the Washington offices."

Among the recent visitors at the Pathé exchange were J. D. Huffheimer, who operates a chain of theatres in Norfolk, Va., and M. L. Huffheimer, manager of houses in Richmond and Lynchburg.

A recent addition to the local Mutual forces is Victor L. Abbey, formerly of Warner's Features, who is the special representative for "The Diamond from the Sky," the film novel from the American studio. The first released instalment was given a private showing at Crandall's theatre on Friday night, and of the thirty odd exhibitors present all made a booking for this exceptional picture. Without a doubt this picture is a decided departure from anything that motion picture manufacturers have offered. It holds the interest and curiosity not by a series of dangerous adventures and thrills, but by a logical course of intense events.

There is some lively bidding among local theatres as to which one will secure the first release of "The Diamond from the Sky." Mr. Abbey will have his headquarter in Washington, but will spend most of his time on the road in this territory.

Among the out-of-town exhibitors who viewed this private exhibition were A. E. Thorp, of the Rex and Hippodrome, of Richmond, Va.; F. Lester Smith, of the Empire of Frederick, Md.; J. W. Myrtle, of the Art of Staunton, Va.; R. A. Steel and party, of the Richmond theatre of Alexandria, Va.

With the resignation of George W. Smiley as manager of the Electric Film and Supply exchange, that office was closed and is not at present represented in local circles. Whether this service will reopen there is not definitely known.

The Universal exchange is about the only exchange in which there has been no disturbances. Under the management of S. J. Mayer the increase in business is running along so smoothly that nothing sensational is reported unless it be the extraordinary booking of "The Black Box" serial and the Universal features. Already exhibitors are arranging for the new serial "The Broken Coin."

KLEINE OPENS OFFICE IN ST. LOUIS

GEORGE KLEINE has opened a new office in Kansas City in which bookings for that territory can be made.

The ever-increasing volume of business from Kansas and Missouri necessitated the new office. John Hardin, formerly of the Kleine Dallas branch, will be in charge at 209-12 Ozark building.

COCHARD ARRANGES SUCCESSFUL "PRE-VIEW"

A "PRE-VIEW" of the first three episodes of the "Flying A" feature, "The Diamond from the Sky," was given Wednesday morning, April 21, at the College theatre, Los Angeles, by Charles Cochard, who is managing the booking for this serial in southern California and Arizona.

This was attended by a very large majority of the exhibitors of Los Angeles, and all were very favorably impressed with the initial releases, as was shown by the number of bookings made following the showing.

The success of the showing must be attributed to the manner in which Mr. Cochard bombarded the theatre managers with mail.

He first sent to each circulars describing the early releases of the serial, then a facsimile of a night letter announcing the shipment of the films from the Chicago factory, the following morning an invitation, and the day before the showing another facsimile of a day letter telling of the success at the other booking offices of the company.

Indications at this time point to a very heavy booking of this serial and by the date of the first release the exchange expects to have more than sixty days of solid booking.

Out-of-town managers who attended the "pre-view" were J. O. LaPearl, Grand theatre, San Diego; M. M. Jackson, Princess, Santa Ana; Foster Jackson, Crown, Sawtelle; H. E. Crosby, Superba, Alhambra; Charles Jacobs, Neptune, Venice; Mrs. Dixon, Dixon theatre, Ventura; W. E. Hendrickson, Majestic, Redlands; and W. H. LaBee, Theatorium, Long Beach.

INDEPENDENT, PITTSBURGH, TO MOVE

THE Independent Film exchange, of which E. A. Davis is manager at 415 Ferry street, Pittsburgh, will move to the rooms of the Pittsburgh Photoplay Company, the latter company having been consolidated with the Continental Feature Film Corporation, at 420 Penn avenue. The new quarters will afford the Independent company a chance to branch out as the company has needed more space to do its work.

The Exhibitors Publishing Company and the Messenger service will move into the rooms which will be vacated by the Independent Film Company, as these two companies need more space and it will be found in their new quarters.

Max W. Herring, of the Alliance Film exchange, has opened a new office at 404 Ferry street, Pittsburgh, in the rooms formerly used by the Famous Players ex-

change. Herring is a hustler, and states that he has already done enough business in the new quarters in three days to warrant his having made the move, and says that he feels sure that he will do far more business with the service than has been done in the past in this district.

IN QUAKER CITY EXCHANGES

HARRY BRYAN, manager of the Philadelphia Metropolitan Booking Company, is taking a trip through Virginia in the interest of his firm. The Metropolitan is opening an office in Pittsburgh in the Hartley building, 405 Fourth avenue. E. C. Rockwell, of the Philadelphia office, will have charge of this new branch, the territory of which will include western Pennsylvania, Ohio, Kentucky and West Virginia.

The Paramount Pictures Corporation report a big boom on "Hypocrites." After its long run at the Globe in Philadelphia it is booked for ten weeks solid in different Pennsylvania towns, with two prints at that. The Paramount Travel Series is booked for 55 consecutive days. The Arcadia will open up with this series and use in first runs every week. "The Eternal City" was booked solid for all of April and May on two prints.

A. Carlos, general representative of the Fox Film Corporation, visited the Philadelphia exchange, at 1333 Vine street, on April 24. The principal business occupying Mr. Carlos was the final arrangements in regard to "The New Governor." This will be run for an indefinite period at the Garrick, one of the large Chestnut street theatres now devoted to the legitimate.

George Dembow, assistant manager of the Fox office, will remain in Philadelphia instead of being transferred out West, as originally planned. George is reported to have said that he was to get married a month ago, but hasn't had the time to spare to go to his own wedding. Jack Levy, manager of the Philadelphia office, has gone to Washington to establish a Fox office. Lieutenant Jim P. Anderson will be the manager of this Capital City branch.

BUSINESS CONDITIONS IMPROVING, SAYS WEBSTER

S. S. WEBSTER, manager of the Buffalo branch of the All Theatres Film Company, handling the Alliance output, arrived in New York on his tour of the State which has up to the present occupied seven weeks.

During his trip, Mr. Webster touched nearly every city of importance in the State, and before returning to Buffalo he will have met nearly every regular exhibitor in New York State exclusive of New York City.

When asked what the business conditions are in the State he replied, "With a few exceptions everything I saw was of a very encouraging nature. Exhibitors are as a whole better off now than they have been for the past year and a half. The Alliance program is helping the exhibitor to not only hold his own, but it is writing the word 'profit' into many weekly statements."

Conness, Edison Lead, Seasoned "Legit" Actor

Player Abandoned Business Opportunity as Confidential Secretary to a Railroad President for a Career of Histrionic Art, with Success

ROBERT CONNESS, chosen for the lead in the forthcoming Edison feature film, "The House of the Lost Court," from the book by Mrs. C. N. Williamson,



ROBERT CONNESS

represents the dramatic technique and art that comes only from inborn histrionic talent shaped with the broadest experience.

Born on a farm in Illinois and succeeding in reaching the position of confidential secretary to the president of a large western railroad, the never successfully crushed leaning for the stage made him throw it all up and begin at the very bottom in order that he might attain the hope of his boyhood.

Beginning as an usher in a theatre that he might be able to study the stage's stars, he soon showed such aptitude in amateur theatricals that a theatrical manager, visiting the town, engaged him at once for juvenile roles which he was soon playing with James O'Neil in "Monte Cristo" and other productions of that star. He later played Rupert for two seasons in Frohman's "Prisoner of Zenda."

His activities since have covered the widest range of technical and emotional experience, including two seasons playing heavies with the Pabst English stock company, Milwaukee; the Suburban stock company, St. Louis; in H. B. Harris's "The Movers"; with Wallace Eddinger in "The Aviator"; five summer seasons in stock at Peek's Island, Me.; with Francis Wilson in "The Bachelor's Baby"; the Barber stock company, Portland, Ore.; featured as Robert Emmet in the play of that name; as the featured star in "Lieutenant Dick, U. S. A.," and in support of such lights as Blanche Walsh in "The Woman in the Case," and Mary Mannering. His first New York appearance was as Theodore, which he created in "The Reckoning."

Edison films are the only pictures in which Mr. Conness has appeared.

KRITERION EXCHANGE OPENS IN DETROIT

ANOTHER large exchange has located in Detroit, Mich. It is known as the Detroit Kriterion Film Company, and is incorporated under the laws of Michigan. The officers of the concern are Otto Seestedt, president; Charles D. Wesch, treasurer, and Ralph Peckham, secretary and general manager.

The company will act as Michigan distributors for Kriterion films. Later an office is to be opened in Grand Rapids to take care of western Michigan business. The company also operates a Toledo office at 428 Huron street, which will be under the general direction of Mr. Peckham. No other concern ever opened up in Detroit with such a bang as the Kriterion.

To go through its three floors would give one the opinion that it had been in business here for years. The company is located at 185 East Jefferson avenue and has the second, third and fourth floors of the building, which is only a stone's throw from Woodward avenue, and other film exchanges.

On the second floor, the company has its private and general offices; on the third floor is a large meeting room for the directors, as well as a large projection room, said to be the largest in the city.

It can comfortably seat one hundred people. On the fourth floor, the company maintains its advertising and poster department. The shipping department is on the second floor. The formal opening of this new exchange took place Monday, April 19.

RODIN SUCCEEDS YEAGER IN SALT LAKE

JOSEPH RODIN has succeeded Joe V. Yeager as manager of the Salt Lake office of the Fox Film in the McIntyre building, Mr. Yeager retiring from the exchange end to go into the exhibiting end. Mr. Rodin has been on the road for several concerns in that territory and he is very popular among all exhibitors.

GOLDBERG RESIGNS FROM CASINO AND MAY OPEN OWN EXCHANGE

ANNOUNCEMENT is made that Harry Goldberg, for the past two years sales manager of the Casino Feature Film Company, Detroit, Michigan agents for Paramount and other high-class films, has handed in his resignation to take effect May 1.

JACKIE SAUNDERS STARS IN 50 BALBOA FILMS

Popular Actress, Only Two Years in Motion Pictures, Emerges from Obscurity to Limelight of Fame—Has Gained Large Following Through Her Versatile Talents—Manner of Acting Resembles Lotta Crabtree —Role in "Ill-Starred Babbie" Gives Young Player Chance for Fine Acting

FROM the shadows of motion picture obscurity to the lime light of motion picture fame. That is the path that in a brief space of time has been traveled by Miss Jackie Saunders, who is now being featured in many important Balboa productions. One year ago she was practically unknown on the screen.

Now she has a great following among the fans of the country, while exhibitors everywhere unhesitatingly book the features in which she appears. She is the star of a company especially organized by the Balboa management to support her in a succession of photo-dramas written with her particular talents in views, and there is no doubt that in future she will scintillate more brilliantly than she has in the past.

Miss Saunders is not a peculiar type. She is a distinctive type. At present there is no one before the camera who compares with her, but in searching the history of the stage it is found that she is very similar to Lotta Crabtree, who was the idol of the American people forty years ago.

She reminds one, too, of Mattie Vickers, Anna Pixley and Maggie Mitchell. Her powers of fascination equal those of these soubrettes whose work before the footlights delighted and amused theatre-goers two generations ago, and it has been demonstrated that Miss Saunders will revive in motion pictures and popularize this method of expression.

Combined with her dramatic qualities, which are delicate but effective, she possesses rare charm as a comedienne. In fact her art is so subtle that she commands the tears as well as the smiles of her audiences, while in tense moments she rises to dramatic heights that thrill and electrify all who see her.

Miss Saunders is a very young woman to have achieved so much. As a matter of fact she is a mere girl, having but recently celebrated her twenty-first birthday. But, notwithstanding her youth, she has had a wide stage experience, and has been a leading women in motion pictures since she was nineteen. More than fifty successful Balboa productions must be placed to her credit.

Fifty Pictures Featuring Jackie Saunders

Among these are: "The Rebuke," two reels; "Gypsie Love," two reels; "Will o' the Wisp," four reels; "The Heart of the Brute," two reels; "The Hunchback of Cedar Lodge," three reels; "Little Jack," three reels; "When Fate Was Kind," two reels; "Little Sunbeam," three reels; "The Square Triangle," three reels; "The Break Up," two reels; "Through Night to Light," three reels; "The Tomboy," three reels; "The Reformation," three reels; "The Rose of the Alley," three reels; "Romance of the Hills," two reels; "The Acid Test," three reels; "Reaping the Whirlwind," five reels; "Eyes That Cannot See," three reels; "The Coveted Heritage," three reels; "Ill-Starred Babbie," five reels; "The Adventures of a Madcap," four reels, and her very latest, a three-reel photo drama entitled "A Rose Among the Briars."

Give Miss Saunders any part that calls for a wild, harum scarum sort of a girl in which she has the opportunity to impersonate a waif, a madcap or a tomboy, and she will walk away with it to the satisfaction of the most exacting critic in the world.

And while she prefers to interpret these characterizations at the opening of the play, she likes to wind up in evening dress just to show those who love her that she



JACKIE SAUNDERS

can be a "regular lady" when the occasion demands it.

Of course she is pretty. Devotees of the brush and palet declare her beautiful—which she undoubtedly is—but her beauty is not of the statuesque brand. As a wild child of the flowerland, clad in a simple gingham dress, she is fascinatingly winsome.

Her smile goes straight to the heart while she arouses deep sympathy every time she pouts. Indeed, it is difficult to restrain a desire to adopt her and see that she has all the comforts money can provide. She absolutely lives every role she plays, and in pathetic scenes natural tears stream out of her eyes and course down her cheeks.

One of the most exacting demands of the screen is to cry without contorting the face to such an extent that even a good-looking girl becomes ugly. Miss Saunders is one of the very few who can cry and remain pretty. In moments of anguish she is even more alluring than she is in her happiest vein, the difference being due, no doubt, to the spontaneous sympathy which the sad mood arouses.

Miss Saunders has not yet reached the zenith of her power and popularity. She improves with each picture, and it is predicted by experts who have watched her career that in her the Balboa company possesses a marvelous asset. During the coming year she will be featured in a large number of pretentious productions. Miss Saunders' portrait forms the supplement to this issue of MOTION PICTURE NEWS.

Those who see Miss Saunders in "Ill-Starred Babbie"—released by the Alliance—will appreciate her talents. Will H. Whalen, the priest-author who wrote the book, conceived a character that was born under a star of ill omen. Babbie's mother dies when she comes into the world.

She is brought to girlhood by her father and an elder sister, both of whom are very indulgent. She runs around the mining village with her yellow hair flowing in the wind, committing all sorts of innocent pranks.

The gossips of the town declare she will come to a bad end and malign her at every opportunity. Being gently reproved by her sister for keeping company with a young man who shows signs of being wayward. Babbie impulsively runs away and marries him.

After a few weeks of bliss her husband begins drinking and abusing her. In a fit of drunken anger he strikes at her and his arm crashes through a window. His wrist is severely cut. Blood poison sets in and in a short time he dies. Babbie waits until he is buried in the pauper's field and then returns to her home.

Opportunities for Strong Acting

This serious and hard headed fellow is opposed to Babbie because he thinks she is a bad girl, but when he sees her he promptly falls in love with her. Babbie reciprocates his love, but she does not let him know it. Beneath the pretense that she prefers another—a newspaper reporter who has come to the village to report a strike—she hides her real feelings.

The same old Grundies who gave her a coat of black paint when she was just a wisp of a girl get busier than ever. Although she is innocent and always watching for chances to be kind they berate her with their cruel tongues. The strike of the miners is on in earnest.

Strike-breakers are on the ground. The strikers attack the strike-breakers. Babbie's father, who has not participated in the assault, is arrested, taken to a distant city and imprisoned in a freight car. Babbie mounts a horse, rides to the scene of his incarceration and rescues him.

In making their escape they are fired upon and Babbie is fatally wounded. Thus ends the life of the poor little girl who was ill-starred from the moment she entered the world. The character is one of the best that Miss Saunders has ever undertaken and she has added to her laurels by the charmingly piquant manner in which she enacts it.

Spedon Creates Film Publicity Policies

Advertising Expert, Long Associated with Vitagraph, Was First Man to Bring Players to Notice of Public Personally, and Prepares Forceful "Copy"

FIFTEEN years of motion picture experience and a life-time of practical training as an advertising expert lie behind the work of S. M. Spedon, who has been manager of advertising and publicity of the Vitagraph Company of America since the early years of the company.

During this time Mr. Spedon has not only inaugurated many notable policies



SAM SPEDON

but has also created an enviable record for efficiency. Subordination of his own interests to that of the company he serves has always been Mr. Spedon's principle.

On the occasions when he has been called upon to talk or write on motion picture press agentry, his views have never been dominated by the "great I am." The Vitagraph Company of America has always been his main theme.

Mr. Spedon was the first man to advertise the players personally. Maurice Costello's patrician air, Lillian Walker's dimples and John Bunny's face were first publicized by Mr. Spedon. The undoubted popularity of the Vitagraph players may be traced to Mr. Spedon's policy on this matter, which has been followed by practically every other company in the business.

One noticeable feature in Vitagraph advertisements is the way in which the art work fits the subject matter. Mr. Spedon is able to secure extraordinary co-operation between his writer and his artist, as he himself is both. The Vitagraph eagles which adorn the borders of the ads are all his own drawings.

Probably the most forceful instance of the value of his powers as an artist may be found in his advertisement of "Lost in Mid-ocean," which was a striking drawing of a sinking ship. That single advertisement attracted more attention than any other current advertisement.

That advertisement also illustrated well one of Mr. Spedon's pet traits, which is one of the ear-marks of a good advertising man—picking out one salient point and playing that point up. This Mr. Spedon does in all his featured advertisements, with the result that they are uniformly forceful and attractive.

That advertising tells the story, when truthfully handled, is Mr. Spedon's belief, and he has always worked with that in view. His motto may well be put as:

"I care not what the others may do, so long as I write the ads."

WORLD OUTDOOR STAGE NEARLY COMPLETED

The new outdoor stage connected with the World Film studios is nearing completion.

The outdoor stage when completed will be sixty feet long and thirty feet wide. It will be joined both to the studio and to the storehouse by special runways, to facilitate the quick shifting of scenery. It is expected that this stage will become very popular in the hot summer days.

"FINE FEATHERS" NEARLY READY

The five-part photoplay, "Fine Feathers," with Janet Beecher in the stellar role, is nearing completion under Joseph A. Golden.



JANET BEECHER

Work on "The Price," by George Broadhurst, with Helen Ware, has been started. Arthur H. Jacobs, of the Cosmos Corporation, will shortly announce future releases.

Fania Marinoff Sits for Portrait to Southern Artist

Star in "The Lure of Mammon," a Broadway Favorites Feature, Ready for Release on May 17, Is Painted in Oils While in Florida

FANIA MARINOFF, who recently completed her work in Kalem's three-act Broadway Favorites feature, "The Lure of Mammon," returned to New York the other day. Among her effects was a superb portrait, done in oils, showing the charming actress as she appeared in the role of Dorinda, the principal figure of the Kalem production.

Two weeks were required to finish it. The artist, a Southern painter of prominence, met Miss Marinoff while on a visit to the Kalem studios on Talleyrand avenue, Jacksonville.

The charming star was working in one of the important scenes at the time of his visit. Attracted by her interpretation of Dorinda, he requested permission to paint her portrait as she appeaed in the ole. This was granted and the first sitting occurred the following morning.

The painting was completed a few days before Miss Marinoff was to leave for New York, and was placed on exhibition in one of the windows of a Jacksonville store. The beauty of the portrait aroused considerable comment.

An amusing incident in which Miss Marinoff played a prominent part, occurred while the painting was on exhibition. In the crowd admiring the picture was a young miss who had evidently made a trip to New York early this season.

"I'm sure that it is a picture of Miss Marinoff—an actress whom I saw in 'Consequences,' at the Comedy theatre, when I was in New York," this girl declared.

"That is just who it is!" exclaimed a voice at her shoulder.

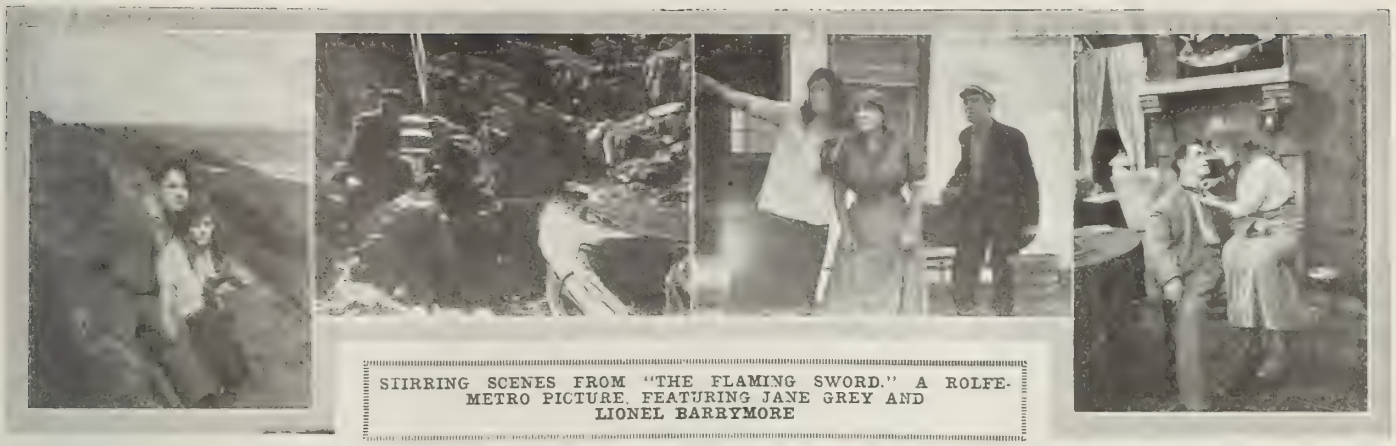
Startled, the first speaker turned—and



FANIA MARINOFF

found herself staring into the eyes of the original of the portrait. Explanations followed on both sides.

According to Kalem, "The Lure of Mammon," like all Broadway Favorites feature, will be released in regular service. The release date is Monday, May 17.



STIRRING SCENES FROM "THE FLAMING SWORD." A ROLFE-METRO PICTURE, FEATURING JANE GREY AND LIONEL BARRYMORE

V-L-S-E Combine Seeks Welfare of the Exhibitor

General Manager Irwin Believes That Theatres Taking General Service Will Be Served Better By the Present Plan Than Had Been Possible Before

"AS simplicity is the ideal in a piece of machinery, so it is in any business organization; the highest efficiency is secured by the fewest possible manipulations in commercial transactions," said Walter W. Irwin, general manager of the V-L-S-E, "and efficiency, one hundred per cent. of it, is the aim of the four famous producing companies in the new plan, of booking their big features direct to the exhibitors.

"Big features require especial attention in point of promotion and presentation, and the best results can be obtained by direct dealings between the exhibitors and the producers.

"The welfare of the exhibitors is the chief concern of the reliable manufacturers and the demands of the public is the wealth of both. To conserve the patronage of picture play patrons, favoring features, and arouse still greater interest in the art, the Vitagraph, Lubin, Selig and Essanay companies have produced and are producing, special features of such magnitude and artistic pre-eminence that, to put them into the hands of the exhibitors, at prices within reason, an economic and efficacious plan of handling was necessary to show a fair return on the vast sums expended on production.

"Each of our offices is supplied with a sufficient number of prints to properly care for all bookings; it is not a case of individual profit with them, but a matter of caring for the mutual interests of the exhibitor and the manufacturer, for, while working under a corporate name, each branch manager and his staff are really the representatives of the producers, and the exhibitor may have what he wants, and as much or as little of it as he chooses.

"As for the quality, the reputation of these companies has been firmly established and little need be said. With men of the standing of A. E. Smith, J. Stuart Blackton, William N. Selig, George K. Spoor and Siegmund Lubin giving their personal attention and best efforts to the productions, aided by a powerful staff of directors and an army of distinguished stars, the film world may confidently expect features that, in artistic and dramatic values, far surpass anything ever produced.

"The best of especially written picture plays, that are ever at the disposal of our companies, will be supplemented with adaptations from famous literary works and noted stage successes. Many prominent stage stars will be featured in addition to the popular artists of the screen, and the subjects will embrace every phase of the dramatic art—spectacles, tragedies and comedies.

"The announcement of the titles and release dates of our features, three months in advance, is of inestimable value to the exhibitor; it allows him plenty of time to make up his program, distribute advance matter and by acquainting all of his patrons of its coming with the positive assurance that it will be shown on the announced date, he will get the utmost out of its exhibition."

MARY PICKFORD TO MAKE AIR FLIGHT

Mary Pickford is soon to make a flight in an aeroplane for scenes in "The Girl of Yesterday," an American comedy drama of present day life now being made under the direction of Alan Dwan in Los Angeles.

For these scenes Glen Martin and his new four-seated machine has been engaged and already trial flights have been made to map out a route that it will be possible to secure the proper backgrounds for the picture.

On these trips Al Kaufman, manager of the Famous Players studios, has been a passenger with Mr. Martin and on the flights of Miss Pickford Mr. Kaufman will take a motion picture camera and act as cameraman, occupying a rear seat, that he may secure pictures of both Mr. Martin and Miss Pickford. It is planned to ascend about three thousand feet from Griffith Park, north of Los Angeles.

Denver "Vampire Week" Proves Effective Publicity

Colonial, Plaza and the Iris Play Simultaneously Fox Pictures Featuring Theda Bara, Who Stars in Each as Sinister Type of Womanhood

FROM the Denver branch of the Fox Film Corporation word comes to William Fox, the president of the concern, that last week on Curtis street, Denver's Great White Way, wherever one turned could be seen electric light signs and banners flashing the name of Theda Bara, "the vampire woman."

"Vampire week in Denver," is the way Field Carmichael, the manager of the Denver branch, heads his report. The Colonial, the Plaza and the Iris theatres are all playing William Fox features in which Theda Bara is starred.

The Colonial is playing a seven-days' return engagement of "A Fool There Was," and turning people away. One block down the street the big Iris theatre is playing "The Clemenceau Case" in which Miss Bara plays the star vampire part of Iza, and on the opening day, which was Saturday, Mr. Carmichael reports that the Iris was compelled to keep its doors open till ten minutes to one on Sunday morning in order to accommodate a crowd of eight hundred people who were standing outside at a quarter to twelve and who refused to leave until they had been admitted to the theatre to see "The Clemenceau Case."

A very clever advertising idea was made use of by DeWitt Weber, the wide-awake manager of the Iris, to boom business for "The Clemenceau Case." He sent out letters to every woman who had seen "A Fool There Was" and who had expressed a detestation for the Vampire of that picture advising her that, in "The Clemenceau Case," she could accomplish her expressed desire of seeing the Vampire Woman come to a terrible end. Undoubtedly this novel scheme worked well, for Mr. Weber reports greatly increased business at increased prices for "The Clemenceau Case."

Directly across the street from the Iris is the Plaza theatre where Manager Erb, who, not to be outdone by his brother exhibitors, is making a great display of Nance O'Neil in "Kreutzer Sonata," and featuring Miss Bara in support of the great emotional actress. "A Fool There Was," has run for a total of nineteen days at the Colonial theatre, including the return engagement. This is the longest run ever accorded a picture in Denver by more than twelve days.

Mr. Carmichael adds that an angry patron of the Iris theatre stood in front of it during the "stand out" on Saturday night and harangued the crowd to the effect that he "didn't like the theatre, because one could never get in the place."

Horsley Will Make Animal Pictures May 10

Four Companies Are to Begin Work Under the General Direction of Captain Jack Bonavita—Twelve V-Shaped Arenas Almost Ready

Special to Motion Picture News

Los Angeles, April 25.

DAVID HORSLEY, Los Angeles-New York City commuter, is now using his ticket for the thirteenth continental trip made during the past ten months, in order that he may personally supervise the completion of his new Duplex double exposure camera, and aid his co-workers in having it ready for use at the Horsley MinA studio at Los Angeles by the early part of May, when the first motion pictures of this brand will be made here.

Mr. Horsley departed for the releasing metropolis Sunday after making all arrangements for the completion of the studio in connection with the Bostock animal jungle at Washington and Main streets.

The plans for the studio have all been made under the supervision of Mr. Horsley.

The stage will have a floor space of 70x170 feet, with structural steel diffusion supports, and canvas roof which may be rolled or unrolled at a minute's notice.

For the making of animal pictures there will be twelve V-shaped arenas, four of which will be 120 feet deep and eight 70 feet deep. Different sets will be erected in each with foliage grown in connection with each, and all will be maintained permanently.

This feature alone Mr. Horsley believes will add materially to the cutting down of lost time caused by waiting for settings to be changed, as is necessary where but one arena is maintained.

It is now planned that actual production will be commenced not later than May 10, and Mr. Horsley has announced that Milton H. Fahrney has been engaged for the position of director general of the producing plant, supervising the making of all exteriors and interiors where animals are not used.

Captain Jack Bonavita, who was induced to sell his animal show and take charge of the training of the Bostock animals for Mr. Horsley immediately following the purchase, will be in charge of the making of all animal scenes.

Two reasons are given by Mr. Horsley for making this division of the producing work: One is that it will protect the players and trainers from taking unnecessary risks when urged to do so by thoughtless directors, and second, that it will enable the producers to get the best results, as the trainer is in far better position to know what the animals can do.

Captain Bonavita is one of the best known trainers of the world, and has worked in arenas with as many as twenty-seven lions in an act at one time. At the present time the animals are being given special training for work that will equip them for picture scenes.

One has already been taught to feign death when a gun is shot, which will eliminate the expense of killing a lion every time the script calls for such a scene, and thus cut off the big expense for animal pictures! Another lion is now educated to pick up a man by his clothing and carry him out of the scene.

Four companies will begin work as soon as the studios are completed, but no announcement has been made as to who the directors will be or the personnel of the stock company.

One company will make one-reel comedies and the other three three-reel dramas.

In addition to the work on the producing studios, a number of additions are being added to the Zoo attractions. An airdome is being built where a five-reel program of one-reel subjects will be given nightly, and alongside of this will be a large structure resembling a barn where dancing will be made the principal attraction.

QUEBEC WANTS PICTURES MADE IN ITS LIMITS

The newspapers of Quebec are enthusiastic for the making of motion pictures in their picturesque, fortified city, of historic fame. Many of the scenes of the William Fox production of "A Woman's Resurrection," starring Betty Nansen, Edward Jose and William J. Kelly were made in Quebec, and now another company is hard at work in the Canadian capital, making the scenes of the new production which Herbert Brenon is directing and which to date, is tentatively called "The Hunchback."

In the Brenon company are William E. Shay, Theda Bara, Jean Southern, Gertrude Berkley, John Daly Murphy and E. L. Fernandez. Joe Leo, of the William Fox forces, is business manager of the company and very popular with the newspaper men of Quebec.

Kentucky League Holds Two-Day Convention

Officers Elected Are: L. J. Dittmar of Louisville, President; J. H. Stamper, Jr., of Lexington, Vice-President; Fred J. Dolle of Louisville, Treasurer

Special to Motion Picture News

Louisville, Ky., April 28.

THE Kentucky branch of the Motion Picture Exhibitors League of America held a two days' session at Lexington, April 21 and 22. Most of the time was taken up with the transaction of routine business. The ballroom of the Phoenix Hotel, where the convention was held, was converted into an exhibition hall, and dealers in various motion picture supplies were present in large numbers to show their goods.

A banquet was held at the Phoenix Hotel, Wednesday evening, at which were present exhibitors and others prominent in various lines of the motion picture industry from all sections of Kentucky and Indiana. Music was furnished by the orchestras of the Ada Meade and Orpheum theatres and a vaudeville program was put on by performers from the Ada Meade. The committee in charge of the entertainment of the visitors consisted of J. H. Stamper, manager of the Orpheum; N. H. Gurnee, manager of the Ada Meade, and R. A. Parsons, assistant manager of the Orpheum.

Fred Sheldon, of Louisville; C. H. Berryman, of Lexington, and W. C. Crutcher, of Pine Grove, were admitted to membership.

A membership committee was created composed of N. H. Gurnee, of Lexington, chairman; Fred M. Sheldon, of Louisville; Clarence Bloomfield, of Winchester; George Bleich, of Owensboro, and John Burkhart, of Newport.

The appointment of delegates and alternates to the national convention to be held at San Francisco in July was deferred until a later date when it may be ascertained who among the members will go to the coast to attend the exposition, and delegates will be chosen from among those. The treasurer's report showed that the organization is in a good financial condition.

Officers were elected at the closing session as follows: President, L. J. Dittmar, of Louisville; vice-president, J. H. Stamper, Jr., of Lexington; secretary, Fred J. Dolle, of Louisville; treasurer, M. Strube, of Louisville. The time and place for the next meeting was not decided upon. Among the visitors present from outside the state were J. G. Conner, of Indianapolis, and R. G. Remington, of New York.

C. M. Lynch.

V-L-S-E List of Stars Reads Like "Who's Who"

The Names Include Frank Daniels, Viola Allen, Tyrone Power, Anita Stewart, Earle Williams, Edwin Arden, Romaine Fielding and Beverly Bayne

VITAGRAPH-LUBIN-SELIG-ESSANAY, Inc., the "big four" of the motion picture producers, in announcing the first sixteen productions to be offered through their new affiliated booking offices, present a list of players that reads like a "Who's Who" in dramatics, and includes shining lights from both stage and studio.

Frank Daniels, Viola Allen, Tyrone Power, Anita Stewart, Earle Williams, Edwin Arden, Romaine Fielding, Francis X. Bushman, Beverly Bayne, Kathlyn Williams, Charles Clary, Wheeler Oakman, Ethel Clayton, George Soule Spencer, Edith Storey, Antonio Mareno, Ruth Stonehouse, Rose Coghlan, E. H. Calvert, Harry Mestayer and John Charles are names to conjure with and more are to come in the features that are now being produced at the different studios.

Anita Stewart and Earle Williams in "The Juggernaut" will be followed by the picturization of George Barr McCutcheon's "Graustark" presented by Essanay.

"Graustark" is in six parts and features Francis X. Bushman and Beverly Bayne; the picture play is an elaboration of the famous story.

Metro's Stride Pleases Officers of New Concern

Subjects of Dyreda and the Quality Corporation, Two Companies Recently Affiliated with the Releasing Organization, Expected to Cause Stir Among Patrons

THE Metro Pictures Corporation, now fully in its stride, makes many announcements of more than passing interest to the trade in general. The accomplishments and activities of the concern have become so far-reaching that General Manager Rowland was induced to uncover some of the future plans of his organization.

Within the past two weeks two new producing companies have joined the Metro body. The Dyreda Art Film Corporation, with J. Searle Dawley as director-general, will begin releasing through Metro upon completion of their next production, which will be Howard Estabrook in "Four Feathers," now in course of construction at the new Dyreda-Metro studio, Broadway and Sixty-first street.

The new Dyreda-Metro studios is one of the best-equipped of enterprises, and measures 208 feet by 90 feet wide.

The other producing company to cast its lot with Metro is the Quality Pictures Corporation, under the guidance of Fred J. Balshofer. They will release an average of ten pictures a year, in which Francis X. Bushman will make his appearance, supported by a specially selected cast.

For the first Quality-Metro release, "The Second in Command," one of Frohman's former military successes has been selected, and will be released July 5.

Emmet Corrigan, best remembered from his wonderful work in the revival of "Jim the Penman," and before that as Bill Lalock in "The Deep Purple," was signed by Metro last week for exclusive appearance.

From the Charles Frohman company were purchased: "The Royal Family," "The Mississippi Bubble," "My Wife," "Sky Farm" and "The Second in Command." The plays will be distributed by Metro to their various distributing allies for production.

Emily Stevens, former star of "Today," niece of Mrs. Fiske and recently seen in the star role of "The Garden of Paradise" at the Park theatre, is working at the Rolfe-Metro Los Angeles studio on "Cora," which will be released early in May.

Valli Valli in "The High Road" is this week's release, and "The Shooting of Dan McGrew" with Edmund Breese comes out next Monday.

The Popular Plays and Players Company, releasing on the Metro program, purchased, last week, from the Clyde Fitch estate, the following big plays: "Her Own Way," "Her Great Match," "The Girl with the Green Eyes" and "Barbara Fritchie." "Her Own Way" will be done at once with Florence Reed, one of the stars in "The Celebrated Case" in the leading role. Olga Petrova will also appear in their films every six weeks.

Rolfe will place William Faversham in "The Right of Way," and Ann Murdock will appear in a production of Charles Frohman's hit, "The Royal Family."

The Dyreda Art Film Corporation has arranged with the "Ladies' Home Journal" for a series of stories which will appear in that paper and be filmized simultaneously.

In addition to the above features, Metro contracted with Edward Connelly to appear in the Rolfe production of George Ade's great Southern story which will come to the public about June 10.

Max Figman and Lois Meredith in "My Best Girl," and Olive Wyndham and Orrin Johnson in "Fighting Bob" are two subjects now under way for early release by the Metro people.

"An Enemy to Society," "Once to Every Man," "The Bridge" and Otis Skinner's "Silent Voice" are also booked for early appearance through Metro.

MESTAYER CREATED IBSEN PART; NOW IN SELIG SPECIALS

Harry Mestayer, who assumes the leading role in the forthcoming Selig Spectacular Special, "The Millionaire Baby," is the only remaining representative in the theatre today of the oldest theatrical family in the United States.

Never in the history of the American stage has there been a Mestayer missing from the theatre. The Mestayer family included William A., Charles H., Louis,



HARRY MESTAYER

Henry and Emily Mestayer, as well as Charles and Edwin Thorn and Theresa Vaughn.

Besides starring in their own vehicles, the members of the family have been associated with many of the greatest actors of the world. In the support of Booth, Barrett, McCullough, Fanny Davenport, Thomas W. Keane and many others, the Mestayers have made themselves one of the most notable theatrical families.

Harry Mestayer has appeared in the New York production of "Mr. Potter of Texas," the New York production of W. S. Gilbert's "Sweethearts," he has played many parts in stock companies and has starred in the Middle West.

He also originated the part of Oswald in Ibsen's "Ghosts," which he speaks of as the greatest part in his career. He originated the star part in "The Penalty" and then joined Henry Savage in the production of "The Great Name."

After a season with James K. Hackett in repertoire he appeared in an all-star cast of "Love and Politics." He supported Margaret Illington and played leading roles later for Holbrook Blinn's Princess players. He was engaged for the cast of "On Trial" and was then engaged as a leading man by the Selig Polyscope Company.

DUEL SCENE IN "POVERTY FLAT" IMPRESSIVE

While the principal scenes in "The Lily of Poverty Flat," this month's feature release of the California Motion Picture Corporation, will naturally show the spirited scenes in the rough mountain mining camp, immortalized by Bret Harte, the story of the photo-play requires the filming of a brilliant ball in Paris, whither the heroine, the belle of the Sierra gold-seekers' settlement, was taken for her debut when her father "struck it rich."

For the duel scene between the titled lover of The Lily and the California gambler, her friend and guardian, a spot was selected in one of the beautiful estates of one of the millionaire residents of San Rafael, California, where the company has its studio. These wonderful gardens owned by wealthy Californians have been promised the use of the company whenever a photo-drama, filmed by the concern, calls for such scenery.

LAST KOMIC RELEASE IS "FLOOEY AND AXEL"

The latest Komic release, produced under the direction of Edward Dillon, features "Vic" Forsythe, creator of the "Flooey and Axel" series. This comedy is called "Flooey and Axel."

Vic, cartoonist of "The Daily Blizzard," has a hard time winning Margie's hand because of the activities of a grouchy father and a husky rival. Then he loses his job Discouraged and blue he goes to bed, and dreams that Flooey and Axel step down from one of his cartoons and teach him how to get back his job, make love and lick his rival.

When he awakes the following day he puts these instructions into practice with disastrous, but humorous, results.

INCE ASSEMBLING "SIGN OF THE ROSE"

Thomas H. Ince, director-general of the New York Motion Picture Corporation, is superintending the cutting and assembling of "The Sign of the Rose," the elaborate combination of the silent and spoken drama, starring George Beban.

About 40,000 feet of film have been used in picturizing the great character actor's masterpiece, but this quantity will be reduced to about 10,000 feet.

While Mr. Ince is spending most of his time in the projecting room, Mr. Beban and his associate players are rehearsing the flower shop scene—the last act—in which they appear in the flesh.

KNICKERBOCKER FEATURES ADD RALPH STUART

Ralph Stuart, a long-time favorite and a star with a country-wide reputation has been secured by the Knickerbocker Star Features for three-reel dramas to be released on alternate Wednesdays on the regular program of the General Film company, starting early in May.



RALPH STUART

Mr. Stuart has completed his first picture, the "Kick-Out," under the direction of Robert T. Thornby, a former Vitagraph director. He is featured as the Mayor. Mr. Stuart's stage successes include his own play, "By Right of Sword," also leads in "Strongheart," "The Rainbow's End" and many other dramas of equal character and strength.

Knickerbocker Star Features are making most elaborate plans for their productions. A huge stage, augmenting their present productive capacity many times, has been completed and no money or efforts are being spared to make these features equal to the best and among the most thrilling dramas available on the General Film Program.

MOTHERS' CLUB PRAISES UNITED STANDARDS

The excellent work of the United Film Service in their fight to raise the standard of the short story picture was praised recently by Mrs. S. P. Woodward, chairman of the Motion Picture Committee of the Mothers' Club of the Horace Mann School, which is leading an active but quiet campaign for "better pictures for children" in New York City.

While the Horace Mann Mothers' Club is not ready as yet to announce its unique plans for encouraging the production of a distinct type of picture for children, its members have been working quietly to secure the co-operation in the output of high class films of educational and recreative value of producing companies, and the United Film Service has been among the first to respond to their call for assistance, feeling that the short one and two reel drama which they release will be especially attractive to children.

"June" Prize Winners May Form Women's Club

Reliance Company Makes Preliminary Arrangements to Organize the Forty-Eight Successful Contestants Into a Permanent Organization

PRELIMINARY steps were taken this week by the Reliance Motion Picture Corporation to organize into a permanent group of women the winners in the "Runaway June" Free-Trips to California Contest.

The forty-eight fortunate women—a winner from each State—will constitute an organization which will not be allowed to die.

They will have their own executive officers and permanent headquarters. Their work will be supplemented by that of experts in the employ of the Reliance Company.

Since the contest is held in order to determine what types of women are the most popular in the United States, the winners will be studied by the experts from every possible angle. For it is believed that the contest will show not merely the outward appearances of the typical woman, but her whole range of intellect, her likes and dislikes, her habitual moods, her favorite diversions and occupations and all the known facts of her existence.

While the finished contest will present the larger results it is felt that a study of the earlier entrants will be very much worth while. So a force of statisticians and experts is now at work studying the data furnished by entrants and exhibitors who are running "Runaway June" and the contest in their theatres.

Full-length photographs of the entrants, photo portraits and profile pictures are being carefully examined by the experts. These are filed away with the reports of the examiners, while the results as a whole are carefully tabulated.

At the same time other facts regarding the entrants are tabulated so that it can be seen at a glance whether the majority of them are tall or little, slender or full-figured, whether they are musicians, artists, writers or business women. So complete are the tabulations that it is entirely possible to tell at a glance whether blondes or brunettes are the most in favor.

These studies of the earlier contestants will reveal much concerning American women; yet the greatest value will result when the forty-eight typical American women (or girls) are assembled for the first time in the history of the country. Each winner in order to carry a State must have the endorsement of large numbers of men and women. So each will be an exceptional person—exceptional in beauty, charm, talents or other characteristics.

Using the forty-eight for material, those in charge of the contest will try to determine an average of the typical American woman.

Unreasonable Stand of Censors May Aid Exhibitors

Cincinnati Board Refuses to Grant Exhibition of an Educational Which It Confesses Is Held Back Merely Because Film Had Not Passed Local Scrutiny

Special to MOTION PICTURE NEWS

Cincinnati, April 7.

CINCINNATI exhibitors are experiencing a change of heart on the censorship question. According to prominent film men it is probable that some concerted action will be taken in the near future to convince the state authorities that legal censorship is not a necessary evil in the state. During the past month the Ohio Board of Censorship has incurred the ill-will of nearly every exhibitor and film man in this city.

Films which had once been passed in several instances have been held up and new examinations ordered. Cut-outs have played havoc with these films, it is said, and impaired their value as drawing features. The recent action of the board in preventing the exhibition of the educational feature "Uncle Sam at Work," on scheduled time at the Lyric theatre, is said to have been the straw which will break the camel's back.

No objection was found to this film by the censor except that it had not passed their scrutiny. It was to have been exhibited for the first time on a Monday. Notwithstanding representations of the exhibitors and film men that the feature was purely educational, that it had already been passed by the National Board, the state arbiters decided that to uphold a principle it would not be exhibited until it had been officially censored.

As the result no show was given Monday and Tuesday and money paid for tickets on those nights had to be refunded. The film was passed Wednesday.

The coming of spring has seen the usual change in motion picture business here. Patronage is on the increase, exhibitors say, and several of the legitimate houses are being made over into screen theatres. The Grand will open next week, under the management of Weigel and Foster with "The Clemenceau Case," a Fox feature.

At the close of the vaudeville season B. F. Keith's will be devoted to motion pictures and summer vaudeville, it is announced. A number of airdomes are preparing to open in this vicinity within the next month.

SELIG BOOKLET FOR CALIFORNIA TRIP

"We Want You with Us in California" is the name of an artistic booklet issued by the Selig Polyscope Company. The booklet consists of sixteen pages, is beautifully bound in two colors.

The booklet is printed on plate paper and is profusely illustrated with scenes in California and elsewhere in the Golden West. The booklet is sent free to all interested in the forthcoming tour of the Selig Exposition flyer, which will leave Chicago on July 8 for a seventeen days' tour of the Golden West.

The booklet is said to be one of the most attractive pieces of publicity matter ever issued by a motion picture company. Copies are going fast, according to the Selig company.

WORK BEGUN ON "UP FROM THE DEPTHS"

Work of filming "Up from the Depths" for the Mutual Master Pictures program has been taken up by Director Paul Powell, at the Majestic studio, Los Angeles. For the principals for this subject, an adaptation from the play by Charles Battell Loomis and Robert Stodard, Courteney Foote and Thomas Jefferson have been selected for the leading male parts and Gladys Brockwell cast for the important part of "Daire."

Ray Myers, who for the past two years has been with coast companies, and for the past five months has been a member of the Reliance-Majestic stock company, has been selected to direct a company and will begin on his first subject within the next few days.

Stella Adams, who for the past year has been character woman for the Universal Nestor Company, left last week for New York City, where she will be the leading woman. Miss Adams is Mrs. James Whittendale in private life, and Mr. Whittendale is advance man for Klaw and Erlanger attractions.

"THE EAGLE'S NEST" AND "THE JUGGERNAUT" BOOKED STRONG

Lubin's offering, "The Eagle's Nest," with Edwin Arden and Romaine Fielding, and the Vitagraph presentation, "The Juggernaut," with Anita Stewart and Earle Williams, the two superior feature productions



THE DUEL IN "THE EAGLE'S NEST"
(V. L. S. E.—Lubin Special)

so far released in the new V-L-S-E service, have met with the instantaneous success predicted by the critics who reviewed these features, previous to their release.

In "The Eagle's Nest," the first V-L-S-E release, the Lubin company has presented a tense, stirring drama of wild mountain life that is a decided dramatic achievement, and in it Edwin Arden and Romaine Fielding have scored a great artistic triumph.

The charming personality and consummate artistry of Anita Stewart, and the splendid dramatic ability of Earle Williams displayed in "The Juggernaut" justify the expense of twenty-five thousand dollars by the Vitagraph company.



VALENTINE GRANT, WHO IS LEADING WOMAN TO WALKER WHITESIDE IN THE CORT FILM PRODUCTION OF "THE MELTING POT"

LORIMER JOHNSTON FINISHES "ESTERBROOKE CASE"

Vitagraph Director Lorimer Johnston has just completed "The Esterbrooke Case," which is listed as a Broadway Star Feature in three parts, for release the last of May.

"The Esterbrooke Case" tells a modern detective story, with all the thrills attendant upon the successful detection of crime. An all-star cast that includes L. Rogers Lytton, Julia Swayne Gordon, Zena Keefe, Charles Kent, Cissy Fitzgerald, Edward Elkas, Betty Gray, Paul Kelly, Garry McGarry, Robert Gaillard, George Stevens and others, enact the principal characters.

LORRAINE HULING PLAYS LEAD IN "MOVIE FANS"

Lorraine Huling, the attractive leading lady recently added to the acting force at the Thanhouser studios, heads the cast of the April 30 Falstaff release in the Mutual program. She has the part of the young stenographer who aspires to be a motion picture actress in the one-reel drama, "Movie Fans."

She and the clerk, played by Billy Sullivan, meet in a moving picture theatre. He is studying to be a scenario writer. In the end they are married, and when their baby comes they find that the drama of life surpasses in interest all their dreams.

Surbrug Machine Is a Perfect Vending Device

Exhibitors By Installing Chocolate Dispensing Mechanism Rented by the Well Known Tobacco Man Will Add Steady Income to Their Theatre Profits

THE Surbrug Chocolate Corporation, 204 Broadway, New York, at the head of which is J. W. Surbrug, the well-known tobacco maker and merchant, has secured at last an absolutely slug-proof, thief-proof and accurate penny vending machine.

The machine, the "Ecla, Jr.," will be used to vend small packages of Ecla chocolates, the fine-quality reputation of which is already well established.

A demonstration of the "Ecla, Jr." was given to a representative of MOTION PICTURE NEWS at the office of the Surbrug Chocolate Corporation. Its operation is perfect. Over forty kinds of slugs of varying weights and patterns were used.

By some device that seems almost human each slug fails to bring out a chocolate package. Only a solid penny will work. Moreover, there is the additional advantage that the slugs are all retained in the machine, not discarded for further use.

Slugs are used very freely in slot machines today, and have proven a drawback to the greater distribution of vending machines of the penny type. This new invention should prove a boon to the business. Its importance will be readily understood by those familiar with the situation.

Territorial rights are offered by the Surbrug Corporation on the "Ecla, Jr." penny vending machine.

That these machines, notched as they are against slugs, will prove a profit-maker to the picture theatre goes without saying. In New York City the subway slot machines sell the astonishing number of 600,000 pieces of gum and chocolate every day. This output from the hurrying public should be proportionately increased in theatres where each one in the audience has handily before him a vending machine.

Vending machines are new to the picture theatres in America. In England, even in the highest class theatres, they have been in use for some time on a very general scale.

Too much in favor of the quality of "Ecla" chocolates can scarcely be said. They are delicious and wholesome.

"Quality," said Mr. Surbrug, "has been the keynote of success in all Surbrug tobacco products, as the public well knows. We are conducting the 'Ecla Chocolate' business along the very same lines."

A big demand, in particular for the "Ecla, Jr." vending machines, is expected from the prohibition States, where sweets are in demand.

SIDNEY OLCOTT SIGNS WITH FAMOUS PLAYERS

The Famous Players Film Company last week engaged Sidney Olcott, one of the most capable and experienced feature directors.

Mr. Olcott was responsible for the production of "From the Manger to the Cross" and "Colleen Bawn." More recently, Mr. Olcott has been producing independently under the name of "Sidfilms," which activity he was induced to abandon by the offer of the Famous Players Film Company to become a member of its large producing staff.

During his career and in the course of his duties as a screen director, Mr. Olcott has traversed the entire globe, traveling 35,000 miles in one season.

TYRONE POWER GUEST OF COL. SELIG

Tyrone Power, the noted actor, with Mrs. Power, were guests of Colonel William N. Selig, president of the Selig Polyscope Company, in Chicago last week.

Mr. and Mrs. Power were en route to Los Angeles, Cal., where Mr. Power will enact leading roles in forthcoming Selig Red Seal plays. Tyrone Power, who has supported such stage celebrities as Sir Henry Irving, Ellen Terry and Mrs. Fiske, will shortly be seen in the role of Maverick Brander in the late Charles Hoyt's comedy of American life, "A Texas Steer." The play will be released July 26 as a Selig Red Seal play.

CORT COMEDY STARS KNUTE ERIKSON

The Harry Cort Comedy Film Company, of which Harry Cort, son of John Cort, is president, has announced the first line of comedy films which are to be issued by the concern. Work has already started on them, in spite of the fact that the studio which the company is to have in upper Manhattan has not been completed.

The first films which will be made are a series of episodes in which the principal character will be "Daffy Dan," a popular comic conceit, by Knute Erickson, who has been on the stage in such style of buffoonery for many years. The scenarios for these comedy films have been written by George E. Stoddard, who wrote "The Isle of Spice" and "The Royal Chef."

Knute Erickson is well known in the West, especially for his impersonation of comedy characters of the Scandinavian sort, much in demand in many towns and cities throughout the country. He made



KNUTE ERIKSON

a big success in "Yon Yonson" and other serio-comedies of the same kind. He has had twenty years of experience on the stage.

The Harry Cort Comedy Film Company expects to make regular comedy releases, and will have sufficient room in the new studio to do anything.

SELIG ZOO NEARS COMPLETION

William N. Selig, president of the Selig Polyscope Company, expects to leave within a short time for Los Angeles, Cal., where he will visit the new Selig Jungle-Zoo, which is rapidly nearing completion.

Colonel Selig has spent a small fortune in the building of this establishment and has never had an opportunity to view the Jungle-Zoo in its completed state. A cordial reception awaits Colonel Selig when he arrives in Los Angeles.

RUTH STONEHOUSE SEEN IN ESSANAY SPECIALS

Ruth Stonehouse is a wonderfully interesting little actress. Though not yet twenty years old, she plays leads and does it so well that you are anxious to see her again. "The Colorado Girl" Miss Stonehouse is called, because she lived in Victor, Colo., where her father is an expert in mining operations.

The remarkable grace of Miss Stonehouse is due to her being a dancer—a pro-



RUTH STONEHOUSE

fessional at that. Her ability in this art makes her adept in many roles for which otherwise she would not be eligible. She is vivacious, interesting and pretty and is considered one of the best leading women in photoplays today.

Miss Stonehouse appears as "The Slim Princess" in George Ade's comedy of that title, and in Hobart C. Chatfield-Taylor's "The Crimson Wing."

REWARD FOR RETURN OF TWO EDISON PRINTS

Two prints of Edison pictures, "The Battle of Bunker Hill" and "Paul Revere's Ride," were left Monday evening, April 26, on a Gates avenue car, in Brooklyn, or on a New York to Brooklyn subway train.

A reward will be paid for their return to the owner at the Educational Department, General Film Company, Sixth avenue and Twenty-third street, New York City.

THE ROONEYS IN FUNNY LUBIN SKETCH

Pat Rooney, Marion Bent and their clever young son, Pat Rooney, Jr., three of the most popular vaudevillians on the stage today, are featured in the Lubin comedy, "The Busy Bell Boy," released Saturday, May 8.



PAT ROONEY AND MARION BENT IN THEIR FIRST LUBIN COMEDY

This is the first time these inimitable dancers and fun makers have ever appeared on the screen. Their mannerisms, quite in a class by themselves, are refreshingly different at a time when so many comedy photoplays are usually mere imitations.

Rooney plays the part of Fidgie, a soda clerk, and he sticks at his job until he meets Marion and her mother. It is love at first sight. With a leap over the counter he follows them to their hotel where he gets a job as a bell boy.

Marion has a titled suitor, and Fidgie, wearing the evening clothes of a guest, exposes him as a fakir. Incidentally, he is the star at a hotel dansant with Marion as his partner.

Fidgie's dream of bliss comes to an abrupt end when the angry guests discover he is merely a bell boy. An amusing chase follows, in which Fidgie and Marion outdistance their pursuers and elope. Mr. Rooney's irrepressible spirits and remarkable agility make this photoplay very entertaining, and Bent's conception of the modern dances, as illustrated in the dansant scene, is unique. Others in the cast are Clara Lambert, Gilbert Ely and George Trimble.

MOTION PICTURES BRING $5,000,000 TO CALIFORNIA

California officials state that the motion picture industry brings $5,000,000 yearly to that state. The Selig Polyscope company, alone, has recently completely a million dollar jungle zoo at Los Angeles.

Many thousands of dollars are spent weekly by the Selig company in the production of motion pictures in California and in the employment of artists, directors and hundreds of other employees.

SALLY, E. & R. STAR, RIVALS NAPOLEON IN COMEDY

Napoleon, the chimpanzee comedy star, just returned from a successful engagement in Australia, under the auspices of the E. & R. Jungle Film Company, has a



SALLY OF THE E. & R. JUNGLE FILM CO.

new rival for the honors that have been his for so long.

Sally is her name and she can do everything but talk. With the usual prerogative of her sex she has not admitted her age. She is about eight years old and other sources have not been so reticent.

Napoleon smokes, roller skates, bicycles and does other masculine stunts. Sally keeps house, minds the baby, plays nurse, cooks and in many other ways plays the lady. Unlike Napoleon, however, she has never been on the stage, and training has been primarily and solely for the screen.

In her latest pictures her acting is so nearly human, so full of unconscious comedy that Napoleon will have to look to his laurels. The total absence of forced comedy in the parts Sally portrays for the screen makes her a fitting companion for Napoleon.

FOREIGN FILM COMPANY ACTIVE IN PHILADELPHIA

The Foreign Film Corporation, 251 North Thirteenth street, Philadelphia, has acquired extensive studios at 20 E. Herman street, in Germantown, a suburb of Philadelphia, where picturesque scenes and quaint architecture make charming backgrounds for all sorts of photo plays.

G. Guattari, formerly of Rome, Italy, an expert in all matters relating to the film industry, is president and general manager. H. H. Swartz is treasurer. J. B. Brown has the management of the O. K. comedies, one of which will be released each week. The Minerva branch, which will make only education and instructive films, is in charge of Professor Theodore Arntz, Jr., who has been a teacher in many countries. Some specific work for the Society for the Prevention of Cruelty to Animals of Philadelphia is already under way by this branch of the company.

Pictures relating to the industry in all its parts will be released under the Clarion Film brand in a short time. Exclusive features from abroad will be released under the Inter-Oceanic brand. The first release in this branch of the corporation will be "Back to the Waves," an Italian picture. The first O. K. comedy, "She Lost Her Dog," is ready for release as soon as the program to carry the company's productions are decided on by Mr. Guattari. The company has secured as director, Carl Von Hoffman, Russian by birth, soldier of fortune by chance, and now an American.

OCTAVIA HANDWORTH JOINS LUBIN

Octavia Handworth, widely known for her good looks and versatility as an actress, is the latest leading woman to join the Lubin players, and is to be featured in a number of dramas especially suitable to her type.

Miss Handworth has had a long and thorough training as an actress—six years of her professional life having been spent in pictures and thirteen years on the legitimate stage. Miss Handworth was born in New York, but most of her girlhood days were spent in Copenhagen, Denmark, where she was educated in all the arts.

Lew Fields persuaded Miss Handworth to go on the stage and gave her a part in



OCTAVIA HANDWORTH

one of the Weber and Fields shows. From then on she played in a long list of dramatic productions. Eight years ago she was not only leading woman but directed the Dallas Stock Company at Dallas, Tex.

Six years ago Miss Handworth went into pictures. She has been in pictures ever since and has played leading roles in a number of different companies not only in this country but abroad as well.

Miss Handworth is a type well adapted for photoplays. She is tall, gray eyed, blonde, with unusually well modelled features, and a rhythmic grace that denotes much time spent out of doors in athletic pursuits.

"PRINCESS ROMANOFF" FILM COMPLETED BY FOX

The filming of "Princess Romanoff," the William Fox feature based upon Sardou's ever-memorable "Fedora," directed by Frank Powell, and in which Nance O'Neil is starred, has been completed, and the film will shortly be ready for release. Miss O'Neil, who has played the part of Princess Fedora Romanoff many times upon the legitimate stage all over the world, states that she has never been able until now to give to the tigerish Slav princess the necessary stormy emotional touches.

Miss O'Neil, whose work in the William



NANCE O'NEIL

Fox production of the "Kreutzer Sonata" has made her popular everywhere, since making her debut in film plays under the William Fox management, has come to believe that it is in the film play that the great artistic future of dramatic artists lies.

IBSENESQUE FINALE IN "ONE SUMMER'S SEQUEL"

The American Film Manufacturing Company has arranged to release two exceptionally attractive dramas and a clever comedy during the first week in May. "One Summer's Sequel," a feature drama in two parts, tells a very interesting story containing a thread of mystery to a rather Ibsenesque ending.

"When Empty Hearts are Filled" presents a strong plot of sympathetic appeal staged amongst majestic coast scenery. The comedy, "A Face Most Fair," deals with the efforts of a young man to stay in the hospital although in perfect health

TUCKER MAKES STUDY OF FARCE AND COMEDY

According to Jac Tucker, writer and comedian, who is shortly to be featured in a number of Lubin comedies, slapstick farce is not only an art, but a wonderful art and requires a far greater degree of judgment and ability than the average photodrama

Tucker, who was a member of the vaudeville team of Williams and Tucker, will long be remembered for his slang classics, "Skinney's Finish" and "Driftwood."

"GRAUSTARK"

(V-L-S-E-Essanay—Six Reels)

REVIEWED BY PETER MILNE

STORIES combining romance and adventure are in most instances particularly well adaptable for screen use, as a picture of this class is sure of a warm reception in all varieties of theatres, just as the books on which they are based are read with delight.

George Barr McCutcheon's "Graustark" is the best sort of photoplay offering belonging to this group that we have seen. It is grossly impossible, and it is unreal, being merely the product of a most fertile imagination, yet at the same time, despite all its unrealities it thrills the spectator from the time the plot begins to form until the very last scene.

To do the producers credit by relating the nature of the plot is a difficult task, as many have been the stories centering about the debonair American adventurer in an imaginary European principality. It is the innumerable incidental touches added by the author, and in this case almost faultlessly carried out by every member of the cast, which go to make the picture delightful.

No role is better suited to the personality of Francis X. Bushman than that of the American adventurer, the cheerful dispenser of one-hundred-dollar bills, who is always ready with his fists and his brains, to encounter and successfully cope with the corrupt powers in the mythical kingdom of Graustark. He is just the type for the part—dashing, handsome and looking very much the hero.

Of course there is the princess, generally in distress, and this character is pleasingly handled by Beverly Bayne.

While Mr. Bushman is responsible for the greater part of the



THE VILLAIN PLEADS FOR MERCY

comedy element in the film, Miss Bayne's role calls for many dramatic scenes, in all of which she acquits herself charmingly.

Then there is Albert Roscoe in the role of Lorry's friend and companion through all his adventures. Thomas Commerford makes a sympathetic figure of the princess' uncle, and Lester Cuneo and Bryant Washburn are a devilish appearing pair of villains. Helen Dunbar, Edna Mayo and Ernest Maupain complete the named cast.

Regarded from the technical side, the six reels are resplendent with clear photography and appropriate settings. A few scenes in the first reel, which are laid in a railroad car, are rather poorly lighted, but are nevertheless distinct. Then again those scenes showing the princess and Lorry wandering about the capital of the United States are not necessary for the advancement of the plot, although they are interesting.

To mention the separate thrills that are registered in the course of the plot's development would be impossible; suffice it to say, that there are enough of them to keep the spectator continually aroused and always anxious over the fate of the right party.

In its entirety "Graustark" is a fine production, the equal of which is not often seen. George Barr McCutcheon goes well on the screen, and Francis Bushman is an able interpreter of the adventurer. And don't forget that Beverly Bayne is a very fine little actress.

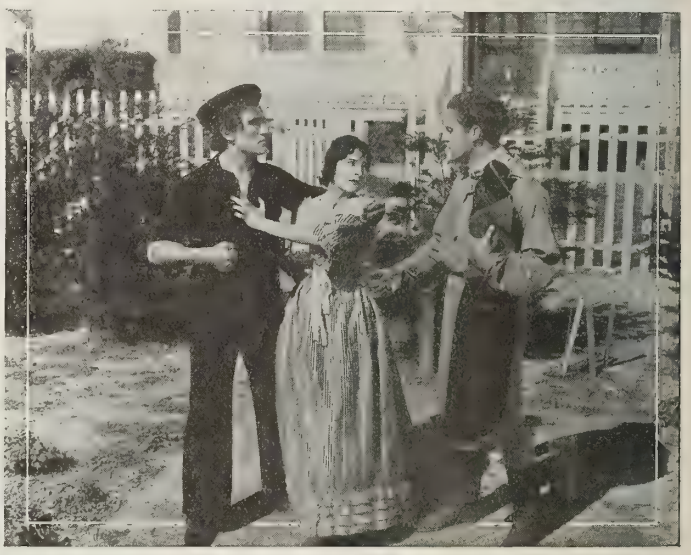
"MAY BLOSSOM"

(Famous Players-Paramount—Four Reels)

REVIEWED BY PETER MILNE

WITH the presentation of "May Blossom," the Famous Players depart from their usual policy of offering a Broadway star in a Broadway success. For this visualization of David Belasco's drama no actor or actress of country-wide repute is starred, and the only disadvantage that this omission entails is a slight decrease in the advertising possibilities of the picture, as the players who appear are consistently competent.

The story could easily have been done in less than the four thousand feet here employed, yet due to the typical characteriza-



TORN BETWEEN LOVE AND DUTY

tions drawn by the author, which are clearly carried out by the cast, the interest is never allowed to succumb to the feebleness of the plot.

The picture was directed by Alan Dwan on the Pacific coast. Many of the exteriors were filmed on the top of a high hill, with the ocean as a background. These are very pretty and extremely well photographed.

The interiors are all typical of an old Virginia coast town. The few skirmishes which appear are well done. The entire four reels are well photographed and lighted.

The story opens with the familiar situation of one girl loved by two men. She accepts the more polished of the two. He, Richard, is captured as a spy by the Northern army, and sends word to May Blossom through Steve, the rejected suitor, explaining the situation. Steve, his good character blinded by his love for the girl, leads her to believe that Dick has perished.

In time Steve and May marry, and then comes the birth of a child, making them both very happy. At length Dick returns, and Steve's deceit is revealed, but May remains with her child, commanding both men to leave her. In the war Steve, realizing where May's love really lies, risks his life to save Dick, but is unsuccessful. He returns to his wife and they are reconciled.

Gertrude Robinson plays the sympathetic part of May Blossom with understanding. Donald Crisp makes Steve an interesting character, always more to be pitied than condemned, while Marshall Neilan, playing the gentlemanly Dick, is a striking contrast. Russell Bassett and Gertrude Norman complete the cast. The picture went well at the Strand Theatre, New York, where it received its first public showing.

BLAND, KALEM ACTOR, WILL FIGHT FOR BRITISH

R. HENDERSON BLAND, a prominent English actor and poet, who first introduced himself to American audiences in the leading character of Kalem's Holy Land picture "From the Manger to the Cross," left New York Saturday, April 17, for England, after a successful season with the Kitty McKay Company.

Mr. Bland about three months ago offered his services to the British Government, which promptly tendered him a commission as first lieutenant in the British army.

THE LEADERS IN THE CAST OF NORTH AMERICAN'S "THE DIAMOND FROM THE SKY." TO BE RELEASED MAY 3.



IRVING CUMMINGS WILLIAM RUSSELL LOTTIE PICKFORD CHARLOTTE BURTON GEORGE PERIOLAT

"THE DIAMOND FROM THE SKY"

(North American—Chapter One)

REVIEWED BY PETER MILNE

AS an introduction the first chapter of "The Diamond from the Sky" performs the essential function of a continued photoplay. It stimulates the interest to such a great extent that chapter two will be anticipated with the greatest pleasure. Chapter one seems to predict the unusual, while it presents in itself a most interesting foundation of the "picturized romantic novel."

"A Heritage of Hate" is the separate title of the two thousand six hundred feet which comprise chapter one. A short preface, revealing the identity of the author and some other interesting data concerning the prize contest, will precede the commencement of the story proper. This first chapter will be ready for release on May 3, and for an indefinite period two reels will be released each week thereafter.

Of course to predict success or failure for a continued photoplay, judging by the merits or faults of the first part, is most unsafe, but considering the fact that we have already witnessed more than one chapter, we can candidly say that "The Diamond from the Sky" bears a noticeable resemblance to a winner.

Even at this point in the novel, when the actual principals have not yet put in an appearance, the action is surprisingly smooth. The story takes its course in a logical manner, the scenes have been well laid, and the acting of the present cast is not to be criticised.

To comment on American photography is quite useless, and the same thing stands for exterior locations and settings. All these noticeable technicalities have been commendably attended to.

In the midst of all the talk concerning the unknown author, the director, Jacques Jaccard, should not be neglected. Up to date he has handled every situation, whether big or small, with admirable care, which shows in the completed work. A small but praiseworthy point is the fact that Mr. Jaccard has evidently discarded all semblances of artificial back-drops, seen through windows and doors. Instead of these, actual scenes catch the eye.

A brief synopsis of the action of chapter one follows. In the seventeenth century, Sir Arthur Stanley, journeying through Virginia, is made the captive of Indians. He is about to be burnt at the stake, when a meteor falls. This the Indians regard as a token from their god, commanding them to set the prisoner free.

Consequently, Sir Arthur is released. He finds in the meteor a large diamond, which he designates as the "charm against harm." Then many years are passed over. The time is about twenty years back, the locale still Virginia. Both Colonel Stanley and Judge Lamar Stanley are living on adjoining plantations. The colonel's wife is expecting a child. If it is a son, the Stanley property in England and the diamond will together revert to him; if it is a daughter, the estate and the diamond will go to the son of the judge.

The child is born and it is a girl. The colonel in a rage purchases a gypsy boy, born at the same time, to take her place, thus he is enabled to retain the Stanley fortune in his own family.

There is just enough comedy in these reels to furnish relief from the more dramatic moments. The greater part of it is furnished by Marmaduke Smythe, a servant of the Stanleys in England, who comes to execute the transfer of the property. Smythe's impersonater is a good actor.

"THE ROAD O' STRIFE"

(Lubin—Parts Three and Four)

REVIEWED BY IRENE PAGE SOLOMON

IN these two parts called respectively "The Silver Cup" and "The Ring of Death," the action grows more exciting and the suspense more intense. Alene's soul begins to evolve from the child to woman and therefore she becomes more self-conscious and hides her love for Robert Dane.

He with a romantic chivalry and lack of conceit (seldom if ever found in real life) will not ask her love until she has more time to know other men.

Another man comes in the scene, a villager, Abner Gray, whom Alene suspects of old Gersham's murder, because he wears the curious ring she saw on the murderer's hand; but this fact rather attracts Alene.

With her still childlike mind, she rejoices that the professor's death leaves her to a more congenial existence. Of course



A QUIET LUNCH TOGETHER

Abner falls in love with her. The one thing of interest in this sleepy old town is a large silver cup hung beside a mineral spring.

Legend ascribes to it health giving properties, if used at the spring, death by poison if used elsewhere. Alene informs her new friends that Professor Gersham placed the cup in its position while she was a child. Now enters the arch villain. Gilbert Jerome determines to keep his fortunes, even if it involves the killing of Alene.

Instead he falls in love and plans to marry her and thus retain the fortune. Finding out the strange reason of Alene's partiality for Abner Gray, Jerome uses it to have Gray arrested for murder, thus eliminating a rival.

At this stage it is too bad that the Duncans are quarantined at a small pox patients' house and Robert Dane is away on business. Just as Alene seems doomed to fall a victim to the villain he is disturbed by the arrival of Clara calling herself his wife. At this thrilling moment we are told to wait until next week.

John Ince comes into the film as Abner Gray, adding strength to the already strong cast. Jack Standing is as villainous in a cold sneering way as Gilbert Jerome would be in the flesh. The opportunity of Florence Hackett as Clara will come later.

"A CHILD OF GOD"

(Mutual Masterpicture—Four Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THERE is real tragedy in a man of physical and mental strength who is bending his talents to useless or improper ends. For this reason a drama which shows the regeneration of such a man is always sure of appeal. Particularly is this the case when causes for the man's change in habits are those set forth in this picture.

Cyrus Townsend Brady, who is widely known as a successful writer of novels and short stories, is the author of "A Child of God." Mr. Brady is a minister, and in this picture he has preached a powerful sermon, and at the same time presented a gripping human story. This is a combination which is always certain to please picture patrons.

The choice of Sam de Grasse for the title role is a most commendable one, since by his attractive personality he gives the character just the element which is needed. Francelia Billington also pleases as the school teacher, while Richard Cummings makes a forceful young minister.

One of the attractive features of the film is the careful attention to details which add surprising and effective touches to the story. A good example is the fond gaze of the stenographer at the big Westerner who has just beaten-up her employer.

Sam, a ranch man, falls in love with a school teacher from the East, but she refuses him on account of his wild ways. Before she can explain her attitude to him she is called home by her



ASKED TO SACRIFICE HERSELF

father. He wants her to marry a former suitor, who says that in this way alone can the older man avoid the immediate payment of notes held by him. The girl forces herself to promise the sacrifice.

Meantime the teacher's sister is killed in a train wreck near Sam's home, and the ranchman is the impromptu god-father at the baptism of her baby, which takes place as she is dying beside the wrecked train.

Sam's new responsibilities, as sponsor for the child, lead him to a contemplation of his past mode of life. He decides to obey the exhortation of an old tract seller, and become a "child of God." Of course he is ridiculed by his former friends, but he maintains his stand. Later he goes east to see his little god child and is amazed to learn that she is the small niece of the woman he loves.

He soon learns how things stand, and after taking up the notes thrashes the scoundrelly suitor within an inch of his life. Then the girl finds happiness with the man she loves, and her happiness is much greater in the knowledge of his reform.

There is a very fine train wreck scene and needless to say the photography is flawless.

"THE FAITH OF HER FATHERS"

(Gold Seal-Universal—Three Reels)

REVIEWED BY PETER MILNE

"THE FAITH OF HER FATHERS" is a picturization of Bruno Lessing's story, adapted for the screen by Isadore Bernstein. Its theme terminates in a climax of tremendous power, which may be summed up in the triumph of religion over love. We have had many stories inversing this order, depicting the triumph of love over racial prejudice. This drama changes the order, disregards the conventional happy ending, but concludes naturally. There is much about the picture that is praiseworthy. The fine character portrayal given by Murdock MacQuarrie of the Rabbi is gratifying to see. He looks the part and acts it. The other Hebrew characters are evidentally drawn from life. The supernumeraries have been selected with an obvious regard to correct and telling types.

The picture glorifies the belief of the Jews, but it does not belittle Christianity or any other religion. It will make a strong appeal to the Jews, as is natural, but to other races it will present a lasting appeal for fair play in the matter of spiritual ideas. To predict its success seems to be a safe statement to make.

Cleo Madison appearing as the Rabbi's daughter is the character about whom most of the action revolves. She falls in love with a Christian missionary who visits the Yiddish quarter of the city in an effort to make converts of the Jews. They tell the Rabbi of their love, and he denounces her. The Christian departs leaving the girl to decide between religion and love.

Then follows a series of powerful scenes, commencing with the interior of the synagogue, where the Rabbi has come with the purpose of informing his daughter with the terrible consequences of ex-communication. But the head of the synagogue speaks.

He tells the unmerciful manner in which the Jews have been persecuted from time immemorial until the present day, and reminds the congregation that the Jewish faith has remained staunch throughout many centuries. The scenes depicting the persecution of the Hebrews are vividly portrayed on the screen.

Following the sermon, the girl who had before wavered between her religion and her love, disregards her personal feelings and begs her father's forgiveness. But the strain and the suffering has proved too much for her, and on reaching her father's doorstep she succumbs.

It may be gleaned from this brief outline that the picture is unusual in its sympathetic powers. It will touch the hearts of all. Charles Giblyn, who produced the picture; deserves great credit for his excellent handling of the subject. Everything about the picture is realistic and effective. Joe King appears in the role of the missionary.

"THE SUBSTITUTE"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

BILLY REEVES has certainly added to the "gayety of nations" in his "Night in a London Music Hall," and now he proposes to add to the fun of film fans in the same comical antics before the screen. Albeit he represents the "Club Man's" intoxication during a whole evening's adventures, he is neither vulgar nor suggestive, but only very funny.

It is claimed that Billy is the original "drunk" impersonator as a comedian. Anyway he has played the part over 5,000 times in America and England, and how many times he will have to portray it on the screen makes one's brain whirl to calculate. In "The Substitute" Billy first visits a gay restaurant and annexes a pretty girl. With her as his partner they literally dance over everybody in the place, so a new amusement must be provided—a roller skating contest gives a chance for more fun making gyrations.

But the climax is reached when at the club a boxing match is about to be called off because one of the boxers is absent. Nothing loth "our hero" offers himself as "The Substitute," dons the gloves, but doesn't doff his buns. The scene with Billy as the wobbling winner will cause side splitting laughter.

"THE UNWELCOME WIFE"

(Ivan Film Productions—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THIS picture represents the height of the emotional in the drama. The element is elaborately evolved. A good deal of the picture is devoted to showing the mental and physical anguish of a woman supposed to be violently insane. The story concerns a man who marries again after divorcing his wife for insanity, and later faces the first wife, who has meantime become completely cured.

In theatres which cater to audiences fond of such dramas, "The Unwelcome Wife" will find its field. It is a good, well-built drama of its kind. The part of the insane woman, and it is one which calls for much ability, is ably played by Mme. Malvina Lobel. William McNulty is seen as her husband, and Vivian Prescott as her cousin, who later becomes the second wife of the hero.

The asylum scenes, frankly, will prove too much for the nerves of a sensitive audience. But to those who like their drama "straight" and strong, who love the terrific tension and the excruciating bitterness of the problem play, "The Unwelcome Wife" will be a welcome experience. With many scenes pitched on an almost hysterical level, the cast nevertheless acquits itself very commendably. The direction is able enough to permit one to follow the story at all times, in spite of its complexity.

The story of the drama is as follows:

A famous actress becomes insane at the time her child is born. A cousin who has left her husband because of his unfaithfulness is living with her, and has obtained a divorce. The lawyer sends



THE SHOCK IS TOO GREAT FOR THE WIFE

his wife to a sanitarium and soon becomes interested in the other woman. He marries her after having his first marriage annulled on the ground if his wife's mental condition. They have a child who is seen six years later as the dearly loved companion of the child by the first wife.

When the actress is pronounced cured, she naturally goes to her home, as she knows nothing of what has happened. The second wife, seeing her love for her husband, decides to leave and let the other woman resume her place in the home, as if nothing has happened. When the truth becomes known the first wife refuses this, saying that she is the unwelcome one. The shock makes her insane once more, and she is returned to the asylum, leaving things as they had been during the six years of her confinement.

CONFERENCE OF ALLIANCE EXCHANGE MEN CALLED

AS soon as President Cobe, of the Alliance, returns from his trip he will call a meeting of exchangemen. The conference, in New York, will consider several details which owing to lack of time were only casually treated by Mr. Cobe on his tour.

Among those expected to be present are: M. H. Blackwell, of the All-Theatres Film Company, New York distributors of the Alliance program; H. Schwalbe, of the Electric Theatre Supply Company, of Philadelphia; Herbert Lubin, Allied Features, Inc., Montreal; Herman Rifkin, Eastern Feature Film Company; and Felix Feist, of the Celebrated Players Exchange, Chicago.

"THE GODDESS"

(Vitagraph Serial—Eight Reels)

REVIEWED BY GEORGE D. PROCTOR

AN invitation showing of the first four instalments—a total of eight reels—of this serial which will be released on the General Film program in weekly two-reel instalments, starting May 10, was held at the Vitagraph theatre, Wednesday, April 28.

Albert E. Smith made a little introductory speech, taking in the names of those responsible for the production: Governeur Morris, Charles L. Goddard, Ralph W. Ince, Anita Stewart and Earle Williams.



ANITA STEWART AS CELESTIA

The picture certainly gives the serial idea a different touch. The action is that of a vision into the future. Three great financiers, played by Frank Currier, Thomas Brooke and Charles Wellesley, plan to control the business of the world, using a woman as a tool.

The little child of eugenic parents is kidnapped and reared in a cave, far from all other humans. She is Celestia (Anita Stewart). Tommy (Earle Williams), son of one of the financiers, meets Celestia, still in her Grecian costume, first of all men. Then it is up to Professor Stilleter (Paul Scardon), the eminent psychologist, to get her away from Tommy's influence, which he does by main strength, aided by mountaineers.

Professor Stilleter brings Celestia to the city, still in her Grecian costume. Her arrival at the Pennsylvania terminal attracts a great crowd. The editor of a metropolitan daily can't make out if she is a female Billy Sunday or an advertising scheme, according to the sub-title.

Here the action of the fourth instalment ends with what is undoubtedly the important parts yet to follow. It is easy to assume that Celestia is the allegorical figure of all that is good, and that she will eventually bring world peace, aided and abetted by Tommy.

The action and productions are typical of Ralph Ince. But the story, which is the main thing, is a real Governeur Morris story. The intermingling of the allegory with touches of the absolutely commonplace and earthly is very cleverly done. To enumerate the clever touches would take some time. Anyone who remembers Ince or Morris knows that these deft touches so necessary to get the right effects are evident in every scene.

This is a serial launched under most auspicious conditions, with two of the most popular screen stars and what promises to be a great story. The efforts of the Vitagraph company are bent toward its success. So it seems more than likely that success is coming.

HECTOR TURNBULL, DRAMATIC CRITIC, JOINS LASKY SCENARIO STAFF

HECTOR TURNBULL is giving up his position as dramatic critic of the New York "Tribune" in order to become associated with the scenario department of the Jesse L. Lasky Feature Play Company. Mr. Turnbull is the brother of Miss Margaret Turnbull, who is already assisting Wm. C. De Mille in the preparation of scenarios for the Lasky photodramas.

Hector Turnbull, before he joined the staff of the "Tribune" some two years ago, had already acquired a substantial reputation as a magazine writer, for the most desirable publications. At only seventeen years of age, he enlisted in the United States Field Artillery and served at various army posts in the United States and in the Philippines.

Mr. Turnbull has also devoted considerable time to the writing of vaudeville sketches, several of which have been produced with notable success.

"THE MODEL"

(World Film—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THIS picture is an adaptation of the play "Wine and Women." It is better described by its original title than by the new one, since it is a long drawn-out account of the ruin which was brought upon a young man of fine prospects by his double surrender to an adventuress and liquor. Dramas of this sort cannot be described as novel, but the public seems to enjoy representations of misfortune overtaking wealthy sinners. This odd trait will doubtless make the film popular in spite of its familiar plot.

As a drama of the sort, the conclusion is unfortunately weak. It shows the youthful reprobate snatched from disgrace, if not



MARY IN THE FLOWER MARKET

death, by a solicitous sweetheart and a doting father. Thus he finally avoids any real punishment for his sins, and instead has before him a bright future and behind him a shocking but not entirely unpleasant past. Surely the demand for a "happy ending" is not so great as to necessitate this.

William Elliott does some good acting as the young spendthrift. Dorothy Green gives a strictly conventional portrayal of the vampire, but one which is convincing. Alec B. Francis as the old artist handles the role of a blind man in good style. None of the other parts create much of an impression, although Cynthia Day, as the hero's ultimate sweetheart, is fair.

An artist's son inherits $100,000, which some crooks plan to remove from him through the means of a former model of his father's. He goes to Paris to live with her, and as soon as the cash is gone is cast off. Meantime his father has gone blind and lost his money. With his adopted daughter, the young man's former sweetheart, he comes to Paris. There various adventures take place. The model is killed by a jealous rival, and the American is arrested for the crime.

Then follows the weak conclusion mentioned above. The young roue is cleared, and at once finds himself reinstated in the graces of his family and former sweetheart. A final scene entitled "What Might Have Been" could equally well be called "Two Years Later."

"ONE SUMMER'S SEQUEL"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THIS is a good presentation of a story whose interest is maintained by successfully holding the denouement until the end of the picture.

Two cousins, Lloyd and Edgar Norman, both wealthy young men from the city, have a summer flirtation with the innocent daughter of a New England farmer. They return to town, and at a double wedding the following spring both are married.

In the meantime the country girl, realizing that the promise made to her by one of the cousins will not be kept, leaves her parents just before her child is born and goes to the city. Here, with her baby in her arms, she attempts to stop the double wedding. Edgar meets her at the door and persuades her not to expose the wrong done her. Later Lloyd and his wife, ignorant of its identity, adopt her baby. Lloyd for some reason is insanely jealous of the child and becomes obsessed with the idea that it is the illegitimate offspring of his wife.

In a rage he makes this accusation, and she lyingly admits it to test his love. As he is ordering her from the house, Edgar appears. He lays bare the whole story of the summer's flirtation and Lloyd realizes that he himself is guilty of the crime for which he was about to drive his wife from his house. Forgiveness is refused him and he is left alone to bear the burden of his sin.

Winifred Greenwood and Ed Coxen in the principal roles are supported by George Field, Grace Thorne, Nan Christy and John Steppling. This picture contains some beautiful seashore scenes which are enhanced by the excellent technique.

"THE NEW EXPLOITS OF ELAINE"

(Pathe Episode Eighteen)

REVIEWED BY CLIFFORD H. PANGBURN

DURING the two past instalments Elaine has been in the clutches of the master criminal, Wu Fang, but his is not a nature which rejoices in an ordinary vengeance. Craig Kennedy has baffled him and also obtained the fortune which he hopes to hold. Accordingly he sends Elaine home, telling her that her friends will sicken and die one by one, and that after they and her relatives are all dead her turn will come.

He then starts to put his scheme in operation by placing the bacillus of a terrible tropical fever on the receiver of the telephone in Kennedy's apartment. As a result Jameson and Kennedy both become victims of the disease. However, the detective is



THE FALSE NURSE IS DISCOVERED

not so easily conquered. Not only does he at once work out the cause of the infection, but knowing its nature he is able to call in a great specialist, who effects a cure.

The important part played by disease gives this chapter a twist which makes it less appealing than any of the others, but the strength of the story is just as great. Edwin Arden's acting as Wu Fang is particularly effective.

"THE VICTIM"

(Mutual Masterpicture—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

ONE of the most contemptible of crimes is blackmail, and any story which makes skillful use of it as a theme can be sure of attracting interest. The hero of this feature is so afraid of his past that he bids fair to become a criminal in order to keep it hidden. And this although he had nothing of which to be ashamed. Finally his manhood asserts itself and he rids himself of his trouble, and finds life better than ever.

There is no attempt made to introduce spectacular effects or unusua people. It is simply a story of an every-day American youth, who makes good when the obstacles in his way seem very

serious. As a result there is great appeal to the average audience.

The hero is played by Robert Harron. Mr. Harron is fortunate in having none of that theatrical appearance which so weakens the work of many actors of the would-be-matinee-idol sort. Consequently he plays modern roles with extreme realism. Equally effective is the work of Mae Marsh as the sweetheart and young wife.

After escaping from prison, where he has been sent for another man's crime, Frank Hastings gets work in a lock and safe company and soon becomes one of the firm, thanks to his invention of a new time clock. He is married and happy when a man whom he had known and for whose crime he had been convicted, appears and starts petty blackmail.

After a time he returns and forces the young man, under pain of exposure, to open the door of the local bank's vault, just equipped with one of his own locks. While the crooks are in the safe he slams the door and goes home. He tells the whole story to his wife, who induces him to call the police rather than leave the men to suffocate in the safe.

The leader has been attacked by the others and is dying. When the safe is opened he clears the young inventor of the crime for which he had been convicted. This dying confession is the one weak point in the story. It could have been avoided in many ways, and it is so ancient that it hurts the effect. The picture was made in the Majestic studios, and was produced by George Siegmann.

"THE GRAY HORROR"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

INTENSELY melodramatic in almost every scene, this scenario by Shannon Fife attempts also some of the psychology of fear. To my mind, however, this part of the play is overdrawn. While the memory of a murder even if done in self-defence may persistently haunt a man, it does seem unnatural that a young lawyer going to the house to try to unravel the mystery and help the haunted Ellis, should himself succumb to the horror.

Especially is this true when Betty, the adopted daughter of Ellis and sweetheart of Briggs, is cool and calm all through and goes seeking police protection for the men.

She is adopted because she was born just as her month, Mrs. Gray, started to run away with Ellis, from a brute and criminal husband whom Ellis had to shoot to save the woman and himself. She dies; whether Gray does or not Ellis can not discover, adding through the long years to the "Gray Horror" ever before him. How Parr oversaw the shooting in England and later finds Ellis in America and becomes the real menace which only Ellis' imagination had hitherto seen, is all told in the film.

In the end the villains all die. Gray is discovered to be dead, the horror is lifted, Ellis rejoices, Betty and Briggs are engaged; but it takes a lot of shooting and shocks and even a burned down house to accomplish this end.

Lilie Leslie takes good advantage of her opportunity to show versatility in the dual role of Mrs. Gray and then daughter Betty. Joseph Smiley does excellent work in his characterization of the fear haunted Ellis, also in directing the play itself. William Cahill as Briggs and John Smiley as Parr give good accounts of themselves.

"THE REAPING"

(Selig—Two Reels)

REVIEWED BY T. S. MEAD

"THE REAPING" depicts the touching story of a poor mother's love for her little son. An abundance of human interest and good acting by a cast which includes Virginia Kirtley, Eugenie Forde, Robyn Adair and E. J. Brady make this a picture which will appeal strongly to the average audience. Little Otto Cytron, in the juvenile role, will win for himself a place in the hearts of all who see him.

Robert Chambers, successful business man, is absorbed in his work to the extent of neglecting his pretty young wife. Mrs. Chambers feels that their childless marriage is responsible for her husband's lack of interest in their home, and determines to adopt the little son of the Gray's, a poor family who are much indebted to Mr. Chambers through the dissipations of the husband.

Mrs. Gray loves her child dearly, but unselfishly consents to give him up so that he may have the advantages that the Chambers' wealth will give him. Gray proceeds to spend the money received for relinquishing his rights to the child in drink, and eventually is killed in a bar-room brawl.

Mrs. Gray is taken very ill, and the Chambers learn that the only hope for her lies in the restoration of her child. In the mother's recovery, which follows the return of her boy, Mrs. Chambers comes to understand the meaning of true maternal love.

"HELP WANTED"

(Morosco—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

WHEN the elderly employer perfumes his mustache and secretes a hand mirror in the top drawer of his desk for frequent consultations, it's high time for little Gertie Meyer, his stenographer, to remember the admonition of the popular song to the effect that red lights are placed in cafes to warn the young person of her danger.

This Gertie was dragged into it all very unwillingly and appreciated so much her rescue by Jack Scott, the junior member of Jerrold Scott & Son, that she knew she loved Jack. So Jack took her home to his mother and daddy got off without the usual threatened law suit.

This is an adaptation of Jack Lait's play by the same name which had a short run in New York last season, and was also presented in Chicago. The work of adaptation is done as well as can be with the basic material.



SCOTT, SR., CAPITULATES

Lois Meredith plays Gertrude Meyer. Owen Moore is pleasing as Jack Scott. He is very forceful, in the scene where he confronts his father. Hobart Bosworth plays the wrist-watch-perfumery-millionaire. His strong personality is completely lost in the impersonation of an elderly Beau Brummell.

Adele Farrington, Herbert Standing and Lillian Elliot are in the cast. George W. Hill was the comeraman. Hill is the man who is photographing "The Diamond from the Sky." It's about time he was becoming recognized. His work, such as a very quick "panoram," was finished throughout.

PHOTOPLAYERS' CLUB GIVES UP ROOMS

Special to Motion Picture News

Los Angeles, April 26.

THE club rooms of the Photoplayers, Inc., a social organization of men engaged in the making of motion pictures, organized here more than two years ago, have been closed, and officers state this action was taken because of little interest manifested by members, which caused a deficit each week of $60 or more.

The closing of the club rooms does not mean the disbanding of the organization, as already arrangements have been made for a continuation of the weekly good fellowship dinners at the Hoffman cafe, each Wednesday evening.

"THE HIGH ROAD"

(Rolfe-Metro—Five Reels)

REVIEWED BY PETER MILNE

THE story presented in this picture is one of no little familiarity in the world of fiction, the speaking drama and the silent drama. But inasmuch as the theme is familiar, it has been made so because of its popularity. For pure melodrama Edgar Sheldon's play will hold the screen longer than its predecessor held the boards.

Such success that will greet the play in its picturized form, will be due in practically every sense to the director, John W. Noble, whose original style of working out the story lends it an air of distinction.



THE TRAGEDY OF THE LOCKED DOORS

Instead of starting at the beginning, Mr. Noble takes the opening scenes from the middle of the story and then works back, showing the causes which led Mary Page to become the mistress of Wilson. Then we follow her as a factory girl, see her efforts to obtain more wages for the workers crowned with success, and finally made very happy by marrying an old lover.

There is one great big thrill in the picture, namely, the factory fire which is realistically done. The girls may be seen leaping from the windows to the street below. We don't see them land, but an effective touch is given by showing the bodies lain along the street covered with shrouds.

Mr. Noble's manner of having the close-ups fade in and out of the other scenes, is very effective after one has become used to it. In fact, the entire picture is filled with clever touches which can hardly help but be noticed, and it is these effects which will lift the picture above mediocrity.

The cast is headed by Valli Valli, who appears as May. She gives an attractive performance throughout the picture. Wilson is played by Frank Elliot, and Edward Brennan is Barnes. The scenes are all clearly photographed.

"THE CUP OF LIFE"

(Mutual Masterpictures—Five Reels)

REVIEWED BY PETER MILNE

IF we were asked to choose the best of the countless number of picture productions released during the year, concerning the pathetic story of a girl who spurned the proverbial straight and narrow path, only to find that her chosen life resulted in misery and degradation, we would mention without hesitation "The Cup of Life."

Quite a broad and dangerous statement to pronounce, so if there are those who believe we err in our opinion, we will withdraw it on proof that it is wrong.

Such a story that has so endeared itself to the hearts of the public, that it is released with more or less regularity by every producing concern in the business, must of a necessity rely almost totally on the acting of the cast to lift it from its sister pictures containing the same theme.

This merit "The Cup of Life," coming from the studios of the New York Motion Picture Corporation, possesses, together with some extraordinary human situations which are as impressive and telling as they are true to life and realistic. To C. Gardner Sullivan, who prepared the scenario, and to Thomas H. Ince, who supervised its production, a great amount of credit should go for the stable continuity of theme, the well laid settings, and the effective sequence of scenes; but in its finished state the cast will justly receive the greater part of attention.

Two sisters demand the greatest interest throughout the picture. They live in a dirty and squalid part of the city. One is content with her life, and marries a man of her own class. Her husband becomes prosperous and she lives in peace and happiness with her family.

The other, becoming disgusted with her surroundings, takes the easy path. Bessie Barriscale, who appears in this part, invests the role with great feeling. Pretty and fresh at first she slowly changes to merely a painted "thing," and the transformation is so complete that it is almost impossible to believe that the same person is playing the one woman. The part of the other sister is well taken care of by Enid Markey, while Charles Ray is seen as her husband.

Frank Borzage and Howard Hickman, Gertrude Claire, Arthur Maude and a dozen other players who have from time to time been starred in New York motion pictures, have important parts.

"WITH BRIDGES BURNED"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THE three-reel pictures which have been put out by Edison lately have been of a quality which, it must be admitted, this one fails to measure up to. The chief trouble seems to be in the weakness of the story, or in its unsuitability for screen production. Augustus Phillips and Mabel Trunelle, who, so far as characters of any importance are concerned, do the good acting which is expected from them.

The story is one of Rex Beach's earlier pieces of work, and deals with the struggles of a young married couple to seize success when failure seemed to be their lot.

A young engineer is discharged in a wave of economy which hits his company's plant. As he has no other source of income and is unable to find another place, he is inclined to be hopelessly



HIS WIFE ADVISES A BOLD STEP

despondent. His wife reads of a $3,000,000 contract which is about to be let for some work in South Africa of the nature done by the firm for whom her husband has worked. She induces her husband to try for this contract, even though his former employers refuse to do anything more than appoint him a free lance agent.

Taking the $1,000 which the young wife had received as a wedding present from her father, the man goes to England, and with only ten days to examine the specifications, prepares his bid, and gets the job. Thus success comes as the result of pluck and brains.

"BEULAH"

(Balboa—Six Reels)

REVIEWED BY GEORGE D. PROCTOR

HENRY B. WALTHALL, whom many consider the best dramatic actor on the screen, is the central figure in this six-part version of the novel of the same name by Augusta J. Evans handled by the Alliance program. Mr. Walthall plays Dr. Guy Hartwell, whose life is embittered by the infidelity of his first wife.

He adopts Beulah Benton, an orphan. This part is ably handled by Joyce Moore, who lifts the role above that of the ordinary "slavery" well nigh to the sublime, without forgetting that Beulah was a foundling. The inherent sadness of



CLARA JOINS THE HANDS OF DR. HARTWELL AND BEULAH

the character, too, it well mirrored in Miss Moore's expressive, intense face.

Beulah's position in the Hartwell home is none too pleasant through the attitude of the doctor's sister. Eugene, another former inmate of the orphan asylum, whom Beulah had learned to love comes between the girl and the doctor. Eugene, by the way, is a thoroughly worthless character. But the lovers are finally united over the death bed of a mutual friend during a scarlet fever epidemic.

This is essentially a dramatic picture, and as such is a well-acted portrayal of a grim story which ends happily. The work of Henry Walthall never needs the stamp of praise. Miss Moore is the most conspicuous of the supporting cast and very able in her part. Many well-chosen close views and spectacular scenes lend value to the drama, which is strong in itself.

Others in the cast are Clifford Grey, Elsie Allen, Mae Prestell, Gypsy Abbott, Correne Grant, Margaret Nichols, Leopold Medan, Mollie McConnell, Henry Stanley, Gordon Sackville, Hazel Henderson, Sylvia Ashton, Charles Dudley, and Margaret Mulvane. The scenario is by Will M. Ritchey.

"GREATER THAN ART"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

JUST how long an attractive American girl would be able to play with fire in the shape of a wealthy Parisian man-about-town on his native heath, especially when he was supplying her with all the necessities and luxuries of life, we will not attempt to say. In this picture the heroine does this trick for a long enough period so that the Frenchman's ante-mortem statement comes as the biggest surprise of the story.

In producing this picture the difficult task of getting the atmosphere of the Latin quarter of Paris was attempted. This has never been done successfully in any American made picture which has come to our notice, but the effort made here is a commendable one.

Much of the excellence of the effect is due to the fine acting of Gertrude McCoy, as Lavinia Santell, the American art student in Paris, Bigelow Cooper also plays a difficult role with success. Duncan McRae is seen as one of the directors of the French school.

Left penniless by the sudden death of her father in America Lavinia tries to struggle on alone. Then a French bon vivant offers her a chance to continue her work in comfort for certain privileges. At first she rejects the offer in disgust but later she accepts it in desperation. Judging by the action of the story she becomes the man's mistress, but as hinted above she managed to avoid the final surrender.

However, she feels herself unworthy of the love which she is offered by an American artist. Then follows some of the familiar matter about prize pictures, together with some scenes strongly suggestive of "The Light That Failed." There is a duel, and a separation in anger. Later, of course, all comes out well and the young Americans find happiness together, while the old roue dies of too much good living. The drama is so constructed as to hold the attention of the audience very closely.

"THE LADY OF THE LIGHTHOUSE"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

CLOSE on the heels of the Vitagraph Company's plea for the passage of the Widowed Mother's Pension bill, its preachment against capital punishment, and its bid for peace, comes "The Lady of the Lighthouse," illustrating the almost uncanny adaptability of the blind, in a picture that is greater in educational value than it is in a dramatic sense.

In order to introduce the spectator to the wonders of the lighthouse, the home of the blind, situated at 111 East Fifty-ninth street, New York City, the producers have introduced a small boy, blinded while celebrating the Fourth of July.

The youth is taken to the lighthouse and is introduced to numerous of its inmates, and after a while he is thoroughly happy. In the end an operation is resorted to and his sight is restored.

The various useful occupations of the blind take up a great portion of the three reels, while the tutoring of the boy by the Lady of the Lighthouse, who later marries his father, lends heart-interest action to the story.

The boy, Reginald Sheffield, is a clever young actor, and gives a sympathetic performance in the principal role of Victor Vaughan. Rose Tapley is good in the title part and Lionel Adams is the boy's father.

Mandy Wilson, the colored mammy of the Vitagraph studios, furnishes what little comedy there is in the picture.

As a semi-educational film this one is excellent. Helen S. Woodruff prepared the scenario and Harry Lambart directed the work.

"RAFFERTY SETTLES THE WAR"

(All Celtic Film—One Reel)

REVIEWED BY CLIFFORD H. PANGBURN

THIS comedy marks the appearance of a new entrant in the field of film makers. One picture, and that a single reel offering, can hardly be used as the basis of predicting the quality of future work. It may be said, however, that in "Rafferty Settles the War" one finds a clean comedy, which, while it may not amuse as much as some of the more lively farces, will certainly offend no one.

Rafferty is a genial old Irishman, who is much annoyed by the wrangling of his neighbors over the European war. Whenever he seeks peace and repose the war breaks out. One day he falls asleep and dreams that he is settling the war.

All of the monarchs of the contending countries meet at dinner at his home. He reads to them the peace treaty which he has signed and smiles happily while they sign it. When he wakes up he announces that he has just settled the war.

The picturing of the various European monarchs is done exceptionally well. The Kaiser and King Peter of Servia are two of the more strikingly life-like portrayals.

"THE BLACK BOX"

(Universal Special—Ninth Episode)

REVIEWED BY PETER MILNE

"THE BLACK BOX" seems to grow in interest with each succeeding episode. The situations continue to be more startling, and the mystery surrounding the persons of Craig and the Ashleigh family becomes more impenetrable with every foot of film.

E. Phillips Oppenheim, the author, has succeeded in keeping up the excellent pace at which he commenced nine weeks since, so that the outcome of the story can hardly be anticipated even at this point in the more than half completed serial.

A favorable effect always aimed at in film plays of a recurrent nature, has been marvelously well achieved in "The Black Box." Each instalment ends at a point of unusual suspense, and if there were no other reasons to draw the people back to see the following episode, this one surely would.

The happy part of it is, however, that there are many other causes, enumerated in previous comments, easily guessed, which possess the magnetic power of sustaining the interest from one week to another.

The episode in hand, entitled "Lost in London," opens with the discovered murder of Lord Ashleigh. A short time afterward Craig is caught by two of the manor servants. On seeing the professor he expresses great fear and surprise, so we may guess, that he picked the wrong one of the twin brothers on which to execute his foul deed. Craig is imprisoned in the cellar of the Ashleigh Castle, but soon makes good his escape.

In the meantime, Lenora, who has lost her way in the London streets, is made the captive of a white slaver, who has so far successfully eluded the police and Scotland Yard. Quest in his search for her stumbles on an easy clue to her whereabouts, and in a short time she is rescued and her captors turned over to the authorities.

By this time the liner bearing Laura has arrived in port. On disembarking Laura almost runs into Craig, who is escaping to a vessel bound for India. She hurries to Quest's headquarters and informs him of her discovery.

The detective's party hastily charters a boat and soon overtakes the slowly departing ship. Craig, who is serving in the capacity of second steward, sees their approach and is hiding in the dim recesses of the huge vessel, when the pursuing party embarks.

"WHO BEARS MALICE"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

WRITTEN by Elizabeth N. Carpenter, well produced by Edgar Jones, the leads taken by Jones, Justina Huff and Louis Mortelle, this two reeler gives a chance for some excellent acting on the part of the principals and some realistic scenes of the Maine woods, but which were really taken in the snow at Betzwood, the Lubin farm.

George Colby has to leave his sweetheart Adele because there is no work, and becomes a trapper in the Northern woods where another trapper, Tom Weaver, becomes his enemy. This leads to fights and feuds until Colby hears that work has started again at home. He returns, marries Adele, and they are happy as doves until Weaver, seeking revenge, finds out the place where his enemy is supposed to be.

Adele intuitively suspects his mission and by deception gets him off the track, but herself in trouble, for Weaver pursues her with love, her husband with suspicion. When the climax comes Adele foolishly determines to go away with the villain in order to save hubby's life, but he returns in time, has a terrible fight with Weaver where guns, axes and knives play their lurid part.

Result, death of Weaver by falling on his own knife; peace and happiness for the married ones. Justina Huff is sweet and appealing as Adele Colby. The two men hate and love and fight like the two red blooded animals they are pictured to be.

"PHYLLIS OF THE SIERRAS" NEXT CALIFORNIA FILM

A PHOTOPLAY based on Bret Harte's story, "A Phyllis of the Sierras" will be the next production of the California Motion Picture Corporation, to be released on the World program on May 31.

JESSE L. LASKY RETURNS TO LOS ANGELES

Special to Motion Picture News

Los Angeles, April 26.

JESSE L. LASKY returned to the West Coast, arriving the early part of this week, and has since been busy putting into realities the plans formulated at the New York office.

At an early date an additional producing company will be added to the present number, which will make a total of four, all of which will be kept busy, for within the next few days the actual work of producing a subject of nine or more reels will be taken up, and three directors and companies are needed at all times in the making of regular releases for the Paramount program.

Edgar Selwyn has completed his work in the "Arab," and departed for the East the early part of this week. The subject is now in the cutting room of the Lasky laboratory, and will be completed by the end of the week.

Victor Moore, who was starred in "Snobs," is expected to arrive the first of the coming week for appearance in another film.

Other stars expected within the next two weeks are Fanny Ward for "The Marriage of Kitty," Laura Hope Crews for "The Fighting Hope," and Blanch Sweet and Carlyle Blackwell, now playing in "The Puppet's Crown," will next appear in "The Clue."

DETROIT WILL HAVE NEW $1,500,000 THEATRE

ANOTHER $1,500,000 deal in downtown property was practically closed last week between John H. Kunsky, who now operates a chain of eight theatres in Detroit, and the various owners of the property at the southwest corner of Broadway and Witherell streets, that city.

The property has a frontage of one hundred feet on Witherell street and 220 feet on Broadway, and faces Circus Park. From Woodward avenue, Detroit's leading thoroughfare, it is only a few feet. The lease runs for twenty years on some of the property and ninety-nine years on the balance.

The new theatre will cost close to a half million dollars and will be the largest and finest in the country, according to Mr. Kunsky. It will be exclusively for motion pictures.

The work of tearing down the present buildings will start within a few months, and it is expected that this playhouse will be ready by the first of 1916.

SPECIALTIES CORPORATION GETS EASTERN AGENCY FOR HITT RADIUM FLARES

THE Motion Picture Specialties Corporation, of 607 West Forty-third street, New York, has been granted the Eastern agency for Hitt Radium Flares. These torches are used by several of the leading photoplay manufacturers for taking night scenes and interiors where the ordinary lighting arrangements are impossible.

Varying in length from twenty seconds to four minutes, they burn with a steady, brilliant light which is essential for this sort of photography.

800-SEAT STRAND THEATRE FOR DUBUQUE, IOWA

EAST DUBUQUE, Ill., is to have a motion picture theatre. The building formerly occupied by King is now being remodelled. Professor Albert C. Karney, of Dubuque, Ia., is going to try his luck.

The Hop Amusement Company is erecting a new theatre in Dubuque, Ia., which opened Wednesday, April 21, under the name of Strand, seating 800. Harvey Fulton will manage same; also the Princess here. C. A. Hein, formerly of the Star Theatre, will have charge of projection.

CROWDS ATTEND BROADWAY THEATRE

THERE is an atmosphere of refinement about the Broadway theatre, New York, that is attracting the best people of the city to enjoy motion pictures and music given under conditions that are ideal.

All the pictures are first runs. The orchestra is composed of musicians among the leading players in New York. The organ is played by Arthur Depew and Edward F. Johnston, known to the entire organ world as leaders in their profession.

LEAGUE ISSUES TRANSPORTATION RATES AND ROUTES

THE Motion Pictures Exhibitors' League of America has issued the following transportation information for the benefit of members and their friends intending to attend the convention in San Francisco, July 13-16:

"Tickets are good for return any time within three months. Special Pullmans will leave New York, July 8. Other special Pullman cars will leave Washington, serving Baltimore, Philadelphia and other Pennsylvania points. Another special car will leave Cincinnati with Ohio and Kentucky exhibitors, and another will leave Detroit.

"These cars will be consolidated at Chicago into a special train for the Pacific coast. Club cars, observation cars and music and pictures will be the features.

"The first stop west of Chicago will be Omaha, to pick up exhibitors from the central territory. Next stop will be Denver, where several hours will be spent. A short stop will be made at Salt Lake also. The special will arrive in San Francisco Monday morning, July 12.

"While special trains will be run to Los Angeles after the convention, there are no restrictions on the tickets of the official League Special. You may choose your own route, returning and stop off wherever you choose.

"If you travel on any other special round-trip ticket or train, be sure that you do not have to leave San Francisco before the Grand Ball, with which the convention closes Friday night, July 16.

"The Convention Committee, Room 306, 948 Market street, San Francisco, will furnish any desired information, make hotel reservations, and perform any service desired.

The fares are as follows:

	Round Trip Railroad Fare	One Way Double Pullman Berth
From New York, including trip to Los Angeles and San Diego	$94.30	$18.00
From Philadelphia	92.95	17.50
From Baltimore	92.95	17.50
From Washington	92.95	17.50
From Buffalo	81.10	16.50
From Detroit	73.50	15.00
From Cleveland	74.50	15.00
From Cincinnati	70.25	14.50
From Chicago	62.50	13.00
From Milwaukee	62.50	13.00
From St. Louis	57.50	12.50
From Kansas City	50.00	11.00
From Omaha	50.00	11.00
From Denver	45.00	9.00
From New Orleans	57.50	11.50
From Memphis	57.50	12.00

FROHMAN FILMS INTEREST ENGLISH BUYERS

THE English film producers have been handicapped in their work by the war which kept all films from the continent out of Great Britain.

The Frohman Amusement Corporation's first successful film, "The Fairy and the Waif," is a sweet story, such as has always been popular in England. The second big production of the Frohman corporation has even more of the English atmosphere. The star is C. Aubry Smith, also a champion cricketeer, which means much on the other side. The story is an English story written by Alfred Sutro and the lead opposite Mr. Smith is played by Marie Edith Wells, a beautiful English girl, who, to the mind of Director George Irving is a great find for the screen.

TERRISS PICTURE NEARLY READY FOR DISTRIBUTION

TOM TERRISS and his associates in the Terriss Feature Film Company have begun their second feature in Jamaica, West Indies. The first picture, entitled "The Pearl of the Antilles," was placed in the hands of the Picture Playhouse Film Company, New York, within the past few days, and prints will soon be ready for distribution. The Picture Playhouse people have secured rights to the Terriss releases throughout the world.

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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Masked Fate," (Biograph. Fri., May 7.)—One of the most antique situations known to the screen is the one in which a man playing burglar happens to encounter a real burglar. In spite of complete staleness of this plot it is the one used in this picture. The lack of interest is correspondingly great. Isabel Rea and Kenneth Davenport are the principals.

"A Day's Adventure." (Biograph. Sat., May 8.)—Some crooks capture a youth on his way to claim an inheritance, and after making him a prisoner one of them takes his credentials and passes himself off as the heir. His success is short lived, and after various adventures the crooks are captured. Charles West and Claire McDowell are seen as the hero and the leader of the thieves.

"Toys of Destiny." (Biograph. Mon., May 3.)—The time frazzled plot of a former actress engaged as a servant about a theatre, and the successful star, who turns out to be her daughter, is crowded into the screen once more in this picture. Isabel Rea and Marie Newton are seen as mother and daughter.

"Black Sheep." (Biograph. Two reels. Tues., May 4.)—All the old standbys of the writer of melodrama are used in this play. There is the dissipated son, the scheming father who marries for money, the wealthy ward, the manly step-son, and besides these the usual murder of the son, with blame falling on the step-son. Then, naturally, there is the button torn from the murderer's coat, which clears the innocent man and allows wedding bells to ring. In the cast are Edward Cecil, Hector Sarno, Jane Wolf, Raymond Nye, Violet Reid and Vola Smith.

"The Master of the Sword." (Biograph. Thurs., May 6.)—Learning that her sister has been seduced by a fencing master a girl promises the dying victim that she will have revenge. She takes fencing lessons from the man until she becomes his equal. Meantime she has unnerved him by a series of notes signed by "The Avenger." When she finally appears in a mask and attacks the man he is so frightened that he dies of heart failure during the contest. In the cast are Madge Kirby, Charles Perley and Augusta Anderson.

"The Fable of the Galloping Pilgrim Who Kept on Galloping." (Essanay. Wed., May 5.)—A clever George Ade comedy showing how an ambitious belle, with the aid of her foxy mother, captures a wealthy bachelor. The bachelor, tired of the gay life, longed for a quiet home and fireside. He thought the timid young girl an ideal mate until she took the brakes off after the wedding, and then there was a rude awakening.

"How Slippery Slim Saw the Show." (Essanay. Thurs., May 6.)—Slippery Slim, his wife and baby attend a 10, 20 and 30-cent melodrama put on at the local opera house by a company of barnstormers. The baby, unlike its spellbound parents, did not enjoy the blood and thunder, and raised its voice in angry protest. Poor Slim had to leave in the midst of the most exciting scene to take the disturbing infant out. Amusing burlesque upon a cheap melodrama occupies the greater part of the reel.

"Thirty." (Essanay. Two reels. Sat., May 8.)—A scenario written by Victor Eubank supplies the material for an interesting newspaper picture. A star reporter sent to interview an attractive heiress who has a deep-seated hatred for the press, becomes engaged by her to keep her name out of the paper.

In doing so, he uncovers an anarchist's plot to blow up the home of a wealthy neighbor. The reporter and the heiress fall in love, and the former is made manager of a large newspaper which she owns.

The office and press room of a Chicago daily is effectively made use of to lend the proper atmosphere. Francis Bushman and Beverly Bayne are featured.

"Sue." (Essanay. Mon., May 3.)—Dorothy Warshauer, winner of the contest carried on by the Chicago "Herald" and the Essanay Company for the most beautiful and popular girl in Chicago, and Albert Roscoe play the leads.

The story is based upon the actual contest. An heiress submits her photograph, and is picked by the judges to appear at the Essanay studio. Here she meets the star reporter of the paper and they fall in love.

The dissipated son of a millionaire, with much newspaper influence, is also in love with the girl, and he unsuccessfully tries to persuade her to give up the project. That night he is arrested in a gambling raid and released through the star reporter's influence.

The reporter and winner of the contest become engaged. A fair picture that will be of particular interest to those who have followed the Chicago "Herald" contest. Miss Warshauer's acting is good for an amateur.

"The Profligate." (Essanay. Three reels. Tues., May 4.)—Produced from Arthur Hornblow's novel of the same name, this picture contains many thrilling situations. The cast is excellent, including E. H. Calvert, Ruth Stonehouse, Bryant Washburn and Thomas Commerford.

A reformed profligate falls in love with a girl who afterwards learns of his past. To prove himself innocent of his foster uncle's murder, a crime of which he had been barely acquitted, he sets out to find the real murderer.

In the murderer, he discovers his own father, who had deserted him when he was a baby. The girl learns the truth and signifies her love for him in spite of it.

"Cartoons in the Kitchen." (Edison. Tues., May 4.)—This reel consists of a series of decidedly clever animated cartoons interspersed with short scenes which serve to connect them. Several different sets of the moving drawings are shown, and all of them are funny.

"Jack Kennard, Coward." (Edison. Wed., May 5.)—This subject was made from the picture which won the college scenario contest. It indicates that the competition must have been decidedly poor, since it is rather a weak drama. It deals with a college student who is accused of cowardice by a jealous rival, but who not only proves the accuser wrong, but heaps coals of fire on his head in the process. Olive Templeton and Harry Beaumont are in the cast.

"A Sad Dog's Story." (Edison. Sat., May 8.)—A dog is supposed to tell this story, and a rather pleasing and novel effect is thus obtained. The dog is quite a capable actor. During the course of his adventures he is stolen and sold, but finally comes back into the possession of his original owners, who had banished him a short time before.

"The Actress and the Cheese Hound." (Kalem. Fri., May 7.)—When a knight of the road learns that an actress is staying at a local hotel, and has with her a fabulously valuable cheese hound, he investigates with a view to stealing the dog. A henpecked husband who has never seen a real live actress is also interested in the visitor. Complications follow, and only end with the timely arrival of the actress' husky husband. Marin Sais plays the role of the cheese hound's owner. The picture will interest all audiences.

"The Wild Engine." (Kalem. Sat., May 8.)—Few of the Hazards of Helen have had thrills of a more thrilling nature than this, the latest of the series. An engine moving in the yards gets away after the driver has fallen from the cab. A wreck seems inevitable, but Helen takes matters in hand and averts the tragedy. Her dive from a high drawbridge on a motorcycle is not only exciting, but an evidence of remarkable pluck. Not many men would care to try the stunt.

"An Innocent Sinner." (Kalem. Three reels. Mon., May 3.)—This is a melodrama in which two murders are unpunished. A man marries his brother's mistress. A doctor who possesses hypnotic power in an unusual degree is the principal villain. The principals are Katherine La Salle, Guy Coombs and James B. Ross.

"Ham's Easy Eats." (Kalem. Tues., May 4.)—Ham and Bud enjoy the society and food of persons quite out of their usual set. As with most such experiences their good fortune does not last very long, and it has a strenuous conclusion.

"The Clairvoyant Swindlers." (Kalem. Two reels. Wed., May 5.)—A wealthy business man becomes interested in the occult, and as a result is taken in by a gang of swindlers posing as Oriental swamis. The girl detective is called in by the man's daughter, and ends a seance by cutting the wires of the telephone through which the "spirit" talked. Marin Sais, as the girl detective, makes the third actress who has played this part.

"A Hot Time in Punkville." (Lubin. Tues., May 11.)—A regular weekly cartoon by Vincent Whitman, showing the adventures of "Rastus" when he arrives home after a stolen ride in a box car.

The chicken he tries to grasp leaves him suddenly with only an egg for his pains, and the cow he next tries jumps over the moon, causing Rastus to get mixed up with the stars. Returning to earth he finds himself in a bad fix on falling into a bathroom, where the landlady is preparing her bath. This will cause many laughs.

"Who Stole the Doggies?" (Lubin. Tues., May 11.)—The hackneyed theme of the "weinerwurst," the cook and the rival policeman once more comes to the front in this release. The sausages being stolen, and Murphy seeing Maggie with a string of "hot dogs," arrests her in spite of his love.

Before she can explain Hogan comes along and arrests Murphy for having the sausages in evidence. The whole village gets wind of the matter and enters the game and tries to hang Murphy, but compromise on Hogan, when Maggie finally succeeds in explaining matters. Very funny to some people. Acted by Francis Nemyer, Babe Hardy and Harry Loraine.

"What Money Will Do." (Lubin. Fri., May 14.)—This story of an old man returning from Alaska with money, but pretending to be a pauper to test his son, leaves a "bad taste in the mouth" because the son is so unnatural as to turn his old father out to die in the poorhouse.

When he is rescued by a farm hand and his son's adopted daughter he gives them his wealth and makes his home with them when they marry. His son Fred and his grandson Paul now try to put him in an asylum, but he escapes. With all his fortune in bank notes, he is finally caught by these villainous relatives, but burns his money rather than let it fall to Fred and Paul. Such a film neither points a moral nor adorns a tale. Played by Dolly Larkin, May Dorsey, Marvin Mayo, William Parsons, J. A. Morley, Webster Campbell.

"An Arizona Wooing." (Selig. Tues., May 4.)—A Tom Mix Western drama in which a sheep herder is pegged out in the desert by a band of unfriendly cattlemen. He is released in time to prevent a Mexican outlaw from forcibly marrying his sweetheart.

"Her Career." (Selig. Wed., May 5.)—An amusing drama showing how an ex-actor discouraged his young stage-struck wife from going on the stage, and at the same time, keeping his identity unknown, protected her from the attentions of the manager of the dramatic school.

"The Strategist." (Selig. Fri., May 7.)—This comedy contains some laugh-provoking situations, among which is a wild rough-house scene. The story has to do with the struggles of a young man wishing to marry the girl he loves. He finally succeeds in spite of the attempts of the old maid daughter of his liberal employer to win him as her husband. Elsie Greeson and Sidney Smith are among the cast.

"The Lion's Mate." (Selig. Sat., May 8.)—An exciting and well-produced jungle zoo picture with its scenes laid in the wilds of Africa. A missionary and his daughter are captured by an Arab half-breed engaged in illicit slave traffic. They are rescued by a young Englishman who was sent out to take charge of an ivory trader's camp. The half-breed is torn to pieces by a lion whose mate he had killed.

"Cutey's Sister." (Vitagraph. Mon., May 3.)—Cutey shows the photograph of a popular actress as that of his sister. He at once becomes very popular among the boys and has a chance to meet all of their sisters. When the actress and her husband arrive in town trouble starts for Cutey, but he manages to save himself. Wally Van and Nitra Frazer are the principals.

"A Lily in Bohemia." (Vitagraph. Wed., May 5.)—Lillian Walker is featured in this drama in the somewhat familiar role of the country girl whose husband falls down in trying to make her like his habits of life. Her attitude causes him to leave his footless round of Bohemian pleasures.

"The Park Honeymooners." (Vitagraph. Thurs., May 6.)—This is a novel sort of picture in that it consists almost entirely of views in New York City parks. Being unable to go abroad, a pair of newlyweds spend their honeymoon in New York parks and use their camera. They are played by Antonio Moreno and Betty Gray.

"The Vanishing Vault." (Vitagraph. Fri., May 7.)—This is an amusing burlesque of detective stories. Paste diamonds and a strangely moving vault figure in the deep dark plot. Billy Quirk and Constance Talmadge head the cast.

"Pathe Daily News, No. 32."—Various good views from all over the world make this an interesting number. The scenes from Europe are all concerned with the war. Those showing the Russian troops just before the capture of Przemysl are unusually fine.

MUTUAL PROGRAM

"God Is Love." (Reliance. Two reels. Sat., April 24.)—A little child not only brings about a reconciliation between its parents, but also leads an old and cynical hermit to faith in God. The story has a considerable element of improbability, but this is easily overlooked in the interest aroused by the acting of little Bettie Marsh.

The picture is one which will make a particularly strong appeal in theatres which have principally a family patronage. Howard Gaye and Claire Anderson are seen as the temporarily estranged couple. The parting of the old hermit and the child and his subsequent death are touching incidents very well done.

"Home Again." (Komic. Sun., April 25.)—An unusually clever plot makes this a comedy of considerable excellence. A bit of pruning here and there might improve things, but it is not essential. Fay Tincher and Max Davidson are seen as Mr. and Mrs. Grinder. A traveling man is arrested as a purse snatcher and gets thirty days, although entirely innocent.

During his absence his wife sublets their house to the woman responsible for her husband's arrest. On his release the supposed purse snatcher goes to his former home and walks in. The complications which follow may be imagined.

"For the Honor of Bettina." (Majestic. Two reels. Sun., April 25.)—This is a melodrama of much force and charm. Bettina is the daughter of an old Italian image maker. She falls in with bad company because of her father's devotion to his work and consequent neglect of her.

A young Italian violinist becomes interested in her and succeeds in saving her from the wiles of a seducer. The only flaw is the decidedly weak appearance of the hero, who is played by Frank Bennett. Teddy Sampson makes a most winsome Bettina. While structural faults may be seen, the film is one which will please any audience.

"The Open Door." (Reliance. Mon., April 26.)—The sort of romantic adventure told in this story can hardly be called real life, but it is none the less interesting. There is much more of an element of mystery and surprise than is often found in a one reel picture. A girl committing her first burglary is caught by a stranger, but the apparent owner of the place turns up and hands them over to a policeman.

The latter is a bogus officer, and abandons the couple after handcuffing them together. The real police arrive in time to capture the clever crooks, but the first man says nothing about the girl's attempt to rob him. Winifred Allen, Bradley Barker, Charles Darcy and William Sidwell compose the cast.

"Checkmate." (Majestic. Tues., April 27.)—There is plenty of fast action and a good story in this film. A broker appropriates his ward's funds, and in an effort to cover his crime induces her to elope with him. The elopement is frustrated by the quick wit of a telegraph operator. A good scene of a race between an express and a motor car on a parallel road adds to the interest. Bess Buskirk is seen as the girl.

"The Buried Treasure." (Reliance. Wed., April 28.)—This is a costume drama of pirates and buried gold. It is handsomely photographed, and of fair interest. In the cast are Florence Crawford, Walter Long and Fred Burns.

"Mutual Weekly, No. 17." (Thurs., April 29.)—There is much that is interesting in this number. Baseball and war are played up strong. Jeff Davis, the hobo king, puts in an appearance. An old-fashioned negro baptism in the Mississippi River is something new in the films. The rest of the events make the reel most desirable.

"The Little Soldier Man." (Majestic. Fri., April 30.)—In its class of juvenile pictures, "The Little Soldier Man," a comedy-drama, may be ranked with the best. Its beauty lies in the fact that its psychology is true to life. The youngsters who play in the principal parts enact a story of child-life instead of emulating the actions of grown-ups. Mildred Harris, the beautiful child who was formerly with the New York M. P. Corporation; Paul Willis and Robert Feuhrer appear as the leads. The photography is excellent.

"Movie Fans." (Falstaff. Fri., April 30.)—A clerk and a stenographer both have high ambitions but low salaries. They dream of becoming respectively a noted scenario writer and a renowned picture actress. But later they find happiness in their love for each other. Lorrain Huling and Billy Sullivan are the leads in this cleverly conceived comedy, which is of average merit.

"Locked Out." (Royal. Sat., May 1.)—While signing for a telegram a young wife locks herself out of her apartment. Hearing some men coming up the stairs she is forced to take refuge on the roof clad only in pajamas. The fire escape is the only means of escape, and that makes it necessary to go through a stranger's room. When her husband arrives as announced in the telegram he finds her in what at first appears to be a most compromising position, but all turns out happily. A rather good comedy with some novel situations.

"The Face Most Fair." (Beauty. Tues., May 4.)—A sprained ankle sends Billy to the hospital where he finds his nurse is the pretty girl he has been looking for. He feigns sickness in order to remain longer, but is unable to deceive the doctor. Afterwards at a garden party he again meets the beautiful nurse and they fall in love.

"The Spark from the Embers." (Broncho. Two reels. Wed., May 5.)—A young girl becomes the model of a promising artist and refuses to let her father, a professional crook, know of her whereabouts.

In time the artist marries her. Her father, possessed with a knowledge of her happiness, through a painting which he sees in the artist's house, attempts to kill her, but after she has succeeded in causing his repentance he is shot by the police who heard the struggle.

This picture will pass as interesting; its tense situations are many, as is customary with this variety of plot, and its outcome, while not exactly pleasant, is strong. Frank Borzage is the artist, and Elizabeth Burbridge his wife.

"The Man from Nowhere." (Domino. Two reels. Thurs., May 6.)—One of the William S. Hart pictures, which characteristic of all such productions, is most attractive every minute of the time. Mr. Hart, appearing in the title part, has a role which he well knows how to handle, and by reason of his magnetic personality he is the outstanding figure in every scene.

The atmosphere of the lawless west is well conveyed to the spectator, and the scenes are realistic to the extreme. Those scenes which take place on the desert, when The Man from Nowhere and his rival appear unsupported by any others, are extremely well acted and are most engrossing. The story, which is rather out of the beaten path, helps to make the picture one of the best of the week.

"Dreams Realized." (Beauty. Fri., May 7.)—The daughter of an actor rejects the suit of an Italian Count for a poor but worthy young man, thereby winning her father's lasting disapproval. Years later the father, broken down in health, forgives them and goes to live in their happy home. This picture lacks action and point, but will doubtless appeal to the sentimental audience.

"The Kite." (Kay-Bee. Two reels. Wed., May 7.)—Our old friend Dunbar (Edward Brennan) of the Mutual Girl series is on the job once more as a detective in "The Kite." He fathoms a very startling murder mystery concerning the horrible death of a great scientist's friend.

The scientist himself is at first accused of the crime, but friend Dunbar discovers that it his assistant, who meant to kill the professor so his way would be clear to marry his daughter. The detective's methods are exceedingly interesting to follow, and it can hardly be said that the story ever fails to interest, but it is at times unconvincing and lacking in plausability—that is, to the lay mind. We will refer it to a practical electrician as to whether the basis of the picture is logical, but to us it didn't seem so. Howard Hickman and Rhea Mitchell are also in the cast.

"That Doggone Serenade." (Royal. Sat., May 8.)—The neighborhood contains three pests—a mandolin player and a would-be singer, a dog who naturally howls at attempts of the musicians and its feminine owner. The only way to get peace is to marry the two off and muzzle the dog, which is done, after a great bit of trouble. This is a good comedy, the canine's actions being good for many laughs.

"When Empty Hearts Are Filled." (American. Sat., May 15.)—Perfect photography, excellent technique and beautiful seashore scenes make this a very attractive picture. Harry Von Meter and Vivian Rich act the story, which deals with an invalid fisherman and his young wife's love for a little child whom they rescue from a wreck.

UNITED FILM SERVICE

"The Poor Fixer." (Luna.)—Herewith are set down the difficulties that beset a well-meaning brother, on attempting to smooth over the quarrel between his sister and her suitor. This is quite a neat little comedy, containing some very funny situations, and some acting which is very suitable for comedy. Dot Farley and other familiar people of the Albuquerque company appear in the leading parts.

"A Little Band of Gold." (Ideal. Two reels.)—This seems to be the time for revivals in all branches of the theatrical world. The Ideal company has brought to life an old sympathetic melodrama, the kind that pulls hard on the heart strings and very often brings tears to the eyes.

All the acoutrements of the old story are present. The honest laborer accused of a crime he did not commit, his suffering wife and three struggling children. Then fifteen years, one of his daughters is engaged to the son of the villain and then of course a dying confession and the old man's release from breaking rock.

At times the story departs from laws of logic, but such pictures and plays have always possessed this license. In the cast are: Lindsey I. Hall, Lucie K. Villa, Edna Payne, George Larkin and Clara Horton.

"The Stronger Mind." (United. Two reels.)—The familiar yarn of the crook who breaks away from his associates to reform and win the heart of an honorable girl. His old master pursues him, but the right is finally triumphant. This is an engaging drama, produced well with several new twists to the old story.

The scenes are characteristic in every instance, some of the Western exteriors being especially beautiful. Murdock MacQuarrie plays the crook who reforms, and Pauline Bush appears as the girl. Lon Chaney is effective as the master criminal. Except for the fact that the watchman of the bank is crudely made up the detail has been well attended to.

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UNIVERSAL PROGRAM

"Animated Weekly, No. 164." (Wed., April 28.)—The police parade, which, by the way, was held in New York on a Saturday and shown for the Strand on the Monday following, in the "Universal Weekly," holds a place in this number, and is most interesting. Events on the Pacific coast hold a prominent place, and then there is the usual quota of scenes from Europe. My Mayer's cartoons are good.

"Tiny Hands." (Powers. Sat., May 1.)—A heart-interest drama produced by Sydney Ayres concerning the Civil War. Mr. Ayres himself leads the cast and is supported by Val Paul, Doris Pawn and Ida Lewis. Memories of his own little child cause the Colonel to pass a Southern lady and her baby through the lines. Simple in plot, this picture is sure to appeal to all classes.

"Cy Perkins in the City of Delusion." (Joker. Sat., May 1.)—Ernest Shields plays Cy and visits the Universal City studio, interrupting several scenes in the course of the making and posing as a general nuisance before he is taken away by his friends. This makes an interestingly funny reel that will surely be enjoyed, as it combines comedy with bits of information regarding studio life.

"His Uncle's Ward." (Big U. Two reels. Sun., May 2.)—This makes a pleasing story. A young man is to marry his uncle's choice, who is eugenically perfect. He rebels and feigns marriage, but on seeing her his attitude changes. He wins her after many humorous situations have been developed.

"$100,000." (Laemmle. Sun., May 2.)—The secretary of a bank, who is in love with an adventuress, plans to abscond with a large portion of the bank's money, but at the eleventh hour the girl discovers that her mother is one of the bank's depositors, and she suddenly reforms and saves the day. This is an exciting offering, produced by Frank Lloyd and played by Mr. Lloyd and Mildred Adams in the leading parts. The mob around the bank, on the verge of failure, is handled very well, and the acting appears most realistic.

No L-Ko release for Sun., May 2.

"For Cash." (Victor. Two reels. Mon., May 3.)—The old father of a mountain girl is so excited when he attempts to shoot his daughter's suitor that he dies. The girl is adopted by a rich cousin, and is taken to the city where she enters into the gay life of society.

The artist being unable to find her, sinks to a much lower level until one day in desperation he sells a painting of her to a blackmailing artist. Thinking better of his deed he returns to the place to find the artist insulting the girl. His timely rescue lays the foundation to a very happy marriage.

Lon Chaney directed this, while Warren Kerrigan and Vera Sisson are the principals. The two reels have been photographed well and some pretty scenes have been obtained, but the story becomes more vague as the action progresses and the main idea is hard to grasp.

"She Winked." (Joker. Mon., May 3.)—Ernest Shields has a number of weird adventures in Egypt with Princess Hassem Goin', a dainty Oriental played by Queenie Rosson. Some of the situations in this are novel, and the picture is put together in a manner which will surely cause it to be fully appreciated as a comedy. Archer McMakin put the picture on.

"The Blank Page." (Imp. Mon., May 3.)—The old story of the young wife and the neglectful husband. The latter is blinded by an explosion in his laboratory. The other man plans to elope with the wife, but the husband stumbles into the room, learns how matters stand and forces the other to fight a duel in the dark.

Both shots go astray, but when the lights go up the villain attempts to kill the husband, and is only prevented by the wife, who sees the true character of both men in time to stay with her husband. Ettienne Giradot, Violet Mersereau and William Welsh are the leads in this drama, which will offer excellent entertainment.

"The Faith of Her Fathers." (Gold Seal. Three reels. Tues., May 4.)—Reviewed at length elsewhere in this issue.

No Rex release for Tues., May 4.

"Caught by a Thread." (Nestor. Tues., May 4.)—Hubby is addicted to the "important engagement" habit, which is secretly known to others than his wife as a poker game. But wifie effects a lasting cure to her false mate in a manner which is very funny, due to its unconventionality. Tom Gibson, who prepared the scenario for this, is responsible for its pleasing originality, and Al Christie, the director, has made the most of the humorous situations. Lee Moran and Victoria Forde are the leads.

"The Little Girl of the Attic." (Laemmle. Two reels. Wed., May 5.)—After the death of his son, who had married against his wishes, in the Civil war, the father is persuaded upon to seek his daughter, who is suffering severe abuse at the hands of a boarding-school principal, and take her into his home.

This story by Calder Johnstone has been produced by Frank Lloyd with a careful attention to detail, which gives it an air of distinct realism. The few battle scenes which appear are exceptionally well handled.

Marc Robbins registers some effective bits of character work in the role of Caesar, the old colored servant. Helen Leslie is the girl and Millard K. Wilson her father.

"Father Was Neutral." (L-Ko. Wed., May 5.)—Father cares little as to which of his daughter's three suitors she accepts, as he has a deep dislike for all of them. It comes down to the survival of the fittest, and Billie Ritchie is the winner. This is an ordinary slapstick, which will produce laughs, without exhibiting anything extraordinarily clever. Henry Bergman and Peggy Pearce are also in the cast.

"Rene Haggard Journeys On." (Rex. Two reels. Thurs., May 6.)—This drama opens with a court-room scene, in which a man has just been tried and convicted of murder. Then follows his story, which is presented in an artful and gripping manner, which merits are enough to practically nullify the fact that it is of a very familiar nature.

In brief, the convicted man has killed the one who wronged his sister, now the wife of the governor. There is very good acting in this by Dorothy Phillips as the girl, Joseph W. Girard as the governor, William Welsh as the heavy and Esther Banks as the mother of the doomed murderer.

Ben Wilson, who produced the picture, is nominally starred as the justified avenger, yet his part is smaller than those of the rest of the mentioned principals.

"Roses and Thorns." (Big U. Thurs., May 6.)—An unhappily married man rescues a country girl from a perilous situation while on a hunting trip. Thereafter he cares for her. Finally he decides that his real place is with his wife and children.

The other woman resents his decision until she sees his little boy. Edna Maison, Ray Gallagher and Lois Holmes play the leads in this drama, which, although rather abrupt in termination, will please the average audience.

"Counting Out the Count." (Sterling. Thurs., May 6.)—The pilot of a penniless vaudevillian who assumes the person of a count is taken as a vehicle to introduce Billy Reeves to patrons of the picture theatre. Some of his antics are funny, but the picture is poorly put on, and even the details of this simple and well known story are sometimes terribly jumbled.

"Almost a King." (Nestor. Two reels. Fri., May 7.)—The keeper of a delicatessen store is summoned to take the throne of a European kingdom, so he leaves his wife and children behind and departs for a good time.

The officials of the state desire that he marry the princess, but he rebels at first. She falls in love with an American traveler, and matters are in an uproar when the king's wife arrives and drags him off to his home and family. Lee Moran, who plays the king in this, will be practically responsible for the picture's success as his ridiculous capers in the burlesque court are most humorous.

Billie Rhodes makes a very pretty princess, while Jack Dillon and Stella Adams take the remaining major roles. Queen Pretzel is a funny figure. Al Christie wrote and produced this, and, although the laughs have been thicker and truer in some of his one reel subjects, "Almost a King" will do credit to his name.

"Father's Money." (Victor. Fri., May 7.)—Just a light comedy produced by Harry Myers and played by Mr. Myers, Rosemary Theby and Brinsley Shaw. The rich man's son refuses to work until he becomes engaged; then to get some money he procures a check from his father, and plays against his parent in the real estate market, making quite a sum. This will surely entertain as the players are capable. Mr. Shaw makes an excellent showing as the father.

"Tony." (Imp. Fri., May 7.)—Tony rescues the bank president's daughter from a blast, but is injured himself. In gratitude for this the father sends for Tony's wife and daughter in Italy, and at his recovery the family is reunited. A simple yet heart-interest drama with King Baggot, Ned Readon and Jane Gail in the leading parts. It is sure to be appreciated as Mr. Baggot invests the title part with a great amount of feeling.

"The Blood of His Brother." (Bison. Two reels. Sat., May 8.)—Of two brothers the younger treads the downward path, at length meeting with death after he has become a highway robber. The other attains wealth and happiness, the first through the discovery of a mine by his wayward brother, and the second through marriage with his employer's daughter.

Henry McRae has given us two more reels of thrilling melodrama in this picture, which contains the average number of impossibilities, but at the same time the action, always swift and exciting, never fails to hold the interest.

The holdup of the train by the band of outlaws is the basis of a number of sensational scenes. The bandits leap from their horses to the cars while both are in motion; some of them execute falls from their galloping horses, which are thrillers by themselves. Wellington A. Playter and Sherman Bainbridge are seen in the respective roles of the good and bad brothers, and Marie Walcamp and Rex de Roselli complete the cast of principals. The photography is clear and the scenes characteristic in every instance.

"In the Hills Beyond." (Powers. Sat., May 8.)—A married city man arrives in the country and proceeds to alienate a young girl's affections from her rural sweetheart, so nothing is left for that gentleman to do but to show his rival up. This makes a fair drama with a comedy touch at the close. Sydney Ayres plays the country farmer, and Val Paul and Doris Pawn handle the other leading roles.

"The Master Rogues of Europe." (Big U. Three reels. Sun., May 9.)—Two international crooks, a man and a woman, proceed to hoodwink the European denizens of the law for the greater part of these three reels. Finally they are captured by a young doctor, who is almost killed in his attempt to bring them to justice.

This picture is of foreign manufacture, and because of its exciting and well constructed story should prove a money making assets to the program of any house. The plot, although simple, is of unusual magnetic power, and the chain of events through which the two crooks and their pursuers pass are sensational and thrilling enough to satisfy the most ravenous appetites for such a variety of production.

Characteristic of the greater number of foreign made films, "The Master Rogues" contains fine photography, and a number of scenes are tinted with colors that are most pleasing to the eye. For presentation of a thrilling story in an artistic manner, this picture is one of the best.

"The Toll of Youth." (Laemmle. Sun., May 9.)—The father dreams that his son fails to pass an eugenic examination previous to matrimoney, and subsequently that he is forced to murder him. On awakening he discovers that it is only a nightmare, and that the test has been taken with successful results.

Frank Lloyd produced this, and Marc Robbins, Millard K. Wilson and Helen Leslie play the leads. It is original, to say the least, but its only reason for existence seems to be to display the horrible nightmare of the father, who has foolishly advised his son to see high life before the wedding.

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The Clairmont Athletic Club fairly reeked with atmosphere on Tuesday afternoon when Director J. J. Mahoney produced the ringside scenes in the first big feature of the Gotham Film Company, "The Man Who Beat Dan Dolan," in which Willie Ritchie, the ex-champion lightweight, is starring with Betty Marshall.

In arranging for the personnel of the picture an announcement had been made on Saturday night last at a club stag that Willie Ritchie would spar with Lou Ritchie for four rounds, and club members were out in plenty to see the bout, or, as "Willie" calls it, "the contest." They filled the bleachers to capacity, and although a bit unruly and over-enthusiastic at times, gave Mr. Mahoney real results.

Notables in the ring and the front ranks of fans were Leach Cross, Joe Humphreys, Billy Gibson, Willy Shea, Billy Cramer, Billy Grupp and Roney Davis. Billy Joh refereed.

Miss Marshall was her usual good-looking self and appeared to great advantage in masculine togs with a long ulster. She has been the understudy to Stella Mayhew in "High Jinks."

INCORPORATIONS

At Columbus, O.:

THE LINCOLN THEATRE COMPANY, Massillon. Capital, $25,000. Directors: John E. McLain, A. E. McCarty, C. N. McClintock, Grace E. Bell and H. A. Staley.

THE PYRAMID FILM COMPANY, Dayton. Capital, $12,000. Directors: Devoss W. Driscoll, G. Chester Driscoll, John Forsythe, Harold N. Nelson, and Henry R. Noyes.

At Springfield, Ill.:

THE ACTIVE MOTION PICTURE COMPANY, of Chicago, has been incorporated with a capital stock of $10,000. The company is to manufacture and sell motion picture machines. The incorporators are Wm. Mannhardt, Emil F. Link, and Charles A. Beaty.

At Albany, N. Y.:

S. M. MOROSS NOVELTY COMPANY, New York City.—To own and operate motion picture theatres. Capital, $2,000. Directors: Mollie Moross, Samuel Moross, Isidor Greenberg, 202 Henry street, New York City.

GARRICK REALTY COMPANY, New York City.—To own lease and dispose of theatres and other places of amusement. Capital, $1,000. Directors: A. H. Harrtgan, Philip B. Harrtgan, Annie T. Harrtgan, 249 West 102nd street, New York City.

THIRTY-FIFTH STREET THEATRES COMPANY, New York City.—Theatrical, moving and talking pictures. Capital, $1,000. Directors: Walter Rosenberg, Henry Rosenberg, Charles Jacobs, 7 Beekman street, New York City.

NATIONAL SURPRISE STORE COMPANY, Brooklyn, N. Y.—Clothing, dry goods, and to conduct theatrical vaudeville and motion picture attractions. Capital, $2,000. Directors: Osias Kirshbaub, Philip Garfinkel, Sally Lipson, 96 Willett street, New York City.

LINTON AND CLARK CO., Utica, N. Y.—Motion pictures and theatrical business generally. Capital, $6,000. Directors: W. H. Linton, H. P. Clark, Francis X. Clark, Utica, N. Y.

IRVING FILM CORPORATION, New York City.—To engage in a general motion picture business. Capital, $10,000. Directors: Irving I. Grossman Curt Bachwitz, Abraham M. Grill, 593 Riverside Drive, New York City.

MESSTER FILM COMPANY, New York City.—A general film and camera business and to erect theatres. Capital, $300,000. Directors: Daniel H. Kassel, Joseph H. Purcell, William J. Kane, 161 East Ninetieth street, New York City.

HEADLINE AMUSEMENT COMPANY, New York City.—Motion pictures and general amusements. Capital, $25,000. Directors: James R. Smith, Will Archie, Frances Kenmore, 134 Linden street, Brooklyn, N. Y.

LIFE AMUSEMENT CORPORATION, New York City.—To provide for theatrical, motion picture and other amusement attractions. Capital, $10,000. Directors: Dorothy Seifer, David C. Lewis, Joseph B. Quinlan, 952 East Tenth street, New York City.

COGUT AMUSEMENT COMPANY, New York City.—To operate motion picture theatres. Capital, $2,500. Directors: Rose Cogut, William Cogut, Charles Cogut, 35 West 115th street, New York City.

OAKWOOD BUNGALOW COMPANY, Oakwood Heights.—Motion pictures and other amusements. Capital, $15,000. Directors: Julius V. Piazza, Chicago, Ill.; Amodio F. Piazza, G. N. Carstens, Prince Bay, N. Y.

MONNA PHILLIPS, INC., Brooklyn, N. Y.—To conduct theatres for motion pictures and other amusements. Capital, $1,500. Directors: Minna Phillips, Samuel A. Tannenbaum, Harold Hevia, 243 Seventh street, New York City.

BAY RIDGE THEATRE CORPORATION, Brooklyn, N. Y.—Theatricals and motion pictures. Capital, $250,000. Directors: Henry M. Leverich, George W. Hess, William H. Clark, 60 Wall street, New York City.

LEXINGTON CORPORATION, New York City.—Theatrical and music hall business. Capital, $5,000. Directors: Abner B. Stupel, Morris Schneider, Peter A. Lee, 124 Forty-first street, New York City.

EASTERN DISTRICT AMUSEMENT COMPANY, Brooklyn, N. Y.—Moving picture and theatrical business. Capital, $2,000. Directors: Herman Lorence, Ira Wollison, Etta M. Baumgart, 42 Broadway, New York City.

THE AMERICAN CORRESPONDENT FILM COMPANY, New York City.—To produce and exhibit motion pictures. Capital, $10,000. Directors: J. E. Brown, Matthew B. Claussen, Cuthbert W. Jewell, 264 Riverside Drive, New York City.

THE TRANSCONTINENTAL FILM CO., New York City.—To conduct a general motion picture business. Capital, $50,000. Directors: Donald Campbell, Jerome H. Pennock, Paul J. Schlenker, 145 West 45th street, New York City.

EASTWOOD & GUTHRIE, INC., New York City.—Theatre proprietors and managers. Capital, $1,000. Directors: Charles H. Eastwood, Lester H. Guthrie, 155 West 47th street, New York City; William A. Sweet, East Orange, N. J.

CONEY-AUTO MAZE CORPORATION, New York City.—To maintain theatres and operate amusement devices. Capital, $120,000. Directors: Afton G. Reynolds, La Baron B. Sharp, Lillian B. Sharp, 45 West 34th street, New York City.

THE COLOR PROJECTION CORPORATION, New York City.—To manufacture motion picture apparatus, including color projection processes. Capital, $1,000,000. Directors: Frank C. Bangs, De Witt C. Weld, Francis B. Cannock, 1476 Broadway, New York City.

THE GUILTY MAN COMPANY, New York City.—Theatrical and motion picture attractions. Capital, $10,000. Directors: Albert H. Woods, Martin Herman, Ralph I. Kohn, 236 West 42d street, New York City.

HE COMES UP SMILING COMPANY, New York City.—Theatrical productions and moving pictures. Capital, $10,000. Directors: Albert H. Woods, Martin Herman, Ralph I. Kohn, 236 West 42d street, New York City.

THE CARLEX REALTY COMPANY, New York City.—To maintain motion picture theatres. Capital, $5,000. Directors: Allan Lexow, Allan T. Lexow, Charles K. Lexow, 252 West 40th street, New York City.

THE GENEVA THEATRE COMPANY, Geneva, N. Y.—Theatricals and motion pictures. Capital, $25,000. Directors: David Cohen, Louis A. Degraff, F. J. Helriegal, Scranton, Pa.

L. & K. FILM CORPORATION, New York City.—To engage in all branches of the motion picture business. Capital, $10,000. Directors: Albert E. Lowe, Louis Karasik, Joseph Karasik, 1600 Broadway, New York City.

THE THANHOUSER FILM CORPORATION of Richmond, Va., having a capital of $1,000,000, has been granted a charter by Secretary of State Hugo to engage in a general motion picture business in New York State, and Edwin Thanhouser, of New Rochelle, N. Y., has been designated as the company's representative. The directors are Crawford Livingston, of New York City; William W. Crump and William Shallenberger, of Richmond, Va.

THE THANHOUSER FILM CORPORATION of New York, which was incorporated May, 1912, with a capital of $400,000, has filed a certificate of voluntary dissolution.

At Augusta, Me.:

THE EDUCATIONAL FILMS CORPORATIONS has been organized here at the office of the Corporation Trust Company, with capital of $250,000, of which $150,000 is common stock and $100,000 preferred. The officers are: Albert F. Jones, president; A. B. Farnham, treasurer, and Clarence G. Trott, A. B. Farnham and Albert F. Jones directors.

At Richmond, Va.:

DIXIE THEATRE CORPORATION, Newport News.—Capital, $50,000; conduct a moving picture business. Andrew C. Spraker, president; T. P. Duncan, vice-president; N. W. Bryant, secretary and treasurer; all of Newport News.

At Frankfort, Ky.:

THE VICTORIA THEATRE COMPANY Capital, $2,000; Charles E. Hampson, Alice C. Hampson and Anna Marie Hampson.

Articles of incorporation of the SANDERS AMUSEMENT COMPANY have been filed. Its capital stock is $4,000. The corporation proposes to operate motion picture shows. The incorporators are Putnam-Sanders, Francis A. Sanders and Cora B. Sanders.

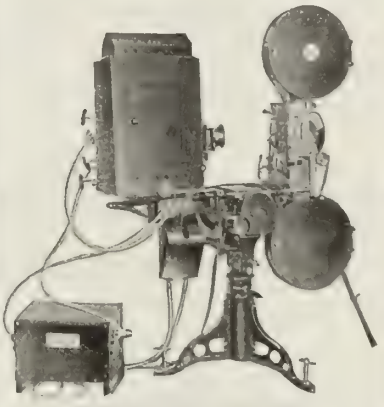
THE LYRIC THEATRE COMPANY has been incorporated at Jackson, Ky., with a capital stock of $4,000. The incorporators are O. N. Pollard and Cora Haddix. The company will open a motion picture theatre at an early date.



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FEATURE FILMS

Phoenix Feature Film Co., 129 Columbus Ave., Boston.
E. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.

Charleston, Kanawah Co., W. Va.
April 16.

Editor, Motion Picture News.

Dear Sir: I own three houses in the city of Charleston, and I am interested in other theatres outside of this city. I see to it that my managers take Motion Picture News. I want to congratulate you upon having the most up-to-date paper in the business.

Yours, very truly
T. L. KEARSE,
United Film Company.

Eureka, Kan., April 13.

Editor, Motion Picture News.

Dear Sir: I could not get along without Motion Picture News. Every exhibitor ought to take it. It is the only paper that stood up and fought for the exhibitor.

Yours, very truly,
J. J. BAXTER,
Gem Theatre.

Snyder, Tex., April 12.

Editor, Motion Picture News.

Dear Sir: I consider Motion Picture News a fine publication and a great help to anyone in the industry.

Yours, very truly,
L. D. GRONTHOM,
Snyder Opera House.

Marietta, Ohio, April 12.

Editor, Motion Picture News.

Dear Sir: The Motion Picture News is one "all right" journal, and I can recommend it to any one in the motion picture business.

Yours, very truly,
B. L. MASTERS.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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May Blossoms (Famous Players)	66
One Summer's Sequel (American)	70
Road o' Strife, Nos. 3 and 4 (Lubin)	67
Rafferty Settles the War (All Celtic)	73
Reaping, The (Selig)	71
Substitute, The (Lubin)	68
Unwelcome Wife, The (Ivan)	69
Victim, The (Mutual Master Pictures)	70
With Bridges Burned (Edison)	72
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WHERE TO BUY

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Ever Ready Roll Label Co., 203 W. 40th St., New York.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neb.

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Calehuff Supply Co., 1301 Race St., Philadelphia.
Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

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The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

REWINDERS

Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

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Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

UNIFORMS

Fechheimer Bros. (Union-made), Cincinnati, O.

Boston, Mass., March 31.

Editor, Motion Picture News.

Dear Sir: We wish to congratulate you on your issue of April 3 (West Coast Edition).

Yours, very truly,
CORBETT THEATRE EQUIPMENT COMPANY.

Washington, D. C., March 31.

Editor, Motion Picture News.

Dear Sir: Congratulations on the last issue of the "News." You are certainly making a great success of it.

Yours, very truly,
C. F. JENKINS,
Phantoscope Manufacturing Co.

Motion Picture News,
New York City.

Gentlemen: I rely on the "Motion Picture News" for information each week.

Very truly yours,
W. F. HARRIS,
Superior Theatre, Richmond, Va.

Pretty Prairie, Kansas,

Editor, Motion Picture News,

Dear Sir: Enclosed please find my check for two dollars for which enter me as a regular subscriber for the News. Am thoroughly convinced that every motion picture man should have the magazine. Please enter my name and see that I do not miss an issue. Thanking you for the favor extended me in making me acquainted with the News, and wishing you all success, I am,

C. W. CLAYBAUGH,
Gaiety theatre.

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"THE PEARL OF THE ANTILLES," a Terriss Release for early in May, has been made in the Island of Jamaica and unfolds its story amid scenes of striking beauty.

"THE COINERS' GAME," latest of the Pasquali Releases in America, is already being booked. It is replete with thrills ably conveyed by a cast of experienced artists.

"BULLDOGS OF THE TRAIL," Interstate Feature Film Co. Release, has gone to mystical India for the basis of its story and to the Great Northwest for the bulk of its action.

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Toronto, 39 Adelaide St., W.

PICTURE PLAYHOUSE FILM CO., Inc.

71 WEST TWENTY-THIRD STREET, NEW YORK CITY

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, May 3, 1915.

BIOGRAPH—Toys of Destiny, D., 1000..... 17736
ESSANAY—Sue, D., 1000..... 17744
KALEM—An Innocent Sinner, D., 3000..... 17737
LUBIN—No Other Way (Road o' Strife, No. 5), D., 1000 17745
SELIG—The Reaping, D., 2000..... 17740
SELIG—Hearst-Selig News Pictorial, No. 35, N., 1000. 17743
VITAGRAPH—Cutey's Sister, C., 1000..... 17742

Tuesday, May 4, 1915.

BIOGRAPH—Black Sheep, D., 2000..... 17755
EDISON—Cartoons in the Kitchen, C., 1000..... 17746
ESSANAY—The Profligate, D., 3000..... 17747
KALEM—Ham's Easy Eats, C., 1000..... 17754
LUBIN—The Twin Sister, C., and Curses! Jack Dalton, C., Split Reel 17753
SELIG—An Arizona Wooing, W. D., 1000..... 17750
VITAGRAPH—A Child of the North, D., 2000..... 17751

Wednesday, May 5, 1915.

EDISON—Jack Kennard, Coward, D., 1000..... 17757
ESSANAY—The Fable of the Galloping Pilgrim Who Kept on Galloping, C., 1000..... 17760
KALEM—The Clairvoyant Swindlers, D., 2000..... 17758
LUBIN—Who Violates the Law, D., 3000..... 17763
SELIG—Her Career, D., 1000..... 17762
VITAGRAPH—A Lily in Bohemia, C., 1000..... 17761

Thursday, May 6, 1915.

BIOGRAPH—The Master of the Sword, D., 1000..... 17766
ESSANAY—How Slippery Slim Saw the Show, C., 1000 17767
LUBIN—Such Things Really Happen, E., 2000..... 17768
MINA—Safety First, C., 1000..... 17772
SELIG—Hearst-Selig News Pictorial, No. 36, N., 1000. 17771
VITAGRAPH—The Park Honeymooners, D., 1000.... 17770

Friday, May 7, 1915.

BIOGRAPH—Masked Fate, Com.-D., 1000..... 17781
EDISON—With Bridges Burned, D., 3000..... 17773
ESSANAY—His Regeneration, W. D., 1000..... 17776
KALEM—The Actress and the Cheese Hound, C., 1000. 17777
LUBIN—The Spy's Sister, D., 1000..... 17780
SELIG—The Strategist, C., 1000..... 17778
VITAGRAPH—The Vanishing Vault, C., 1000..... 17779

Saturday, May 8, 1915.

BIOGRAPH—A Fay's Adventure, D., 1000..... 17790
EDISON—A Sad Dog's Story, D., 1000..... 17782
ESSANAY—Thirty, D., 2000..... 17783
KALEM—The Wild Engine, D., 1000..... 17789
LUBIN—The Busy Bell Boy, C., 1000..... 17785
SELIG—The Lion's Mate (Animal D.), 1000..... 17791
VITAGRAPH—The Breath of Araby, D., 3000..... 17786

RELEASES OF THE WEEK AFTER

Monday, May 10, 1915.

BIOGRAPH—A Much Needed Lesson, Com.-D., 1000..
EDISON—Her Proper Place, D., 3000.....
ESSANAY—Home Coming, D., 1000.....
KALEM—A Sister's Burden, D., 2000.....
LUBIN—The Strength of Love (Road o' Strife, No. 6), D., 1000 .....
SELIG—Ingratitude of Liz Taylor, Com.-D., 2000....
SELIG—Hearst-Selig News Pictorial, No. 37, N., 1000.
VITAGRAPH—The Jarrs Visit Arcadia, C., 1000.....

Tuesday, May 11, 1915.

BIOGRAPH—The Confession, D., 2000.....
EDISON—An Innocent Thief, D., 1000.....
ESSANAY—Means and Morals, D., 1000.....
KALEM—Rushing the Lunch Counter, C., 1000.....
LUBIN—Who Stole the Doggies, C., and A Hot Time in Punkville, C., Split Reel.....
SELIG—The Yellow Streak, D., 1000.....
VITAGRAPH—The Girl Who Might Have Been, D., 3000 .....

Wednesday, May 12, 1915.

EDISON—Nearly a Scandal, C., 1000.....
ESSANAY—The Fable of the Highroller and the Buzzing Blondine, C., 1000.....
KALEM—Scotty Weed's Alibi, D., 2000.....
LUBIN—Who Bears Malice, D., 2000.....
MINA—The Knockout, D., 3000.....
SELIG—Last of the Stills, D., 1000.....
VITAGRAPH—When a Feller's Nose Is Out of Joint, Com.-D., 1000 .....

Thursday, May 13, 1915.

BIOGRAPH—The Sheriff's Story, D., 1000.....
ESSANAY—Swedie in Vaudeville, C., 1000.....
LUBIN—The Gray Horror, D., 3000.....
MINA—The Trouble Maker, C., and Doctor Monko, C., Split Reel .....
SELIG—Hearst-Selig News Pictorial, No. 38, N., 1000..
VITAGRAPH—To Save Him for His Wife, Com.-D., 1000 .....

Friday, May 14, 1915.

BIOGRAPH—The Little Scapegoat, D., 1000.....
EDISON—The Struggle Upward, D., 2000.....
ESSANAY—The Other Girl, D., 1000.....
KALEM—The Black Ring, D., 2600, and The Sinews of War, 400, Split, 3 Reels.....
LUBIN—What Money Will Do., C., 1000.....
SELIG—A Matrimonial Boomerang, C., 1000.....
VITAGRAPH—The Professor's Painless Cure, C., 1000

Saturday, May 15, 1915.

BIOGRAPH—The Oriental Ruby, D., 1000.....
EDISON—His Peasant Princess, D., 1000.....
ESSANAY—The Awakening Hour, D., 1000.....
KALEM—A Fiend at the Throttle, D., 1000.....
LUBIN—The Substitute, C., 1000.....
SELIG—Tiger Bait (Animal D.), 1000.....
VITAGRAPH—The Valley of Humiliation, D., 2000...

(For Table of Contents See Page 80.)

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, May 3, 1915.

AMERICAN—One Summer's Sequel, D., 2000..... 03344
RELIANCE—The Mission of Morrison, D., 1000..... 03346
KEYSTONE—Title Not Reported..... 03347

Tuesday, May 4, 1915.

THANHOUSER—Monsieur Nickola Dupree, Com.-D., 2000..... 03349
MAJESTIC—Her Grandparents, D., 1000..... 03351
BEAUTY—The Face Most Fair, D., 1000..... 03352

Wednesday, May 5, 1915.

BRONCHO—The Spark from the Embers, D., 2000.... 03355
AMERICAN—When Empty Hearts Are Filled, D., 1000 03356
RELIANCE—The Baby, Com.-D., 1000..... 03357

Thursday, May 6, 1915.

DOMINO—The Man from Nowhere, D., 2000..... 03359
KEYSTONE—Title Not Reported..... 03361
MUTUAL—Mutual Weekly No. 18, N., 1000..... 03362

Friday, May 7, 1915.

KAY-BEE—The Kite, D., 2000..... 03364
FALSTAFF—A Scientific Mother, C., 1000..... 03366
BEAUTY—Dreams Realized, D., 1000..... 03367

Saturday, May 8, 1915.

RELIANCE—The Old Shoemaker, D., 2000..... 03368
KEYSTONE—Title Not Reported, C., 1000..... 03370
ROYAL—The Doggone Serenade, C., 1000..... 03371

Sunday, May 9, 1915.

MAJESTIC—The Spell of the Poppy, D., 2000..... 03372
KOMIC—Flooey and Axel, C., 1000..... 03374
THANHOUSER—Love and Money, D., 1000..... 03375

RELEASES OF THE WEEK AFTER

Monday, May 10, 1915.

AMERICAN—The Altar of Ambition, D., 2000..... 03376
RELIANCE—At the Hour of Eleven, D., 1000..... 03378
KEYSTONE—Title Not Reported, C., 1000..... 03379

Tuesday, May 11, 1915.

THANHOUSER—The Song of the Heart, D., 2000.... 03381
MAJESTIC—The Smuggler, D., 1000..... 03383
BEAUTY—Life's Staircase, D., 1000..... 03384

Wednesday, May 12, 1915.

BRONCHO—His Affianced Wife, D., 2000..... 03386
AMERICAN—The Broken Window, Com.-D., 1000.... 03388
RELIANCE—The Son of the Dog, D., 1000..... 03389

Thursday, May 13, 1915.

DOMINO—The Shoal Light, D., 2000..... 03391
KEYSTONE—Title Not Reported, C., 1000..... 03393
MUTUAL WEEKLY—No. 19, N., 1000..... 03394

Friday, May 14, 1915.

KAY-BEE—The Human Octopus, D., 2000..... 03396
FALSTAFF—Ferdy Fink's Flirtations, C., 1000..... 03398
RELIANCE—Mike's Elopement, D., 1000..... 03399

Saturday, May 15, 1915.

RELIANCE—Added Fuel, D., 2000..... 03400
KEYSTONE—Title Not Reported, C., 1000..... 03402
ROYAL—Casey's Tribulations, C., 1000..... 03403

Sunday, May 16, 1915.

MAJESTIC—At the Stroke of the Angelus, D., 2000... 03404
KOMIC—Ethel's Romance, C., 1000..... 03406
THANHOUSER—Three Roses, D., 1000..... 03407

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 9), "Lost in London," D., 2000..... 0477

Monday, May 3, 1915.

VICTOR—For Cash, D., 2000..... 0458
IMP—The Blank Page, D., 1000..... 0459
JOKER—She Winked, C., and A Trip to Cairo, E., Split Reel..... 0460

Tuesday, May 4, 1915.

GOLD SEAL—The Faith of Her Fathers, D., 3000..... 0461
REX—No Release This Week.....
NESTOR—Caught by a Thread, C., 1000..... 0462

Wednesday, May 5, 1915.

LAEMMLE—The Little Girl of the Attic, D., 2000..... 0463
L-KO—Father Was Neutral, C., 1000..... 0464
ANIMATED WEEKLY—No. 165, N., 1000..... 0465

Thursday, May 6, 1915.

REX—Rene Haggard Journeys On, D., 2000..... 0466
BIG U—Roses and Thorns, D., 1000..... 0467
STERLING—Counting Out the Count, C., 1000..... 0468

Friday, May 7, 1915.

IMP—Tony, D., 1000..... 0469
VICTOR—Father's Money, C., 1000..... 0470
NESTOR—Almost a King, C., 2000..... 0471

Saturday, May 8, 1915.

BISON—The Blood of His Brother, D., 2000..... 0472
POWERS—In the Hills Beyond, D., 1000..... 0473
JOKER—The Runaway Auto, Animated, C., and Fighting the Hookworm, E., 1000..... 0474

Sunday, May 9, 1915.

BIG U—The Master Rogues of Europe, D., 3000..... 0475
LAEMMLE—The Toll of Youth, D., 1000..... 0476
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 10), "The Ship of Horror," D., 2000.... 0497

Monday, May 10, 1915.

VICTOR—The Girl Who Had a Soul, D., 3000..... 0478
IMP—Uncle's New Blazer, C., 1000..... 0479
JOKER—No Release This Week.....

Tuesday, May 11, 1915.

GOLD SEAL—The Torrent, D., 2000..... 0480
REX—A Shot in the Dark, D., 1000..... 0481
NESTOR—He Fell in the Park, C., 1000..... 0482

Wednesday, May 12, 1915.

LAEMMLE—Profit and Loss, D., 2000..... 0483
L-KO—The Stool Pigeon's Revenge, C., 1000..... 0484
ANIMATED WEEKLY—No. 166, N., 1000..... 0485

Thursday, May 13, 1915.

REX—An Idyll of the Hills, D., 2000..... 0486
BIG U—A Buried City as Seen by Homer Croy, E., 1000 0487
STERLING—Pokes and Jabs, C., 1000..... 0488

Friday, May 14, 1915.

IMP—The Corsican Brothers, D., 3000..... 0489
VICTOR—A Stranger in the Camp, C., 1000..... 0490
NESTOR—Following Father's Footsteps, C., 1000..... 0491

Saturday, May 15, 1915.

BISON—The Smuggler's Lass, D., 2000..... 0492
POWERS—Framed, D., 1000..... 0493
JOKER—Nothing Ever Happens Right, C., 1000..... 0494

Sunday, May 16, 1915.

BIG U—Where Brains Are Needed, D., 2000..... 0495
LAEMMLE—Fate's Alibi, D., 1000..... 0496
L-KO—No Release This Week.....

(For Table of Contents See Page 80.)

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES FOR WEEK OF MAY 9, 1915

Sunday, May 9, 1915.

CAMEO—Can Love Grow Cold?, C.....1 Reel

Monday, May 10, 1915.

IDEAL—A Country Lad, D.....2 Reels

Tuesday, May 11, 1915.

SUPERBA—All About a Baby, C.....1 Reel

Wednesday, May 12, 1915.

GRANDIN—In Her Daddy's Footsteps, D.....2 Reels

Thursday, May 13, 1915.

STARLIGHT—Tough Luck, C.....1 Reel
LUNA—How Allopath Conquered Boneopath, C.....1 Reel

Friday, May 14, 1915.

UNITED—The Education of Father, D.....2 Reels

Saturday, May 15, 1915.

UNITED—The Stronger Mind, D.....2 Reels

Sunday, May 16, 1915.

CAMEO—Where Can I Get a Wife?, C.....1 reel

KRITERION PROGRAM

LATEST RELEASES

DRAMAS

KRITERION—Cattle Queen Rancher, D.....2 Reels
TRUMP—The Accusing Finger, D.....2 Reels
MONTY—Shanghaied, D.....2 Reels
C-K—A Railroad Holdup, D.....1 Reel
SANTA BARBARA—The Cost, D.....2 Reels
ALHAMBRA—Reforming the Outlaw, D.....2 Reels
PARAGON—The Heritage of a Century, D.....2 Reels

COMEDIES

ALHAMBRA—Syd the Masher, C.....Split Reel
ALHAMBRA—Syd's Finish, C.....Split Reel
PUNCHINELLO—A Rube Conductor, C.....1 Reel
THISTLE—A Family Mixup, C.....1 Reel
SANTA BARBARA—Billy Makes a Bluff, C.....1 Reel
PYRAMID—Kriterion Komic Kartoons, C.....Split Reel
NOLEGE—Ruins, Ed. .....Split Reel

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

Huge Wooden Bottle Will Advertise "Prohibition"

Unique Publicity Object Will Be Hauled Through New England States in Accordance with the Campaign Laid Out By E. W. Lynch

A HUGE bottle made of wood and colored to resemble glass with the sinister visage of Demon Rum leering from its mouth, which bottle will be hauled through the New England States, will probably be E. W. Lynch's method of attracting attention to the fact that "Prohibition" is a great feature film and that it will be in such and such town in this or that day or days.

To emphasize the fact that "Prohibition" is not a sermon, but an entertainment, a large banner will stretch between posts at the bottle's side, inviting drinkers and teetotalers to see for themselves that "Prohibition" is a good feature, whether you vote that ticket or not.

E. W. Lynch, who for the last year has been booking features through the New England states from his offices at 110 West Fortieth street, New York City, has great faith in the drawing power of "Prohibition," which Robert T. Kane, president of the Prohibition Film corporation, at 220 West Forty-second street, New York City, is actively selling to state right buyers.

Mr. Lynch began his motion picture work as an exhibitor in Worcester, Mass., where, in his Pleasant theatre, he recognized and quickly acted upon the use of features as a means of drawing people inside. About a year ago, in Worcester, he encountered a vaudeville team who were trying to do a protean act—three or four shows a day—and book the feature "David Copperfield" simultaneously.

The job was too big for them and Lynch bought the feature at a bargain. It made so much money for him that later he planked down many thousands of dollars to the Vitagraph company for the New England state rights of "The Christian," and on its rentals cleaned up handsomely.

To facilitate bookings on "Prohibition," Mr. Lynch is this week opening an office in Boston, in order to have closer connection with the exhibitors in the adjacent cities.

A good showman, Mr. Lynch puts in his best licks to help the exhibitor, not only by giving him a feature that will draw, but by supplying a big and striking line of publicity.

Panzer Returns to Screen in Pathe 4-Reel Feature

George Probert, However, Will Play the Lead in "The Fortunes of Pierre," While Other Members of the Cast Are Sam Ryan and Alma Martin

DONALD MacKENZIE, the Pathé producer, announces that he is making a four-reel feature called "The Fortunes of Pierre," which has all the earmarks of a notable success. Mr. MacKenzie has assembled a cast of well known players, most of whom have already achieved fame on the screen.

George Probert, who won golden opinions as Oskar Von Guggen in "Innocent" and the cadet in "The Lure," has the lead and this picture marks his debut before the camera. Mr. Probert confesses that his first two days of picture acting were little less than torture to him. The sight of the lens staring at him all the time was infinitely more dreadful than the batteries of critical eyes on a big opening night.

Paul Panzer, after weeks of successful vaudeville touring, returns to the screen again in this picture. Mr. Panzer, it will be remembered, made himself the best hated villain in the country through his work as Owen in "The Perils of Pauline."

Other members of the cast are Alma Martin, a popular favorite in the "legitimate," Sam Ryan, who has been in many Pathé pictures, and Charles Bunnell, who was with the Pathé St. Augustine Company in the winter of 1913-14.

The picture requires hundreds of supers and Mr. MacKenzie has made arrangements for a troop of cavalry, regulars of the United States Army, who will appear in a number of stirring scenes.

George Brackett Seitz wrote the scenario.

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RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

4—24. Jean the Faithful, D.....1000
4—26. The Children's House, Juvenile.....1000
4—27. Adam Bede, D.....2000
4—29. Fool's Gold, D.....1000
4—30. His Poor Little Girl, C. D.....1000
5— 1. A Double Winning, D.....1000
5— 3. Toys of Destiny, D.....1000
5— 4. Black Sheep, D.....2000
5— 6. The Master of the Sword, D.....1000
5— 7. Masked Fate, C.-D.....1000
5— 8. A Day's Adventure, D.....1000
5—10. A Much Needed Lesson, C.-D.....1000
5—11. The Confession, D.....2000
5—13. The Sheriff's Story, D.....1000
5—14. The Little Scapegoat, D.....1000
5—15. The Oriental Ruby, D.....1000

EDISON

4—21. Sleep, Beautiful Sleep, C.....1000
4—23. Out of the Ruins, D.....3000
4—24. The Heart of a Waif, D.....1000
4—26. Greater Than Art, D.....3000
4—27. The Idle Rich, C.....1000
4—28. Count Macaroni, C.....1000
4—30. Poisoned by Jealousy, D.....2000
5— 1. His Convert, D.....1000
5— 4. Cartoons in the Kitchen, C.....1000
5— 5. Jack Kennard, Coward, D.....1000
5— 7. With Bridges Burned, D.....3000
5— 8. A Sad Dog's Story, D.....1000
5—10. Her Proper Place, D.....3000
5—11. An Innocent Thief, D.....1000
5—12. Nearly a Scandal, C.....1000
5—14. The Struggle Upward, D.....2000
5—15. His Peasant Princess, D.....1000

ESSANAY

4—26. On the Dawn Road, D.....1000
4—27. Blindfolded, D.....2000
4—28. The Fable of "A Night Given Over to Revelry," C.....1000
4—29. By the Sea (Chas. Chaplin), C., Special
4—29. The Undertaker's Uncle, W. C.....1000
5— 1. The Undertaker's Daughter, and Safety Worst, C.....Split Reel
4—30. The Tie That Binds, D.....1000
5— 1. Frauds, D.....3000
5— 3. Sue, D.....1000
5— 4. The Profligate, D.....3000
5— 5. The Fable of "The Galloping Pilgrim Who Kept on Galloping," C.....1000
5— 6. How Slippery Slim Saw the Show, W.-C.....1000
5— 8. Thirty, D.....2000
5—10. Home Coming, D.....1000
5—11. Means and Morals, D.....1000
5—12. The Fable of "The Highroller and the Buzzing Blondine," C.....1000
5—13. Sweedie in Vaudeville, C.....1000
5—14. The Other Girl, D.....1000
5—15. The Awakening Hour, D.....1000

KALEM

4—24. A Race for a Crossing, D.....1000
4—26. The Haunted House of Wild Isle, D..2000
4—27. The Phoney Cannibal, C.....1000
4—28. The Tattooed Hand, D.....2000
4—30. The Destroyer, D.....3000
5— 1. The Box-Car Trap, D.....1000
5— 3. An Innocent Sinner, D.....3000
5— 4. Ham's Easy Eats, C.....1000
5— 5. The Clairvoyant Swindlers, D.....2000
5— 7. The Actress and the Cheese Hound, C.1000
5— 8. The Wild Engine, D.....1000
5—10. A Sister's Burden, D.....2000
5—11. Rushing the Lunch Counter, C.....1000
5—12. Scotty Weed's Alibi, D.....2000
5—14. The Black Ring, 2,600 ft., D., and The Sinews of War, 400 ft.....3 reels
5—15. A Fiend at the Throttle, D.....1000

LUBIN

4—27. Percival's Awakening, C.....1000
4—28. Her Father's Picture, D.....2000
4—29. A Romance of the Navy, D.....3000
4—30. When the Range Called, D.....1000
5— 3. No Other Way (Road O' Strife No. 5), D.....1000
5— 4. The Twin Sister, C., and Curses! Jack Dalton, C.....Split reel
5— 5. Who Violates the Law, D.....3000
5— 6. Such Things Really Happen, D.....2000
5— 7. The Spy's Sister, D.....1000
5— 8. The Busy Bell Boy, C.....1000
5—10. The Strength of Love (Road O' Strife No. 6), D.....1000
5—11. Who Stole the Doggies, C., and A Hot Time in Punkville, C.....Split reel
5—12. Who Bears Malice, D.....2000
5—13. The Gray Horror, D.....3000
5—14. What Money Will Do, C.....1000
5—15. The Substitute, C.....1000

MINA

4—22. Feminine Wits, C.....1000
4—29. Bunks Bunked, C.....1000
5— 6. Safety First, C.....
5—12. The Knockout, D.....3000
5—13. The Trouble-maker, C., and Doctor Monko, C.....Split reel

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

KRITERION PROGRAM

Monday—Paragon, Santa Barbara.
Tuesday—Alhambra, Thistle.
Wednesday—Santa Barbara, C. K.
Thursday—Monty, Punchinello.
Friday—Trump, Pyramid, Nolege.
Saturday—Kriterion, Alhambra.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

SELIG

4—27. The Honor of the Camp, D.....1000
4—28. The Voice of Eva, D.....1000
4—30. At the Mask-Ball, C.....1000
5— 1. The Hand of Mahawee (Animal D.)..1000
5— 3. The Reaping, D.....2000
5— 4. An Arizona Wooing, W.-D.....1000
5— 5. Her Career, D.....1000
5— 7. The Strategist, C.....1000
5— 8. Jungle-Zoo (Animal Drama).....1000
5—10. Ingratitude of Liz Taylor, Com.-D.....2000
5—11. The Yellow Streak, D.....1000
5—12. Last of the Stills, D.....1000
5—14. A Matrimonial Boomerang, C.....1000
5—15. Tiger Bait (Animal D.).....1000

VITAGRAPH

4—24. Pawns of Mars, War D.....3000
4—26. Boobley's Baby, C.....1000
4—27. The Lady of the Lighthouse, D.....3000
4—28. The Boarding House Feud, C.....1000
4—29. Strictly Neutral, C.....1000
4—30. The Sort of Girl Who Came from Heaven, C.....1000
5— 1. A Pillar of Flame, D.....2000
5— 3. Cutey's Sister, C.....1000
5— 4. A Child of the North, D.....2000
5— 5. A Lily in Bohemia, C.....1000
5— 6. The Park Honeymooners—Picturesque Romance.....1000
5— 7. The Vanishing Vault, C.....1000
5— 8. The Breath of Araby, D.....3000
5—10. The Jarrs Visit Arcadia, C.....1000
5—11. The Girl Who Might Have Been, D...3000
5—12. When a Feller's Nose Is Out of Joint, C.-D.....1000
5—13. To Save Him for His Wife, C.-D.....1000
5—14. The Professor's Painless Cure, C.....1000
5—15. The Valley of Humiliation, D.....2000

KRITERION SERVICE

March 8 to April 10, 1915

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D.....2 reels

NOLEGE

The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft.
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons, C....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C.....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

(For Table of Contents See Page 80.)

MINA
FILMS

The present day craze for comedy pictures has created a wonderful money-making opportunity for exhibitors, the very limit of which may be realized *only* by the use of comedies that are *always* good. One inferior comedy causes a greater set-back to a theatre's business than two genuinely funny films can overcome.

In MINA Films a heart-breaking standard of merit has been set by the producers. This standard is maintained week after week—there is no let down in quality. Though only a few months old, MINA one-reel comedies have achieved a remarkable vogue—an accomplishment of supreme merit alone. Exhibitors will be taking advantage of opportunity by ordering MINA films from the nearest licensed exchange. Released every Thursday on the

General Film Program

RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

4— 5. His Brother's Debt, D.....2000
4— 7. A Touch of Love, D.....1000
4— 9. The Problem, D.....1000
4—12. The Poet of the Peaks, D.....2000
4—14. The Wishing Stone, D.....1000
4—19. The Castle Ranch, D.....2000
4—21. She Walketh Alone, D.....1000
4—26. The Day of Reckoning, D.....2000
4—28. Wife Wanted, C.-D.....1000
5— 3. One Summer's Sequel, D.....2000
5— 5. When Empty Hearts Are Filled, D....1000
5—10. The Altar of Ambition, D.....2000
5—12. The Broken Window, D.....1000

BEAUTY

4— 6. Dreams Realized, D.....1000
4—13. Persistence Wins, D.....1000
4—20. Oh! Daddy, C.-D.....1000
4—27. No. Quarter, D.....1000
5— 4. The Face Most Fair, C.-D.....1000
5— 7. Dreams Realized, D.....1000
5—11. Life's Sacrifice, D.....1000
5—18. Naughty Henrietta, C.-D.....1000

BRONCHO

4— 7. Molly of the Mountains, D.....2000
4—14. Shorty Turns Actor, D.....2000
4—21. The Disillusionment of Jane, D.....2000
4—28. The Renegade, D.....2000
5— 5. The Spark from the Embers, D.....2000
5—12. His Affianced Wife.....2000
5—19. The Operator at Big Sandy.....2000
5—26. Shorty's Trouble Sleep.....2000

DOMINO

4— 8. The Winged Messenger, D.....2000
4—15. The Sons of Toil, D.....2000
4—22. The Artist's Model, D.....2000
4—29. A Power of the Street, D.....2000
5— 6. The Man from Nowhere, D.....2000
5—13. The Shoal Light, D.....2000
5—20. Her Alibi, D.....2000
5—27. Hostage of the North, D.....2000

KAY-BEE

4— 2. The Spirit of the Bell, D.....2000
4— 9. The Roughneck, D.....2000
4—16. The Taking of Luke McVane, D.....2000
4—23. The Riddle of the Wooden Leg, D...2000
4—30. The Valley of Hate, D.....2000
5— 7. The Kite, D.....2000
5—14. The Human Octopus, D.....2000
5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000

KEYSTONE

4— 8. The Rent Jumpers.....1000
4—10. Gussel's Wayward Path.....1000
4—12. The Beauty Bunglers.....1000
4—12. (Special) Droppington's Family Tree..2000
4—15. Do-Re-Mi-Boom ! ! 1000
4—17. Ambrose's Nasty Temper.....1000
4—19. Wished on Mabel.....1000
4—22. Fatty and Mabel Viewing the World's Fair 1000
4—24. Love, Loot and Crash.....1000
4—26. (Special) Gussie Rivals Jonah.....2000
4—26. Their Social Splash.....1000
4—29. A Bear Affair.....1000

KOMIC

4— 4. Ethel's Deadly Alarm Clock (Bill No. 20), C. 1000
4—11. By Fair Means or Foul, C.....1000
4—18. Ethel's New Dress (Bill No. 21), C...1000
4—25. Home Again, C.....1000
5— 2. Ethel's Disguise (Bill No. 22), C.....1000
5— 9. Flooey and Axel, C.....1000

MAJESTIC

4—11. The Fencing Master, D.....2000
4—18. The High Binders, D.....2000
4—20. The Story of a Story, D.....1000
4—25. For the Honor of Bettina, D.....2000
4—27. Checkmate, D.....1000
4—30. The Little Soldier Man, D.....1000
5— 2. The Comeback, D.....2000
5— 4. Her Grandparents, D.....1000
5— 9. The Spell of the Poppy, D.....2000
4—11. The Smuggler, D.....1000
4—16. At the Stroke of the Angelus, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

FALSTAFF, Formerly PRINCESS

4— 9. The Reformation of Peter and Paul, C.1000
4—16. The Actor and the Rube, C.....1000
4—23. The Handicap of Beauty, C.-D.....1000
4—30. The Movie Fans, C.....1000
5— 7. A Scientific Mother, C.....1000

RELIANCE

4— 5. The Winning Hand, D.....1000
4— 7. The Indian Changeling, D.....1000
4—10. Station Content, D.....2000
4—14. The Job and the Duel, D.....1000
4—19. The Stain of Dishonor, D.....1000
4—21. Rose Leaves, D.....1000
4—24. God Is Love, D.....2000
4—26. The Open Door.....1000
4—28. The Buried Treasure.....1000
5— 1. The House of Bentley, D.....2000
5— 3. The Missions of Morrison, D.....1000
5— 5. The Baby, D.....1000
5— 8. The Old Shoemaker, D.....2000

ROYAL

4— 3. A Corner in Babies, C.....1000
4—10. Burglars by Request, C.....1000
4—17. When Youth Won Out, C.....1000
4—24. Hungry Hank at the Fairs, C.....1000
5— 8. That Doggone Serenade, C.....1000

THANHOUSER

4— 4. The Life Worth While, D.....1000
4— 6. The Cycle of Hatred, D.....2000
4—11. A Double Exposure, D.....1000
4—13. The Moment of Sacrifice, D.....2000
4—18. Big Brother Bill, Com.-D.....1000
4—20. The Undertow, D.....2000
4—23. The Reformation of Peter and Paul, C.-D. 1000
4—25. Fashion and the Simple Life, C.-D...1000
4—27. Bianca Forgets, D.....2000
5— 1. Their One Love, D.....1000
5— 4. Monsieur Nickola Dupree, C.-D.....2000
5— 9. Love and Money, D.....1000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife, C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel

EMPRESS

4—23. More and More, C.....1 reel
4—30. Back to the Farm, C.....1 reel
5— 5. The Shop Nun, D.....2 reels

FEATURES IDEAL

4—26. The Mysterious Airship, D.....reels
5— 1. Beginning at the End, D.....reels
5— 3. Avarice, D.....reels
5—10. A Country Lad.....2 reels

GRANDIN

4— 7. Tainted Blood, D.....2 reels
4—28. The Stolen Will, D.....2 reels
5—12. In Her Daddy's Footsteps, C.....2 reels

JUPITER

3—28. Her Phoney Lovers, C.....1 reel

LUNA

4—15. The Misplaced Twins, C.....1 reel
4—22. Her New Yob, C.....1 reel
5— 6. Louisa's Battle with Cupid, C.....1 reel
5—13. How Allopath Conquered Boneopath, C. .....1 reel

LARIAT

4—24. The Parasite's Double, D.....2 reels
5— 8. Told in the Rockies, D.....2 reels

PREMIER

4—20. Girl With the Camera, D.....1 reel
4—27. Brothers, D. .....1 reel
5— 7. The Other Girl, D.....2 reels

REGENT

4— 3. Victims of Satan, D.....2 reels
4—17. In the Blood, D.....2 reels

STARLIGHT

4—22. You Need a Doctor, C.....1 reel
4—29. Jealousy, C. .....1 reel
5— 6. The Fortune Tellers, C.....1 reel
5—13. Tough Luck, D.....1 reel

SUPERBA

4—20. Uncle's Last Letter, C.....1 reel
4—27. A Million Hid, C.....1 reel
5— 4. The Trunk Mystery, C.....1 reel
5—11. All About a Baby, D.....1 reel

UNITED

4—25. Love Thy Neighbors, C.....1 reel
5— 2. Love and Skates, C.....1 reel
5—14. The Education of Father, D.....2 reels
5—15. The Stronger Mind, D.....2 reels

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued Every Wednesday.

BIG U

4—25. The Grim Messenger, D.....2000
4—29. Courage, D. 1000
5— 2. His Uncle's Ward, Com.-D.....2000
5— 6. Roses and Thorns, D.....1000
5— 9. The Master Rogues of Europe, D.....3000
5—13. A Buried City as Seen by Homer Croy, Ed. 1000
5—16. Where Brains Are Needed, D.....2000

BISON

4—17. The Doorway of Destruction, D.....2000
4—24. The War of the Wild (Animal), D...2000
5— 1. Nabbed, D. 2000
5— 8. The Blood of His Brother, D.....2000
5—15. The Smuggler's Lass, D.....2000

GOLD SEAL

4—20. The Whirling Disk, D.....2000
4—27. Matty's Decision, D.....2000
5— 4. The Faith of Her Fathers, D.....2000
5—11. The Torrent, D.....2000

IMP

4—26. Love's Reflections and Cartoon Comedy ..... Split Reel
4—30. At the Banquet Table, D.....2000
5— 3. The Blank Page, D.....1000
5— 7. Tony, D. 1000
5—10. Uncle's New Blazer, C.....1000
5—14. The Corsican Brothers, D.....3000

JOKER

5— 1. Si Perkins in the City of Delusion, C.1000
5— 3. She Winked, C, and A Trip to Cairo, E. ..... Split Reel, 1000
5— 8. The Runaway Auto, C., and Fighting the Hookworm, E.....Split Reel
5—15. Nothing Ever Happens Right, C.....1000

LAEMMLE

4—28. A Prophet of the Hills, D.....2000
5— 5. The Little Girl of the Attic, D.....2000
5— 9. The Toll of Youth, D.....1000
5—12. Profit and Loss, D.....2000
5—16. Fate's Alibi, D.....1000

L-KO

4— 7. Poor Policy, C.....1000
4—14. Under the Table, C.....2000
4—25. Poor Policy, C.....1000
4—28. Shaved in Mexico, C.....1000
5— 5. Father Was Neutral, C.....1000
5—12. The Stool Pigeon's Revenge, D.....1000

NESTOR

4—27. His Nobs, the Duke, C.....1000
4—30. Her Friend, the Milkman, C.....1000
5— 4. Caught by a Thread, C.....1000
5— 7. Almost a King, C.....2000
5—11. He Fell in the Park, C.....1000
5—14. Following Father's Footsteps, C.....1000

POWERS

4—17. The Love That Lasts, D.....1000
4—24. Love and Handcuffs, D.....1000
5— 1. Tiny Hands, D.....1000
5— 8. In the Hills Beyond, D.....1000
5—15. Framed, D. 1000

REX

4—20. The Affair of the Terrace, D.....1000
4—22. The Ladder of Fortune, D.....2000
4—27. Faces in the Night, D.....1000
4—29. Unlike Other Girls, D.....2000
5— 6. Rene Haggard Journeys On, D.....2000
5—11. A Shot in the Dark, D.....1000
5—13. An Idyll of the Hills, D.....2000

STERLING

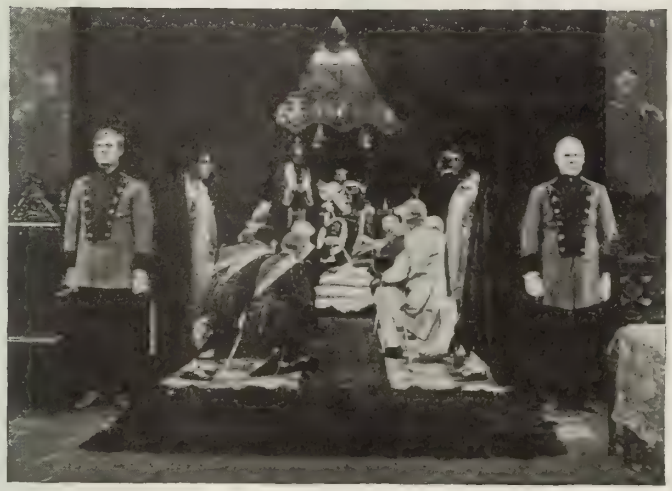
4— 8. The Butler's Busted Romance, C.....1000
4—15. Playmates, C.....1000
4—22. His Smashing Career, C.....1000
4—29. The Chief's Revenge, C.....1000
5— 6. Counting Out the Count, C.....1000
5—13. Pokes and Jabs, C.....1000

VICTOR

Movie City 1000
4—19. The Stool Pigeon, D.....2000
4—23. The Artist and the Vengeful One, D..1000
4—26. The Honor of the Ormsbys, D.....3000
4—30. A Romance of Hawaii, D.....1000
5— 3. For Cash, D.....2000
5— 7. Father's Money, C.....1000
5—10. The Girl Who Had a Soul, D.....3000
5—14. A Stranger in the Camp, C.....1000

(For Table or Contents See Page 80.)

POMP and POVERTY



All the Splendor and Brilliant Trappings of the Russian Czar's Court.

1000 Actors and 500 Horses in Colossal Scenes.

Shown in

"THE MELTING POT"

with

WALKER WHITESIDE

Where the Underdog Has his Day in the New Land of Liberty and Freedom.

Hundreds Appear in Scenes of our Great Western Metropolis.



"THE MELTING POT" is sold on a State Rights basis, but no Territory will be assigned until the film is shown.

YOUR BID TODAY MAY GET YOU THE PICTURE

Watch the ads for announcement of the all-week Trade showing

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JOHN CORT, President

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FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

EXCELSIOR FEATURE FILM CO.
When Fate Leads Trump.....4 parts
In the Shadow.....5 parts

FAVORITE PLAYERS
The Man Who Could Not Lose.....5 parts
The Last Chapter.....5 parts
The High Hand.....5 parts

MASTERPIECE FILM COMPANY
Jack Chanty.....5 parts
Hoosier School Master.....5 parts
Lord Loveland Discovers America (coming)

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

PROGRESSIVE MOTION PICTURE CORP.
The Martin Mystery.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

SELECT PHOTO-PLAY PRODUCING CO.
At the Old Cross Roads, D.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas.....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho.....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Great Leap.....
The Gangsters of New York.....
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths.....
Robin Hood.....
A Legend of Provence.....
Frou-Frou.....
Joseph In the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope.....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
The Victoria Cross.....3 parts
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger.....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenseau Case.....5 reels

ITALA FILM COMPANY
Cabiria.....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent.....3 parts

GEORGE KLEINE ATTRACTIONS
Officer 666.....5000
Du Barry.....6 reels
Stop, Thief!.....5 parts
The Woman Who Dared.....5 parts
The Commuters.....5 parts
Who's Who in Society (coming).....3 parts

GREAT NORTHERN FILM COMPANY
The Fight for Fortune.....3 reels
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

LEWIS, WOLFF
Billy Sunday.....1 reel

LIFE PHOTO FILM CORPORATION
Springtime.....5 parts
The Avalanche.....5 parts
A Modern Magdalen.....5 parts

METRO PICTURES CORPORATION

The High Road (coming).....
The Flaming Sword (coming).....
Fighting Bob (coming).....
The Shooting of Dan McGrew (coming)
Cora.....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson.....
The Cowboy and the Lady.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
The Quest (*American*).....5 reels
The Lost House (*Majestic*).....4 reels
The Outcast (*Reliance*).....4 reels
The Devil (*N. Y. Motion*).....5 reels
The Outlaw's Revenge (*Reliance*).....4 reels
Enoch Arden (*Majestic*).....4 reels
On the Night Stage (*N. Y. Motion*).5 reels
Man and His Mate (*Reliance*).....4 reels
Man's Prerogative (*Reliance*).....4 reels
Captain Macklin (*Majestic*).....4 reels
The Cup of Life (*N. Y. Motion*).....5 reels
Child of God (*Reliance*).....4 reels
The Absentee (*Majestic*).....5 reels
The Victim (*Majestic*).....3 reels
Rumpelstiltskin (*N. Y. Motion*).....4 reels
Strathmore (*Reliance*).....4 reels

PARAMOUNT PICTURES

BLAZON FILM CO.
3— 4. "Rule G".....5 reels

BOSWORTH
3— 8. Caprices of Kitty.....4 reels
3—11. Sunshine Molly.....5 parts
4—19. Captain Courtesy.....5 reels
5— 6. Little Sunset.....4 reels
5—17. Betty in Search of a Thrill.....5 reels

FAMOUS PLAYERS
3—18. Gretna Green.....4 reels
3—22. Are You a Mason?.....4 reels
3—25. The Commanding Officer.....4 reels
4— 5. When We Were 21.....5 reels
4—15. May Blossom.....4 reels
4—26. Niobe.....5 reels
5—10. Fanchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels
5—27. Taming of Red Butte Western.....4 reels

JESSE LASKY COMPANY
3— 1. A Gentleman of Leisure.....5 reels
3—15. The Governor's Lady.....5 reels
4— 1. The Unafraid.....5 reels
4—12. Snobs.....4 reels
4—22. The Captive.....5 reels
5— 3. The Woman.....5 reels
5—24. Stolen Goods.....5 reels

MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....5 reels
4—29. Help Wanted.....5 reels

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Week of April 19, 1915.
Exploits of Elaine, No. 17, D.....2 reels
Just Nuts, C.....1 reel
He Takes Well at Parties, C., and The Ant Eater, Ed.....Split reel
Toledo, Picturesque Spain, Scenic, and Army Engineers, France, Ed.....Split reel
Who Pays? No. 2, "The Pursuit of Pleasure".....3 reels

Week of April 26, 1915.
Exploits of Elaine, No. 18, D.....2 reels
Police Dog No. 4, Cartoon, C., and Seville, Colored Scenic.....Split reel
Max Braves the Briny, C.....1 reel
Physical Training in the French Army, Ed., and Sicily in Storm and Calm, Scenic.....Split reel
Who Pays? No. 3, "When Justice Sleeps".3 reels

Week of May 3, 1915.
Exploits of Elaine, No. 19, D.....2 reels
Pisa, Picturesque Italy, Colored Sc., and A Study in Insect Life.....Split reel
Col. Heeza Liar Signs the Pledge, Cartoon C., and Old Andalusia, Picturesque Spain, Sc.....Split reel
Unfounded Jealousy, D.....2 reels
Who Pays? No. 4, "The Love Liar".....3 reels
Just Tramps, C.....1 reel

PICTURE PLAYHOUSE FILM CO., INC.
The Three Black Trumps.....4 parts
The Explosion of Fort B2.....5 parts
The Black Envelope.....4 parts

PROHIBITION FILM CORPORATION
Prohibition.....5 parts

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut.....5 parts
5—17. The Island of Regeneration.....6 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts

SELIG
5— 3. The Carpet from Bagdad.....5 parts
5—31. The Rosary.....5 parts

ESSANAY
4—26. Graustark.....6 parts
5—24. The Slim Princess.....4 parts

WORLD FILM CORPORATION

Alias Jimmy Valentine.....5 parts
Money.....6 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts

CALIFORNIA MOTION PICTURE CORP.
Mrs. Wiggs of the Cabbage Patch...5 parts
Mignon.....4 parts
Lily of Poverty Flat.....5 parts

FLAMINGO FILMS
Puritans' Conscience.....3 reels
Sybil of the Film.....3 reels

FROHMAN AMUSEMENT CORP.
The Fairy and the Waif.....5 parts

LEDERER
The Fight.....5 parts

SPECIAL RELEASES
Your Girl and Mine.....7 parts
The Adventures of a Boy Scout....5 parts
In the Land of the Head Hunters...
Salambo.....6 parts

WORLD COMEDY STARS.
3—15. The Dancing Beetle (Richard Carle).
3—22. Health by the Year (Jeff de Angelis).
3—29. Housekeeping under Cover (Kathryn Osterman).
4— 5. The Magic Bottle (Tom Wise).
4—12. Opened by Mistake (Richard Carle).

(For Table of Contents See Page 80.)

"PROHIBITION"

Positively Prohibits

SCANT ATTENDANCE AT THE THEATRES IN WHICH IT IS SHOWN



THIS new five-part feature which has set the motion picture industry by the ears is not merely a "picture with a punch" but "a picture with innumerable punches".

TIMELY because of the Prohibition wave which is sweeping the Universe.

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theatres in every city of note from New Yor
delighting audiences and breaking box office
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Andrew J. Co



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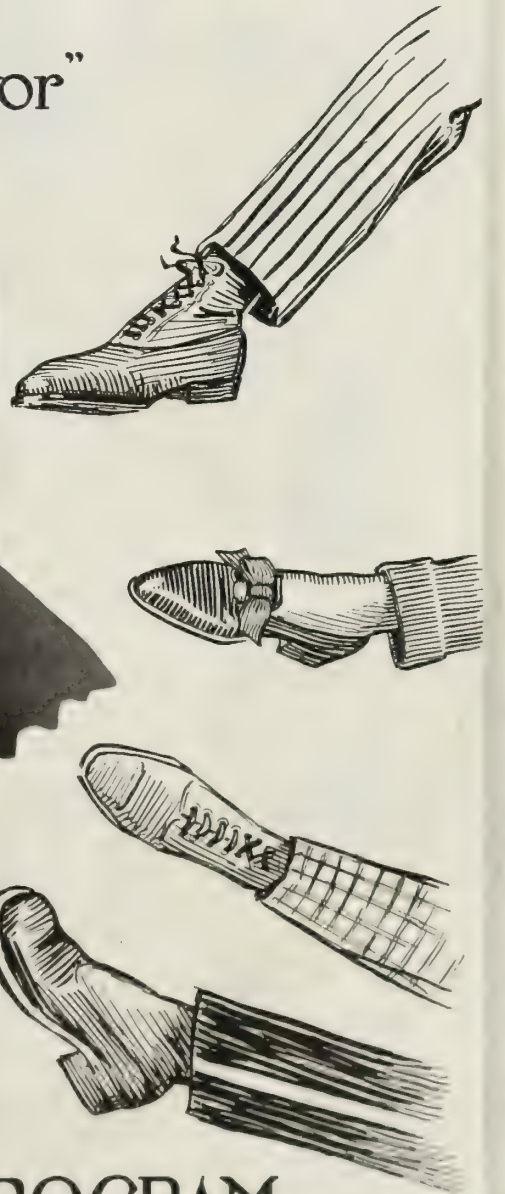


FEATURES

RALPH STUART

As the "Mayor"





In his First Great Motion Picture Production

The KICKOUT

IN 3 ACTS

ON THE REGULAR

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

UNITED STARS IN THE WEEK'S PLAYS









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Keep Up Your Fight For Quality And You Will Surely Keep Me For A Customer
Writes
The STRAND THEATER, Ottawa, Ontario.

THE FIGHT FOR QUALITY

One and Two Reel Photodramas
Lead by The

UNITED FILM SERVICE

Is Attracting The Attention of Theater Managers All Over the Country

STANDING OF THE STUDIOS
WEEK OF MAY 3

Judged from the Standpoint of Entertainment Value, Story, Cast, Direction, Production and Photography

FIRST—PREMIER—
Lillian Hamilton and Fred Church in THE OTHER GIRL—Two Part Drama.

SECOND—EMPRESS—
Marian Swayne and Joseph Levering in THE SHOP NUN—Two Part Drama.

THIRD—IDEAL—
Edna Payne and Norbert Myles in AVARICE —Two Part Drama.

The UNITED Is Making a Reputation for Cleverly Produced, Carefully Selected and Skillfully Edited Short Story Pictures













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130 WEST 46TH ST. NEW YORK CITY

DISTRIBUTING OFFICES EVERYWHERE

ALL THESE MAGNIFICENT FEATURES ARE INCLUDED IN YOUR REGULAR WEEKLY UNIVERSAL PROGRAM FOR WEEK OF MAY 10TH

King Baggot's Marvelous Dual Impersonation THE CORSICAN BROTHERS *Imp*, 3 reel drama

Corsican Brothers

Founded on Alexander Dumas' masterpiece of fiction, this picture simply pulses with life and atmosphere. It is King Baggot's finest effort by far and he is splendidly supported by Jane Gail and a company of exceptional strength. A production far ahead of the "lemonade" so often handed exhibitors under the "Feature" label and a big drawing card for any theatre wide awake enough to grab at a good thing.

UNIVERSAL

Wellington Playter and Marie Walcamp in THE TORRENT, a triumph of thrilling realism *Gold Seal*, 2 reels

The Torrent

This is the finest outdoor feature picture ever produced at Universal City, is one of the biggest thrillers ever shown on the screen. In the great scene of the bursting dam, a hugh reservoir containing over 12,000,000 gallons of water was emptied in one wild flood with an effect which is simply stupendous. The dramatic story is magnificently interpreted by both principals and the whole effect is unique and of surprising strength. You cannot afford to miss this.

UNIVERSAL

The great dramatic story, THE GIRL WHO HAD A SOUL, one of Mary Fuller's greatest triumphs *Victor*, 3 reels

The Girl Who Had a Soul

A love story in which the underworld is brought into intimate touch with the spectator. Nothing like the familiar "police" slapstick melodrama, but a clean strong play with a grip and punch to it which is continuous throughout. Back of it all is one of the most interesting love stories ever pictured. Mary Fuller at her best, will most aptly describe the manner in which this brilliant young movie favorite carries her audience with her from first to last. Certain to make a big success.

UNIVERSAL

Gene Gauntier and Jack Clark in THE SMUGGLER'S LASS, a thrilling romance of the sea *Bison*, 2 reels

The Smuggler's Lass

Movie fans have caught on to Gene Gauntier and Jack Clark in a way which guarantees the success of any picture in which they are featured. In "The Smuggler's Lass" they have a plot in which they are thoroughly at home and this strong and breezy drama of the "blue water" is simply bound to prove a winner wherever shown.

UNIVERSAL

WHERE BRAINS ARE NEEDED, *Big U*, 2 reel drama, a delightful story, featuring Murdock MacQuarrie and Agnes Vernon

Where Brains Are Needed

"Crime" stories are, as a rule, either too strong for the ordinary spectator or so weak as to be simply a laughing stock. It has remained for the Universal to strike the happy medium and to give pictures like this one with a strong plot, powerfully acted by such stars as Murdock MacQuarrie and Agnes Vernon, an uncommon story of real merit and a setting which carries the air of reality and conviction straight through. Will take a lot of beating.

UNIVERSAL

PROFIT AND LOSS 2 reel *Laemmle* drama, with Sidney Ayres and Doris Pawn in a strong, powerful love story

Profit and Loss

Lemon hunters had better beware of this brilliant and convincing dramatic masterpiece because it is bound to be one of the biggest successes of the year. The story of the wife, faithless to her blind husband, of her sister's love and patience and the dramatic awakening when the truth is finally revealed are calculated to rouse the emotions of even the most apathetic. A triumphant confirmation of Universal's claim to go one better every time.

UNIVERSAL

AN IDYLL OF THE HILLS, a real life drama that grips. Features Pauline Bush and William Dowlin 2 reel *Rex*.

An Idyll of the Hills

Lovers of the big outdoors will smell the scent of the trees and hills in every inch of this big, strong, convincing picture. While the West has given us many stories, the deep romance of life in the hill country has never before been pictured in so stirring and realistic a manner. This picture will be a big hit wherever shown. Pauline Bush and William Dowlin are strong favorites with the Movie public and here they have scored a notable success in an exceptionally realistic play.

UNIVERSAL

IT IS WORRY, NOT WORK, THAT KILLS MEN

How many hours a week do you spend in endless worry, breaking your head and wearing out your nerves in doping out your program for the coming week?

How many needless chances do you take in selecting films?

How much useless energy do you expend in your efforts to balance up your program, so that it won't be lop-sided, and how often do you fall down after your trouble?

You can for ever eliminate all this unnecessary worry by wiring the nearest Universal exchange and booking the entire complete Universal weekly program, containing twenty-eight powerful productions with seven great big magnificent multiple reel features, and remember you secure all these magnificent multiple reel features every week without extra charge.

Only the Universal with its mighty organization, its galaxy of stars, with its huge capacity and wonderful ability to produce the supreme in moving pictures insures, assures and guarantees constant, continual, unending success week after week for exhibitors who book and show the complete Universal program. Thousands of successful theatres in this and other countries are now using the complete Universal program, they have booked it, exhibited it and stuck to it week after week, because they find it immeasurably superior and because it does away with work and worry in the exhibitor's efforts to get up his own program.

How much do you spend a week for so-called features?

How much money have you poured into the coffers of the so-called "feature" film makers, whose best efforts do not even begin to measure up to the ordinary standards of the Universal?

By booking the Universal program you secure productions every week that make the average film producer's stuff look sick.

If you are keen for a success continual, constant, unending week after week, there is but one answer—BOOK THE UNIVERSAL PROGRAM AND DO IT NOW.

Every Day is Universal Feature Day

UNIVERSAL FILM MANUFACTURING CO.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway New York

Why Pay Fancy "Feature" Fees?

28 Big Pictures every week. Every one a Money Maker

How can an advertiser continue advertising? By giving YOU value.

NOTICE

THE DIRECTORS OF THE

Tulsa Motion Picture Company

wish to announce that they will complete and begin to operate their new Two Hundred and Fifty Thousand Dollar ($250,000) park and studios May 30. This plant is one of the most complete, beautiful and best located in America.

We propose to produce high-class features along with one and two reel drama and comedy subjects. We will release through one of the large Eastern combinations. Watch for further announcements.

WANTED

IN ADDITION TO OUR FORCE ALREADY ENGAGED, WE WANT:

DIRECTOR—With a national reputation and ability to produce high-class feature subjects. Also
DIRECTORS—Comedy and dramatic, for one and two reel subjects.
TALENT—Dramatic and comedy.
CAMERA MEN—Must be first class and able to do high grade work.

Artists when replying to this advertisement are requested to send pictures with details and references in first letter.

Tulsa Motion Picture Company

Offices and Studios

TULSA, OKLAHOMA

Cosmofotofilm Co

"Where the REAL FEATURES Come From"

HAS THE HONOR TO PRESENT

ALBERT CHEVALIER

in "THE MIDDLEMAN"

BY HENRY ARTHUR JONES PRODUCED BY GEO. L. TUCKER







SCENE FROM "THE MIDDLEMAN"

Before this Announcement can be seen by you, A Great Trade Showing of this Master Production at the Broadway Theatre, New York, will have been presented, on Thursday, April 29th. Perhaps you were fortunate enough to have been "among those present." If not, write about it. If you are interested in the Picture, write us, anyhow.

(*SEE PAGE 785 OF THE MOVING PICTURE WORLD OF MAY 1st*)

ANOTHER GREAT ANNOUNCEMENT!

AT THE NEW YORK HIPPODROME

Commencing May 2d for One Week, will be shown

"INCOMPARABLE MISTRESS BELLAIRS"

(After the Book by Agnes and Egerton Castle)

The Greatest Production of its kind, showing in the Greatest Theatre in America

SOME TERRITORY STILL OPEN ON THIS AND OTHER FILMS.

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Five pages of the most complete release charts to be had—
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YOUR EVERY NEED ANTICIPATED AND MET BY MEN WHOSE BUSINESS IT IS TO KNOW THEM

Can you afford to be without such a Trade Journal?

MUTUAL PROGRAM

The Majestic Motion Picture Co.

Presents for its two-part feature

Sunday, May 9



DOROTHY GISH
Who appears exclusively in Majestic and "Griffith" features.

The Spell of the Poppy

A society and Chinatown melodrama of thrilling interest.

The one reel Majestic release of May 5, presents

Dorothy Gish

In a delightful ingenue characterization in a pleasing story, entitled

"Her Grandparents"

MAJESTIC AND KOMIC GUIDES FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

CHECKMATE. (1 Reel Majestic.) Release date Tuesday, April 27. An exciting melodrama showing how a young girl is saved from a scheming guardian.

THE LITTLE SOLDIER MAN. (1 Reel Majestic.) Release date Friday, April 30. A child comedy, with pretty Mildred Harris, Paul Willis and Bobby Fuehrer in the leading roles. The little girl's boy sweetheart dreams that the big soldier doll comes to life.

THE COMEBACK. (2 Reel Majestic.) Release date Sunday, May 2. A thrilling melodrama of more than usual suspense and interest, with Ralph Lewis, "Billie" West and a strong supporting company of Majestic players.

ETHEL'S DISGUISE (1 Reel Komic.) Release date Sunday, May 2. This is No. 22 of the Paul West "Bill" stories. Fay Tincher as Ethel, disguises herself as a young man and succeeds in serving papers in a divorce case—an excellent number.

HER GRANDPARENTS. (1 Reel Majestic.) Release date Tuesday, May 4. Dorothy Gish in an unusually pleasing drama. She is tempted to desert her aged grandparents, but relents in time.

THE SPELL OF THE POPPY. (2 Reel Majestic.) Release date Sunday, May 9. A thrilling society and Chinatown melodrama, telling how a young society girl was lured into the opium habit and saved from the dreadful fate.

FLOOEY AND AXEL. (1 Reel Komic.) Release date Sunday, May 9. A decided novelty, introducing Victor Forsythe, the noted newspaper cartoonist, in a farce comedy in which the famous cartoon characters Flooey and Axel come to life.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
Los Angeles, Calif.

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New York City

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

Full pages in THE SATURDAY EVENING POST

The Absentee

The Victim

Get these pictures NOW for your theatre

Mr. Business Man—
I dare you to see this moving picture.

Dare you to go look at *yourself* on the screen!

Dare you to take your wife and daughter—and "the boy"—to see what is happening all about us in business every day.

"The Absentee," a fine, big Master-Picture, with Robert Edeson in the title rôle, puts business before you like a beetle with a pin through it.

Go look yourself over. See the beautiful, glittering wings of you—but don't be blind to the claws (that may not be what naturalists call them, but you understand me, I'm sure)!

I looked at the picture of an April afternoon—when my mind was not over-active. Then I went and walked around the park—and didn't realize it was raining!

"The Absentee" is that kind of a picture. It gives you a mental Turkish bath, then rubs your conscience down with a rough towel. It's a great picture to see. Full of very beautiful scenes—interspersed with some that have prongs in them.

And you get to the office next morning with a new point of view and more vim and vitality than you've had for a long time.

Yes, Mr. Business Man,—go to see *"The Absentee."* There's not a dull inch of film in the 48,000.

Most of us Americans *are* business men—whether we are clerks or work at a bench or follow a plough.

Personally—aside from the pleasure of looking at it—I got a *lot* out of the picture. I'm pretty sure you'll get a lot, too. Go to see

***THE ABSENTEE*—produced by the Majestic Motion Picture Corporation—with Robert Edeson.**

And, oh, papa dear,—how sweet she is when she cries!

And there you are!

A young girl in a moving picture theatre whispers a half dozen words to her father—and, in a breath, you *know* more than I could tell you in *pages* of Mae Marsh, the heroine of this week's second Master-Picture—*"The Victim."*

Just think of all that means!

What amazing charm and magnetism and, as the little girl said, "sweetness" it takes to show through a veil of tears. I suppose thousands and thousands of people have come actually to *love* Mae Marsh from just seeing her on the screen.

But, bless me!—here's half my space gone and I've told you nothing of "The Victim."

It's not a big production—or very long. It runs just short of an hour. But such a wholesome, well filled, solid, substantial hour!

There's a fine young hero (Bobby Harron;—he is, or ought to be, a friend of yours, too) and a very *real*, very villainous villain.

And plenty of excitement—oh, *plenty*.

And an ending where dreams come true. (The heroine cries again there—but that time for happiness—and she *is* sweet.)

Yes—it's a good picture; the kind you could whistle if it were music.

And—

You'll want to see it again.

There aren't many better moving pictures about than

***THE VICTIM*—with Robert Harron and Mae Marsh.**

And whether you pay 10c or a quarter or a dollar to look at it—you will be mighty glad you spent the money!

A good many people have written, asking where they can see **Mutual Master-Pictures.**

Frankly—the rush for them since people began to find out how good they are has put us away behind in our bookings.

The surest way is to have a chat with the man in the box office at the theatre you usually go to. Ask him to get them for you regularly—and to let you know when he is to show them.

He will—if you say to him: "I want to see

Mutual Master-Pictures"

American Film Manufacturing Company
Majestic Motion Picture Company
New York Motion Picture Corporation
Reliance Motion Picture Corporation
Thanhouser Film Corporation

MUTUAL MASTER-PICTURES

Truly,

H. E. Aitken

President
MUTUAL FILM CORPORATION, *New York*





ROBERT EDESON plays Mutual Master-Picture,

AND how real he makes his characters. You would unhesitatingly pay $2 to see him in this play were it reproduced on the stage—and yet for less than one tenth of this sum your patrons can enjoy Mr. Edeson's finished acting in a play that's brim full of beautiful scenery, interesting and exciting situations.

"THE ABSENTEE" is a five-reel Majestic picture, opening with a prologue modeled after the ancient Greek plays, in which "Success," "Power," "Ambition," "Failure" are symbolized by the actors in the play.

The other four reels of the picture carry through the symbolic idea—but are modern, in scene and in action.

Yes, very modern—

Labor difficulties, militia, riots—are shown with a vividness that almost chills—so true are they in their realism.

The business man and his family will want to see this picture, the workingman and *his* family still more—if you tell them about it.

As advertised in the





the lead in this New "THE ABSENTEE"

MUTUAL MASTER-PICTURE advertising helps—such as posters, in one, three and six sheet sizes, heralds, lobby displays, slides, stills from the film, press sheets, newspaper ads.—will help you get the big business for your theatre.

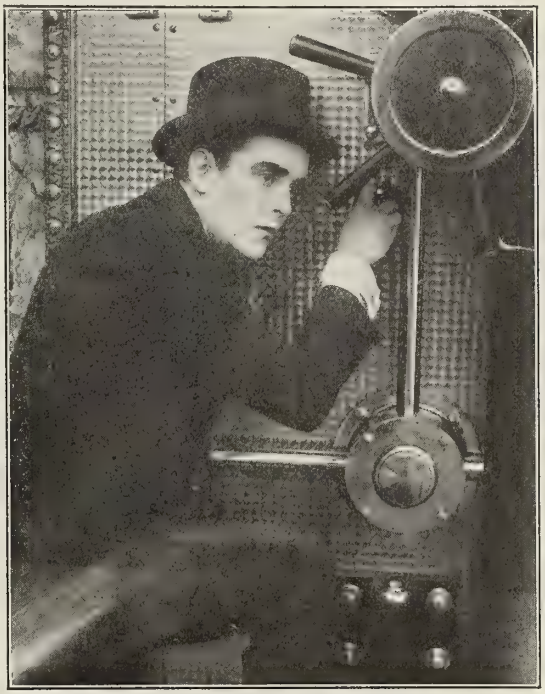
GET this Picture advertised in The Saturday Evening Post. It is sure to make money for you.

Booked Through THE MUTUAL FILM CORPORATION

Majestic Motion Picture Company

29 Union Square, New York

Saturday Evening Post



And beautiful Mae Marsh for instance–

She is loved by the millions of people who have seen her on the screen.

In "THE VICTIM"

A three-reel Majestic Master-Picture

she is at her best.

"THE VICTIM" is not a long picture, but its three reels carry a story full of human interest —of self sacrifice, of love, and of a struggle to do right in the face of great obstacles.

Bobby Harron is the expert locksmith, wrongfully accused and imprisoned for robbing a safe.

As Advertised in the



He escapes from prison—a bit of realism your audience will enjoy.
Later he locks three burglars, one of them his nemesis, in a bank vault.
The burglars fight among themselves, in the vault (another extremely exciting scene).

In the end, all turns out well for Mae and Bobby.
And if you watch the faces of your patrons as they file out of your theatre, you'll notice many red eyes—and you'll suspect—no, you'll know *they have been crying.*
It's the kind of a picture that brings them back—for more like them.

Book this Master-Picture

advertised in the Saturday Evening Post—
and tell your public about it with the advertising helps that go with it.

(BOOKED THROUGH THE MUTUAL FILM CORPORATION)

Majestic Motion Picture Company
29 Union Square, New York City

Saturday Evening Post

THE LAST CONCERT

A Story from the Heart

Four Reels of Laughter and Tears

FEATURING

The Distinguished Character Actor

MR. ELLIS F. GLICKMAN

AND

The beautiful

MINNIE BERLIN

¶ POWERFUL IN ITS DIRECT APPEAL TO THE FINER EMOTIONS

¶ KEYED TO THE POPULAR TASTE, AND TO SEE IT ONCE IS TO WANT TO SEE IT AGAIN

¶ A KINDLY DRAMA, DEEP IN ITS PATHOS, SUPREME IN THE BEAUTY OF ITS SENTIMENT

(Released May 3d)

BOOK IT TODAY through your nearest MUTUAL EXCHANGE

THE LAST CONCERT

The *Runaway June* FREE Trips to California Contest

is going Big——— Start it Now and hold your business in the hot weather.

Write to

Serial Publication Corporation

29 Union Square, New York City

PRODUCED BY RELIANCE

We have secured good advertisers to talk to YOU. Listen to them!

VITAGRAPH

"CUTEY'S SISTER" Comedy — MONDAY, MAY 3
Her photograph makes her and Cutey very popular. He fails to prove his relationship. He barely escapes her husband's wrath through his sweetheart's interference. With WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI and CISSY FITZ-GERALD.

"A CHILD OF THE NORTH" Two-Part Drama — TUESDAY, MAY 4
A poetic Indian legend. A young maiden kills her false lover. Escaping from arrest she is overcome by a terrible blizzard and found sitting bolt upright, frozen to death. GEORGE HOLT, MYRTLE GONZALEZ and star cast.

"A LILY IN BOHEMIA" Comedy — WEDNESDAY, MAY 5
He is fond of the gay life and his wife is not. She becomes a "good sport" and he is willing to settle down. LILLIAN WALKER as the Lily.

"THE PARK HONEYMOONERS" Picturesque Romance — THURSDAY, MAY 6
The sights they behold make them forget their spooning. When you see what they saw, you will forget everything else. BETTY GRAY, ANTONIO MORENO and GEORGE STEVENS are the cast.

"THE VANISHING VAULT" Comedy — FRIDAY, MAY 7
It completely disappears over night. It is found in a most remarkable way, the plot laid bare and the end a surprise. BILLY QUIRK and CONSTANCE TALMADGE are the principals.

"THE BREATH OF ARABY" Three-Part Drama
Broadway Star Feature — SATURDAY, MAY 8
It has a mystericus power; no more subtle, however, than the woman who craves to possess it. She gains it and with it—Death. HELEN GARDNER, L. ROGERS LYTTON, J. HERBERT FRANK, PAUL SCARDON and TEMPLER SAXE are the cast.

SIX A WEEK, including a Three-Part Broadway Star Feature
"THE JARRS VISIT ARCADIA"—Comedy.....Monday, May 10
"THE GIRL WHO MIGHT HAVE BEEN"—Three-Part Drama, Broadway Star Feature.....Tuesday, May 11
"WHEN A FELLER'S NOSE IS OUT OF JOINT"—Comedy-Drama, Wednesday, May 12
"TO SAVE HIM FOR HIS WIFE"—Comedy-Drama..Thursday, May 13
"THE PROFESSOR'S PAINLESS CURE"—Comedy....Friday, May 14
"THE VALLEY OF HUMILIATION"—Two-Part Drama, Saturday, May 15

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH CO. OF AMERICA
E. 15th Street and Locust Avenue — Brooklyn, N. Y.

BROADWAY STAR FEATURES RELEASED

SIX PARTS	MR. BARNES OF N. Y.	THREE PARTS	4 1 3
THREE PARTS	LOVE LUCK AND GASOLENE	FOUR PARTS	THE WIN(K)SOME WIDOW
SIX PARTS	CAPT. ALVAREZ	FOUR PARTS	THE TANGLE
THREE PARTS	SHADOWS OF THE PAST	THREE PARTS	THE LOCKED DOOR
THREE PARTS	BINGLES MELODRAMA	FOUR PARTS	SYLVIA GRAY
FIVE PARTS	MY OFFICIAL WIFE	FIVE PARTS	THE LITTLE ANGEL OF CANYON CREEK
THREE PARTS	UNCLE BILL	FOUR PARTS	The Man Behind The Door
THREE PARTS	THE PAINTED WORLD	FOUR PARTS	C. O. D.
FIVE PARTS	Florida Enchantment		

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

AS PRESENTED AT THE
VITAGRAPH THEATRE
RELEASED THROUGH
GENERAL FILM CO.'S SPECIAL SERVICE
By Arrangement with Broadway Star Feature Co. (Inc.)

BROADWAY STAR FEATURES THAT HAVE PUT BROADWAYS ALL OVER THE MAP

BRYANT WASHBURN and EDNA MAYO
are presented in
"MEANS AND MORALS"
In 2 acts. By H. S. Sheldon.

A soul stirring drama pointing out the dangers to working girls battling to live on a mere pittance. Released May 11.

★ ★ ★

"BY THE SEA" is
CHARLES CHAPLIN'S
next great comedy, in one act. Released April 29.

★ ★ ★

Released Monday, May 10.
"HOME COMING."
BY I. A. R. WYLIE.
A lonely heart is healed by love.

★ ★

Released Wednesday, May 12.
"THE FABLE OF THE HIGH ROLLER AND THE BUZZING BLONDINE."
BY GEORGE ADE.
To determine your standing with a peroxide, go broke.

★ ★ ★

G. M. ANDERSON
and MARGUERITE CLAYTON
have struck a wonderfully popular chord in the new series of one reel dramas.

★ ★ ★

Released Thursday, May 13.
"SWEEDIE IN VAUDEVILLE."
You can't keep a real actress down.

★ ★

Released Saturday, May 15.
"THE AWAKENING HOUR."
(In 3 acts.)
A girl with the world at her feet awakens to the love of her childhood sweetheart.
With JOSEPH BYRON TOTTEN and NELL CRAIG.

★ ★ ★

Life-sized Chaplin cut-outs for lobby stands.....$1.50 } ESSANAY
Introduce any Essanay star to your audience by 25-foot strips.....$1.50 } PUBLICITY DEPT.
A 50-foot strip of film, a scene from Essanay's big feature, "Graustark," is just the thing to advertise the showing of this great production in your theatre. These strips can be bought for $2.50 each at the Vitagraph-Lubin-Selig-Essanay exchanges, or at the Essanay Company, 1333 Argyle St., Chicago.



Trademark Reg. U. S. Pat. 1907.

ESSANAY
"FIRST TO STANDARDIZE PHOTOPLAYS"
1333 Argyle St. Chicago



Trademark Reg. U. S. Pat. 1907.

Accessory News

A SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

Exceptional Opportunity

for

"LIVE WIRE" to go in business on SMALL CAPITAL

STATE RIGHTS

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The "ECLA" JR. Penny Vending Machine

The almost human machine for
Motion Picture Theatre Seats

"Slug Proof"—"Thief Proof"—"Accurate"

Large PROFITS to your EXHIBITOR CUSTOMERS
and

ACCUMULATED PROFITS NIGHT AND DAY TO YOU!

Write, wire or 'phone at once

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204 Broadway - - - - - - New York City

Makers of "ECLA" CHOCOLATE

Good judgment is the highest priced commodity in the world, because good judgment produces best results. The best judgment among exhibitors in the motion picture industry calls for the use of a RADIUM GOLD FIBRE SCREEN.

Don't Pound
Your Money
Down a
Rathole

IT'S NOT ENOUGH to erect the finest theatre you can devise.

IT'S NOT ENOUGH to buy the best service you can find.

IT'S NOT ENOUGH to install the most perfect projector obtainable.

THE MONEY ALL THESE VERY DESIRABLE THINGS HAVE COST IS BEING POUNDED DOWN A RATHOLE IF YOU ARE NEGLECTING THE PROBLEM OF THE PROJECTION SCREEN.

The Radium Gold Fibre Screen

was offered the motion picture industry years ago in answer to a demand which screens previously made had failed to satisfy.

PERFECTED AFTER COUNTLESS EXPERIMENTS, IT REACHED THE MARKET A THOROUGHLY FINISHED PRODUCT and

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Stands as America's Only Perfect Projection Surface

It is the screen that makes every dollar of expenditure bring its full return at the box office—it is the only complete complement to the other high class equipment which critical photoplay fans of today rightfully require.

Just One Grade—and that's "The Best"

WRITE FOR SAMPLES AND PRICES

ASK THE EXHIBITOR WHO HAS ONE

Radium Gold Fibre Screen, Inc.

220 West Forty-Second Street **New York City**

The exhibitor who is projecting pictures on a white-washed wall and priding himself that he is "getting away with it" is in about as dangerous a position as a chap engaged in tickling the heels of a government mule.

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

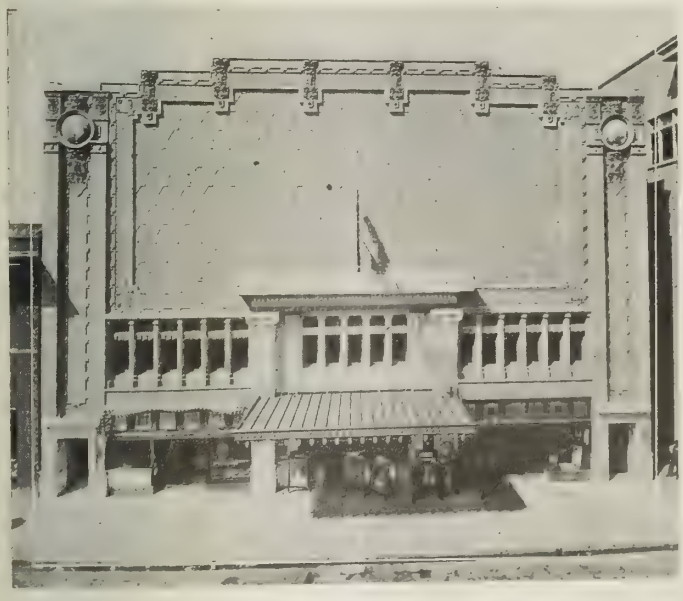
OGDEN, UTAH, HAS DE LUXE PICTURE THEATRE

OGDEN, UTAH, has six motion-picture houses and a population of 25,000. Now come Albert Scowcroft, H. A. Sims and Charles Zeimer who have demonstrated that actions speak louder than words, when it comes to the slogan: "Nothing is too good for Ogden."

There has just been opened in the Junction City of Utah a motion-picture theatre that comes near being the last word in comfort, convenience and ocular delight of a discriminating public.

With a seating capacity of near 2,300 the new Alhambra theatre sets a standard for cities the size of Ogden.

As a medium of publicity for Ogden it is unique and already



THE ALHAMBRA THEATRE, OGDEN, UTAH

the trans-continental visitors en route to the expositions on the coast are advertising Ogden's show house. Unique in appointments, architecture and comforts the Alhambra is different.

The exterior gives promise of what is to be encountered inside. The entire front of the theatre is built of polychrome terra cotta and the architect has struck away boldly from the conventions.

The ornamental work and beautifully molded courses that embellish the massive terra cotta front and lobby walls were made by magnifying and photographing frozen water crystal with their myriad of fantastic shapes and outlines. A steel marquise with art glass and adequately illuminated together with an animated electric sign, complete the exterior decorations.

Interior and Exterior Decorative Schemes Impressive

The lobby with the ticket office to the right and illuminated bulletin board to the left, heavy plate-glass doors, big mirror panels set in the cream terra cotta walls, its tiled floor, mezzanine floor above leading to the manager's offices, stock rooms and operating room, brass work and general appointments all are introductory to the real climax in effects inside.

The ceiling of the lobby with its frosted lights in rosettes and panels is treated in old ivory and gold, and with a mural painting of Music and her cupids adds to the lavishness of the decorative scheme.

Within is the foyer, treated in similar fashion. At either hand are sanitary drinking fountains and various retiring rooms, all with appointments commensurate with the high-class equipment throughout.

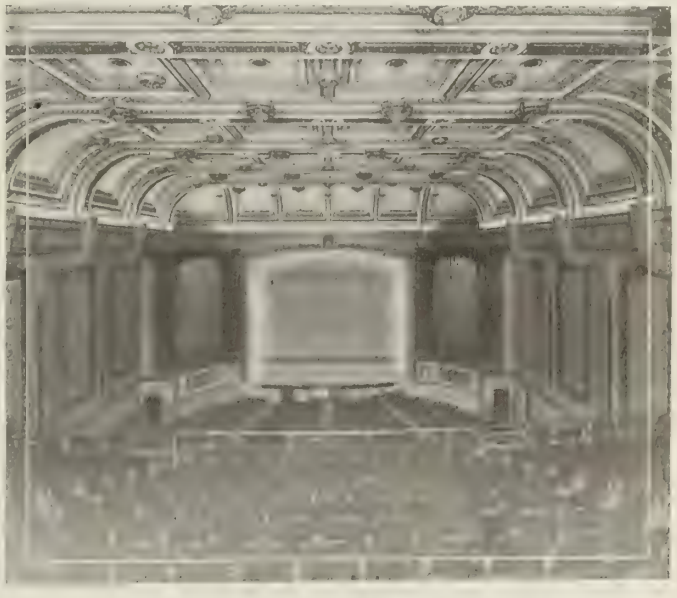
The main decorative feature of the interior is the lofty art ceiling, with its enormous cornice overhang support on gigantic brackets and capitals, carried down to the base above the floor line on fluted pilasters. The main ceiling is carried across with a heavy ornamental beam effect with rich coffers intersecting between. From the center of each coffer as well as from each beam intersection hangs an indirect light fixture, containing light globes backed by powerful reflectors.

These fixtures bring out the beautiful color effects of the ceiling, the scheme being French gray, old ivory, blue and gold. The ceiling cove, just above the massive cornice, is lighted by a continuous line of concealed lights extending all round the building.

Over the proscenium arch, which is surmounted by a cartouche containing a gilded cupid with a trumpet, are four large panels, carrying mural paintings in oil and representing Song, Dance, Music and Drama.

$25,000 Organ Installed

High grade chairs are used for seating throughout, the center of the parquet carrying a series of loges railed off in brass. Loges also prevail along the front of the first balcony with the exception



INTERIOR, THE ALHAMBRA, OGDEN, UTAH

of the immediate center where the concealed operating room is located beneath the floor.

The ventilating, heating and cooling systems are of the latest mushroom style, all the air being forced through a spray of water prior to its entering the theatre proper.

The management takes great pride in the organ, which was installed at a cost of $25,000. In addition to the regular sets of pipes it is equipped with a harp arrangement, cathedral chimes and a large echo organ in the rear of the second balcony, which

(Continued on page 125)

Projection

CONDUCTED BY HERBERT W. ANDEM

No agent is permitted to take subscriptions for Motion Picture News for less than the authorized rates. Have the agent taking your subscription show his letter of credentials and receipt book.—Projection Problems answered.

Maine Law Compels Authorities to Act on License Applications

Special to Motion Picture News

Bangor, Me., April 28.

UNDER the provisions of a new Maine law, passed by the recent session of the state legislature and taking effect in July, proprietors of motion picture theatres, owners of machines desiring to exhibit, or machine operators, are given the right of appeal in case the municipal officers of the city or town unreasonably refuse or neglect to grant them a license. Instead of the license fee being left in the hands of the municipal officers to determine the new law, which is amendatory to a statute already in force, provides that for exhibitors the fee shall not exceed $10, and for operators not more than $5 per annum.

Under the amended law it is provided that: Any person desiring to keep, exhibit or use any moving picture machine shall make application to the municipal officers of the city or town for a permit or license, and on receipt of the application the municipal officers shall inspect or cause to be inspected the housing provided for such motion picture machine, the machine and the building in which it is located, the latter as to exits, entrances and fire escapes.

If, after inspection, they are convinced that the state regulations are carefully complied with, and the machine is found to be in safe and suitable condition, they may issue a license.

Applicant May Appeal in Ten Days

If such officers, after a written application to them for a license, unreasonably refuse or neglect to grant it, the applicant, by giving them ten days notice and a bond to pay all costs arising therefrom, may appeal to the county commissioners, who after a hearing of the parties may grant the license or not, as they judge reasonable.

No license or permit is granted under this section of the law to any motion picture machine operated by oxhydrogen gas, so-called, or by limelight.

The same right of appeal is given to an operator desiring a license, who is not less than 18 years of age, and has satisfied the municipal officers that he is thoroughly skilled in the mechanical and electrical apparatus and devices used in the operation of the machine.

In relation to the foregoing the amended law provides: "Any person keeping, using or operating any motion picture machine, contrary to the provisions of this act, shall be punished by a fine of not less than $25 nor more than $500, to be recovered on complaint or indictment to the use of a city or town in which any such violation occurs, but no final judgment on such complaint or indictment shall be entered during the pendency of an appeal as provided in sections two and three hereof (those quoted above), and in case such appeal be sustained, such complaint or indictment shall be dismissed."

Restrictions on Buildings Used for Operation

An entire section, relating to the building in which the machines may be operated, is taken from the former law and the following section substituted:

"No motion picture machine involving the use of a combustible film more than 10 inches in length, shall be kept, used or exhibited in any building place of public assemblage or place or building used for entertainment, whether such place or building has been licensed for a public entertainment or not, unless a license or permit shall have been first obtained from the municipal officers of the city or town in which said motion picture machine is kept or exhibited, and said motion picture machine shall be placed in an enclosure or booth consisting of a steel frame covered with asbestos wood and constructed and located in accordance with the specifications hereinafter provided, and the entrances and exits or fire escapes connected with such public building..... erected in accordance with the specifications hereinafter set forth; provided, that this act shall not apply to any motion picture machine operated with only cellulose acetate films not more than one inch and one fourth in width, and using only an enclosed incandescent lamp; provided also, that the manufacturer of such motion picture apparatus shall apply for and receive the approval of the insurance commissioner; and provided also, that no such motion picture apparatus shall be used where an admission fee is charged, except in social, fraternal, charitable, religious and educational organizations, where the machine so used is owned by said organization and used in the city or town where such organization is located, and the proceeds of such admission fees are to be devoted to the uses of the organization."

The state legislature has amended the law in relation to the protection of life in public buildings, and this applies to all rooms used for public assembly or amusement. It provides for proper exits and fireescapes, which shall be kept unobstructed. The municipal officers, where there is no organized fire department, are charged with making an annual inspection or having it made to determine if regulations are complied with.

The municipal officers or fire chief may require changes to be made and give the owners of the buildings 60 days in which to comply. When they find that proper safeguards and precautions are taken they shall issue a certificate to that effect, which shall be valid for a year. Records of these certificates shall be kept by the town or city clerk. Any municipal officer, fire inspector or chief of fire department refusing to perform the duties imposed on him by this law forfeits $50.

Problems That Puzzle Projection People

Remedy for Cone-Burning Carbons

J. Fisher, Philadelphia, Pa.—*I have a Power 6-A model with alternating current, using a Compensarc for economizing the current. Have 110 volts and use ¾ inch carbons. I use a Bio Light carbon for the bottom and a Bio carbon for the top.*

I find that as soon as it reaches the middle section, the Bio Light carbon which I use for the bottom begins to burn in the shape of a cone. Can you tell me the cause of this and the remedy to apply to prevent it acting this way? Also, what is the best practice to hold the carbons to get the best results on alernating current?

I have a 9 by 12-foot screen and a throw of 65 feet and I notice that it is out of focus on the outside of the screen. How do you account for it? What is the cause; do I need a new aperture plate?

Answer.—Operators have from long practice, when burning alternating current, used both carbons top and bottom of the same size and quality. It is only when burning direct current that you need to make a difference in the two. The reason for you to use a Bio Light carbon for the bottom cannot be surmised.

Use Bio ¾ inch cored carbons for both top and bottom. If then you have any trouble with the bottom carbon burning to a cone it may be remedied by filing off flat, though you should not have this carbon trouble, using a high grade of carbon.

A great many operators prefer to set the carbons in a vertical position and both carbons in alignment for the best operation when burning alternating current. Others let the lamp remain in the same angle as when burning direct current, but keep the two carbons in the same alignment.

It is more or less a matter of taste as to which is the best when the current is obtained through an economizer. If you use alternating current with only a wire resistance, the set for the carbons should be to have the lamp at an angle. The idea is that through a wire resistance you can separate the two carbons to some degree and the best light is from one carbon point only.

Economizers reduce the voltage and the carbons are practically together, forming an intense light zone between the two points.

Hence, a less angle is necessary and the lamp can just as well be put in a straight vertical position.

Your lens trouble would seem to be from a poor quality of objective, or you have not put the several lenses into their relative positions to obtain correct definition across the full field.

Open the mounting and clean the lenses thoroughly and then replace them squarely in correct order. Have the compound lens in front toward the screen with the most curved surface turned in the same direction.

Then if your objective has only the single rear lens, have this with its most curved surface toward the screen. If there are two rear lenses have the concave surface of the one toward the film and put this lens in the barrel first; then the brass ring separator, followed by the double convex lens with the most curved surface turned inward, that is, toward the screen.

When you have the lenses placed in these relations and the out-of-focus trouble does not disappear, then the lenses are of poor quality and you had best send it to the manufacturers for alterations or obtain a new objective.

The Component Parts of Light

G. L. S., St. Louis, Mo.—*Will you please explain the meaning of the composition of light? What is the velocity of light and what is the meaning of actinic property of light?*

ANSWER.—When a beam of light is made to pass through a prism made of optical glass its rays are decomposed into a number of individual rays of various colors. These rays can then be made to pass into and out of a similar prism when they will again reunite to form a white beam of light.

From these two facts light is said to be made up from seven colors blending into white. Spectrum is the term used when speaking of the decomposed ray of light into its individual color rays. Starting with the less luminous rays the seven colors are red, orange, yellow, green, blue, indigo and violet.

The middle section, or yellowish green, is the most luminous. Red produces the most heating effect. The upper colors, especially the violet rays, have the effect of chemical action on certain substances, and these rays constitute the actinic property of light, which means they produce chemical action.

Authorities differ somewhat as to the exact velocity of light. Several say it is 192,000 miles per second. Others it is 186,000. The first is the rate determined by Olaf Roemer in 1675 when he was studying the eclipses of Jupiter's moons. The lesser rates is given by Bradley in the year 1723 and also verified by M. Foucault.

Different Light from Same Projectors

H. B. T., Washington, D. C.—*I am operating two Power 6-A projectors, using Fort Wayne Compensarcs. With one machine I get a much better light than from the other one. Can you explain why this happens, and can it be from a difference in the lamp construction?*

ANSWER.—Operating two identically the same machines should not give you any great difference in the illumination from each. You may have a greater length of wire or a wire of a smaller gauge connected to the one that would tend to lessen the voltage, and hence the strength of current in the one machine.

Also, the lenses of the one machine may be of a poorer quality and absorb or reflect back some of the light rays. However, if there is much difference in the light from the two projectors you had best look over the connections and wire to the faulty lamp, as it might be expected to find the trouble in this part and not the optical system.

You might interchange the two Compensarcs and see if they are the seat of the trouble. The voltage from the Compensarc being of a relatively low value, the connections within the lamphouse may be faulty from the high heat of the arc and fumes or dust preventing a good contact.

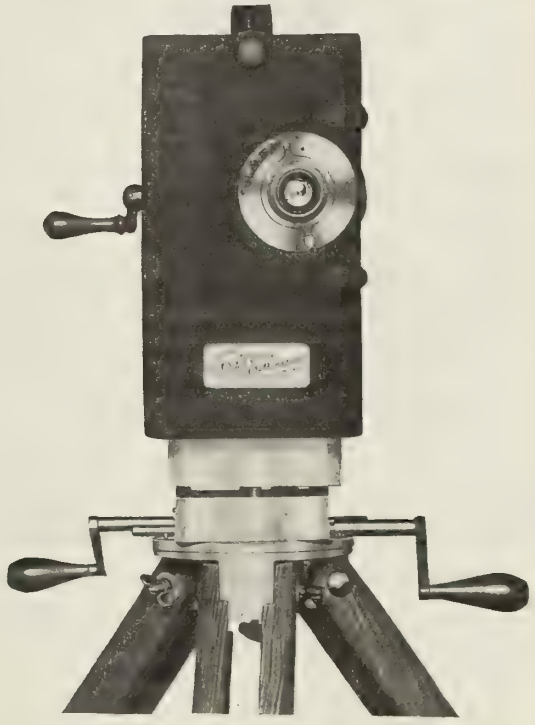
Distance of Screen from Stage

W. A. D., Lexington, Ky.—*I want to obtain the best results from our projection and would like to have your views as to the proper distance a screen should be put on the stage.*

Do you think a separate stereo lantern gives better results than to use the same lamp and condensers of the motion picture machine? How much current to you advise for a sixteen foot picture?

The Vista Moving Picture Camera

Marvel of the photoplay era



MAKE MOVING PICTURES

of your patrons and of local events and show them in your theatre.

THE VISTA CAMERA

will enable you to produce wonderful results. The price complete, is only $50.00, so small that no up-to-date exhibitor should be without one.

YOU CAN PACK YOUR THEATRE

for everybody wants to see themselves in moving pictures and their desire must be satisfied.

BE THE FIRST

to show local moving pictures and reap the large cash profits of the modern exhibitor.

WE WILL TELL YOU HOW

to increase your attendance by using the VISTA camera and pictures of local events.

COMPLETE INSTRUCTIONS

are furnished with each camera. We tell you all about how to do it so that your work will be first class.

MAIL THE COUPON TODAY

and we will tell you how to make money and build a bigger business.

VISTA CINEMATOGRAPH COMPANY, Inc.

1446 Broadway, New York

Please send full particulars about the Vista Camera and tell us how to make more money and increase our business.

Name .....City.....

Street .....State.....

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J. H. GENTER COMPANY, Newburgh, New York.
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3rd. It's guaranteed for 5 years by a real guarantee.
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5th. The J. H. Genter Co., Inc., have never been bankrupt, and from the outlook, never will be.
6th. Send for large free samples and prove these claims.
7th. Give your patrons what they want; namely, the best pictures, and they will give you what you must have—MONEY.
8th. Safety First—Demand a guarantee that will protect you from any suits for infringement. Remember there are over 8,500 MIRROROID SCREENS in use, and MIRROROID is covered by patents issued June 9, 1908, and February 16, 1915.

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THEATRE MAILING LIST THEORY *vs.* FACTS

Suggestions in connection with circularizing motion picture theatres.

DON'T fool yourself into the belief that a cheap or borrowed mailing list, even if well recommended, is an economical investment.

In analyzing a number of mailing lists, I have discovered that they have been compiled through dovetailing lists that have been "swapped," resulting in an accumulation of "dead" theatres and a duplication of existing theatres—some under the name of the exhibitor, some under the name of the theatre, and some with only a street address.

Why not consult me regarding our service? I will prove to you that we can save you money.

N7 FRED HAWLEY.

MOTION PICTURE DIRECTORY COMPANY, 80 Fifth Avenue, New York

Advance Information, Card Index Lists, Addressing and Mailing, Theatres, Exchanges, Producers, *Foreign* and *Domestic*.

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We have four Simplex Machines on the floor, guaranteed absolutely new. Will dispose of them at $195.00 each, under the following conditions. We will arrange with your Bank in your city to refund your money if these Simplex Machines are not new or Genuine or if they are defective in any way, shape or form, if you have them returned freight charges prepaid both ways.

Lenses will be furnished to suit the distance. No rheostats. This offer is made subject to prior sale. We have a lot of Bio and Electra Carbons on hand, price on request.

STERN MANUFACTURING COMPANY

PHILADELPHIA, PA.

ANSWER.—It would not be advisable to place the screen immediately behind the footlights, and if the stage is of some size or distance to the back wall and your theatre is narrow it would be best not to place it on the back wall either.

About one-half to two-thirds the distance back of the footlights would give the better effect. Audiences have become accustomed to fill the rear seats first from the practice of putting the screen in front on the stage.

Good projection cannot be obtained form a short distance to the screen especially when the film is not new. The position of the screen has been long neglected, as also its artistic mounting. An audience's appetite can be stimulated before the projection starts by seeing the screen with attractive surroundings. It indicates a good show to follow and you start off with the audience feeling in a good mood.

Better results can be obtained with the slide projection when using a separate lantern. Longer focus condensing lenses should be used for slide work and less current is required also. These two conditions cannot be had from the lamp and lenses used for film projection. The requirements in the two cases are almost opposite to each other.

Vista Cameras Solve Local Event Photographic Problems

THE Vista Cinematagraph Company, of 1446 Broadway, New York City, is putting on the market an improved model motion picture camera which it believes will go a long way toward solving the problem of local event photography.

The exhibitor has long recognized the advantages of owning his own camera and the tremendous value of local pictures, but has been hindered by their excessive cost and the experience required. The orignial cost of this new camera is very small and no previous experience is necessary to secure excellent results.

This camera is small and convenient, weighing only eight and one-half pounds. Standard size film is used so that pictures taken with it can be attached to any film and run as a part of the regular program. Its operation is so simple that only rudimentary knowledge of photography is necessary to operate it. The developing can be done by any local photographer.

Used Bell-Howell Camera for Hudson Bay Pictures

ANOTHER set of pictures bringing to the spectator life in the Far North by means of the film has recently received considerable comment. These were taken on the expedition of Robert J. Flaherty, F.R.G.S., who recently discovered the fact that Canada possesses more islands in Hudson Bay than she had previously thought she owned.

The films show life in the Hudson Bay region, customs of the Eskimos and hardships and pastimes of the explorers. A Bell-Howell was employed in taking the pictures, which are said to be clearly photographed and almost totally free from static.

Ogden, Utah, Has De Luxe Picture Theatre

(*Continued from page* 121)

is separate but controlled electrically by the console in the orchestra pit. This instrument is augmented during the evening performances by an orchestra of seven pieces.

While the Alhambra is designed and operated as a motion picture theatre, provision has been made for a large stage, adequate dressing rooms and general equipment. The curtain is operated by electricity from the operator's booth beneath the balcony in front.

The American, Salt Lake, and the Alhambra use Paramount, World and Fox features, at the same time catering to the music-loving public.

Chattanooga's Last Vaudeville House Succumbs to Motion Pictures

Special to MOTION PICTURE NEWS

Chattanooga, Tenn., April 28.

THE leasing of the Majestic theatre by Howell Graham, manager of the Quality Way syndicate of motion picture theatres, who will convert it into a modern, up-to-date motion picture house, means the passing, for the time at least, of vaudeville attractions in this city. After an existence of more than three years, the Majestic will, at the end of a few days, close its career as a vaudeville house. It will be reopened on May 10, and will probably be called the "Metro." It is understood that several thousand dollars will be spent in remodeling the Majestic. A "photo-player" of the finest type will be installed.

The Majestic, or Metro, is the fifth member of the Quality Way syndicate of motion picture theatres, the others being the Crescent, Colonial, Alhambra and Theato. The Majestic has been technically leased by Mr. Graham as an individual, but it is understood that the lease will be assumed by the company controlling the Quality Way theatres. In addition to being manager of these theatres Mr. Graham is also a director in the Tennessee Amusement and Leasing Company.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

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Building and Furnishings

Standardization and the Taking of the Picture

By Frank M. Byam, Sales Manager, the Bell & Howell Co.

This is the Third Article on Standardization

IF the average patron of the motion picture theatre could go "behind the scenes"—that is to say, if he or she could follow closely the process by means of which the picture is produced—interest in and appreciation of the motion picture would be greatly intensified.

It is safe to say that not one person in a thousand, of those who watch the pictures move swiftly across the screen, realizes with what painstaking care the work must be done if satisfactory results are to be secured.

The manufacturer of film, the maker of the machines used in processing film, the producer of motion pictures, the builder of projectors, the exchange manager, the exhibitor—all of these and many others may either help or hinder the processes involved in the production of the perfect motion picture.

And any one of them may, through carelessness, indifference or inefficiency, either make the efforts of the others fruitless or rob them of half their value. No stronger argument than this could be offered for the setting up of definite standards of construction and operation throughout the motion picture business.

It is offered here by way of emphasizing the importance of standardizing the methods used in the taking of the motion picture.

In the study of this subject one is impressed anew with the interdependence of the various processes in the bringing of the motion picture to the screen. As we have seen, the character of the work done by the film perforator has a direct bearing upon the efficiency of the camera, printer and perforator.

Bad Printing a Drawback

So here, the character of the work done by the camera may aid or prevent the making of perfect prints, while inefficiency in printing may bring the efforts of the camera man to naught. The use of printers and cameras of correct design and construction is, of course, necessary to complete success in these departments. The turning out of perfect work would be greatly aided by the use of perforators, cameras and printers, all of which should be constructed to conform to the same standard of film perforation.

But even after the adoption of machines so standardized difficulties would still stand in the way of perfect printing. One of these difficulties is to be found in the fact that camera makers have failed to agree upon a uniform point on the film at which all pictures should start.

Some manufacturers construct their cameras so that the picture begins on a line drawn across the film through the perforations, while others provide for the starting of the pictures from a line set mid-way between the perforations.

In the making up of a reel of negative film resort is frequently had to pictures taken by several different cameras. Strips of film on which the picture starts from a line drawn through the perforations may alternate with strips on which the line is set between the perforations.

Difference in Viewpoints

When this condition exists, it is impossible to make good prints for the reason that it is impracticable to readjust the positive film in its relation to the negative during the printing process. The defects which appear in the positive prints because the pictures are not properly framed invariably reappear upon the screen regardless of its make.

While the projector operator may minimize the difficulty, he cannot possibly cure these defects. And, as a matter of fact, he rarely succeeds in altogether preventing them from interfering with the showing of the pictures.

It is admitted that the question as to the point at which the picture should start is one upon which "honest men may easily differ." Those who favor starting from a line drawn across the film midway between the perforations offer the following in support of their contention.

This method facilitates splicing, because the film joinder extends from side to side of the film without interruption.

The splice is stronger than it would be if the cut were made through the perforations because the perforations are surrounded by two thicknesses of film at the splice.

This method of splicing aids in bringing the films to a perfect register for printing by providing a perfect perforation on each side of the film at the splicing point.

Something may, of course, be said in support of each method of establishing a point at which the picture should start, but, after all, the thing of first importance is to establish a definite starting point for all motion picture cameras and then to adhere strictly to the rule established.

The men who undertake to put motion picture camera practice on a basis of high efficiency will find their work cut out for them. The task is made more difficult by the use of the cheap and inferior cameras widely advertised for use by unsuspecting amateurs.

Amateur photographers are, without doubt, entitled to much of the credit for the great advances made in photography during recent years. But it is one thing to make a good still picture with its circulation limited to a few persons at most and with the use and display of it wholly disassociated from mechanical processes, and quite another to make a good motion picture which may be seen by millions and which depends almost wholly upon mechanical processes for its portrayal upon the screen.

Efficiency of Film Movement

Given a good lens and a minimum amount of experience and an amateur photographer may produce some remarkably good pictures. But the motion picture photographer must add to lens quality an efficient film movement mechanism and a type of design and construction that is above all things dependable. It is just here that the mischief wrought by the "amateur" motion picture camera is revealed.

Men have been assured that good pictures can be made by these cameras and have been led to believe that a profitable business could be developed in the making of local scenes. But most of the pictures made are of indifferent value, while all of them that have been marketed have helped to increase the confusion which thrives in the absence of standardization.

Not only are these cameras of inferior design but their construction is often so faulty that even if—for example—they were adjusted to a given standard as to the starting of the picture, they could not be depended on to maintain it.

It is too much to hope that the manufacture of such cameras will be discontinued so long as men can be found to purchase them. And so, the remedy for this evil—as for other evils in the motion picture business—lies in standardization.

The mechanical processes involved in the taking of motion pictures should be standardized, and the work should be done on the initiative of the manufacturers of motion-picture machinery. And it must be done.

In no other way can the artistic development of the motion picture be made to keep abreast of the demands of a public that is steadily growing more discriminating in its attitude toward this—the only—universally popular means of amusement and entertainment.

Several New Theatres Under Way In St. Louis

THE Pageant, a new theatre being built on Delmar Boulevard just east of Hamilton avenue, St. Louis, is nearing completion. The Pageant occupies part of a $40,000 building that includes four stores and bachelor apartments on the upper floors. The theatre will run an exclusive picture program, and will, seat 2,000.

An airdome to be opened May 1, is to built immediately on a lot purchased by the Melba Amusement Company at the southeast corner of Grand avenue and Miami street, St. Louis. The lot is 151 by 204 feet, and besides the airdome, a large theatre is to be erected so as to be ready for business in the fall. The new building, of which the theatre will be a part, will cost about $100,000, and will have stores and office rooms. William C. Neubauer is president of the Melba Amusement Company.

Another new theatre is to go up soon in St. Louis, on a plot of ground at the corner of Spring and Gravois avenues. The land, with a frontage of 385 feet, has been bought by J. S. Feydt, Jr., who is said to represent several influential south side business men, who will build a large motion picture theatre on the property.

Mogler Theatre an Architectural Departure

The new Mogler Theatre, 9th street and Bremen avenue, St. Louis, which was opened to the public on March 17 under the personal direction of the owner, Jos. Mogler, is a new departure in theatrical architecture.

The usual feature of the Mogler is that although the house seats 1,200 persons, there is no balcony, the space ordinarily used for a balcony being in this instance used for an apartment of six rooms, with all the conveniences of the metropolitan apartment house.

The Mogler has created much comment among prospective theatre builders, and Mr. Mogler, who lives in the apartment, is kept busy showing the arrangement of the rooms, the spacious halls and closets and modern bath to visitors. The St. Louis architect, who designed the Mogler, has made plans for two more theatres to be built with the same idea.

Mr. Mogler is a pioneer exhibitor in St. Louis, having operated a canvas topped theatre at Broadway and Bremen for more than eight years.

The new house represents the realization of Mr. Mogler's plans and ambition of years, and the personal attention he has given the business together with his ceaseless industry in trying to upbuild the motion picture business has been the direct cause of his success.

The new Mogler maintains an all picture program and has been packed at every performance since its opening.

F. D. Abernathy, manager of the Le Beaume Theatre, Le Beaume and 9th streets, St. Louis, has had the house remodeled and refurnished with all the latest motion picture theatre equipments. A Kriterion program is used, and five cents admission is charged.

Middle West Exhibitors Are Active

H. N. Miller, of Muskegon, Mich., is building a thoroughly modern motion picture theatre, which will be known as "The Garden."

Messrs. Shafer & Teft, who own the new Empire Theatre in New Brunswick, N. J., have purchased from Mr. Carson, the Temple Theatre at Lorain, Ohio, and have already taken possession.

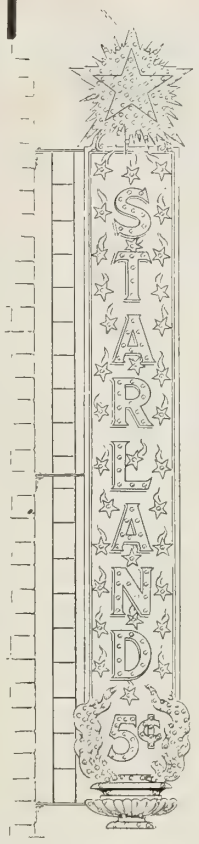
A. J. Partridge, a wealthy real estate man of Chicago, and the owner of the Schiller building, and E. C. Devine left for New York last Friday to arrange for the booking of several large features to be run during the summer at Orchestra Hall, Chicago. They have leased Orchestra Hall for several months and will use it for motion pictures exclusively.

The Eureka Theatre, Fortieth and Market streets, Philadelphia, has been sold by Banist & Co. for the Eureka Amusement Company, Inc., to Gersham B. McIntosh for a $32,000 consideration subject to a mortgage of $25,000.

The Fulton, at Second and Rockland Streets, Philadelphia, is a new theatre, 109x30 feet, with 500 seats, costing $18,000. G. Chapman is the manager.

The Orthodox Street Theatre in Frankford, Pa., with 500 seats, has just been overhauled and many improvements added, amongst them a mirror screen, and up-to-date projection machine, and a new rectifier. This theatre is owned by the Calehuff Supply Company, of 1301 Race Street. The new manager is H. Herbst.

Alterations to the extent of $1,500 are being made to the Alhambra Theatre, owned by the Alhambra Company.



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Directory of New Theatres

Photoplay Theatres Here and There

THE new Lewiston theatre, Lewiston, Me., has been taken over by a stock company of which Harry Manser, of Auburn, is president; Merritt Farnum, clerk, and Lila P. Maloon is treasurer. The capital stock is $150,000, of which $50,000 is preferred and $100,000 common.

The Mount Royal Amusement Company has asked for bids on a motion picture theatre to be built at 617-19 West North avenue, Baltimore, Md., from Blake & Engel, Gus Runge, John Hiltz & Sons, Singer-Pentz Co., Consolidated Engineering Co., T. B. Stansfield, Cowan Building Co. and H. H. MacLellan.

West Hoboken's new modern moving picture theatre, the New Summit, Summit avenue, between Hill and Savoye streets, was thrown open April 16. The show house covers a plot of ground 70 x 90 and has a seating capacity of almost one thousand.

New Hampshire's latest photoplay theatre, The Modern, in Amory square, McGregorville, opened April 19. The theatre has a seating capacity of 700. There are three wide aisles in the auditorium and three in the balcony.

The Colonial theatre, Portsmouth, N. H., opened April 15 with a capacity audience. It is owned by the Gray & McDonough syndicate. The general manager is John McDonough, and Richard D. McDonough is assistant manager. The house has a seating capacity on the main floor, mezzanine floor and balcony of 1,400.

The Gilman property, Hampton, Mass., has been taken over by Goldstein Bros., who intend shortly to erect a moving picture house. The firm already operates houses in New York, Springfield and in Exeter, N. H.

News of Theatres in the Eastern States

Architect Elmer Gerber and George Haas have taken over the Majestic motion picture theatre on South Jefferson street, Dayton, O. Mr. Gerber will personally run the business. The land on which the theatre stands is owned by Messrs. Gerber & Haas. The theatre was first a part of the widely-known Montgomery chain of playhouses, then passed into the hands of E. C. Rudolph. A year and a half ago J. M. Bradbury & Brother took it over. The Bradburys have gone to Cleveland.

Malloy's moving picture theatre, Sugar Notch, Pa., under the management of Peter Siedlicki and Arthur Salsburg, opened on April 12.

The New Queen theatre, Suncook, N. H., opened April 21.

G. S. Harding, of Cass Lake, Minn., has purchased the Grand theatre, Bemidji, Minn., from C. J. Woodmansee.

F. E. Starkey is completing plans for the reconstruction of the building at the northeast corner of First and Post streets, Spokane, Wash., into a motion picture hause. The lower floor of the building already has been vacated. This will cost $50,000 or more. The Post street wall will be removed entirely and replaced by concrete construction.

James H. Sweeney, present lessee of the New theatre, Port Jervis, N. Y., has purchased property on Front street, that city, and will probably erect a new theatre on the site.

Manager Conn, of the School Street theatre, Concord, N. H., has completed arrangements for the erection of a new picture house, which he proposes to have the finest of its class in the state.

Benjamin Berkowitz is building a moving picture theatre with a seating capacity of 700 people on Fairmount avenue, Jersey City, N. J., at a cost of $30,000. A portable roof is being placed on the building, which can be turned into an open airdome in the summer.

The old Academy building, 533-535 Penn street, Reading Pa., the property of Frank P. Lauer, has been leased for a long term of years to a newly-formed company which proposes erecting on that site a modern motion picture theatre. Edward Z. Scholl, architect, acted for Constantine X. Mantis, proprietor of the Crystal restaurant, who will be the manager of the new company.

The Strand, a new $30,000 picture house in Fremont, Ind., just completed by ex-Congressman Jackson, opened Thursday, April 8. Jackson got his ideas for the playhouse from the Strand in New York.

The Hippodrome building opened for moving pictures on Saturday evening, April 10. The name has been changed to the Lyric.

Frederick Fox & Co. have leased for the Fox-Hall Realty Co. the theatre building property known as No. 2811-2813 Webster avenue, The Bronx, New York City, for a long term of years to Rosenzweig & Brown. The theatre will be operated by this concern as a moving picture house and open air theatre.

The Princess and Dixie moving picture theatres, Paris, Tenn., have been consolidated under a $10,000 stock company composed of C. V. Ezell, former proprietor of the Princess; H. B. Douthett, W. G. Adams, Joe Gray and H. Buckner.

James McConahey, who has been proprietor of the American picture theatre, Spokane, Wash., has surrendered his interest in the house and will devote his time hereafter to the Best.

R. Newman and E. Parrott, representing the owners of the theatre building, are now in charge. A full program of Mutual pictures will be used by them.

J. W. Bertleson has become press representative of the Casino picture theatre, Spokane, Wash., succeeding Nan C. Coffin.

News of Northern California Theatres

The American theatre, at 1510 Fifth avenue, Pittsburgh, Pa., has changed hands. This is one of the best houses in the upper Fifth avenue district. A. M. Snyder is the new owner of the theatre and he took charge of the theatre last Thursday.

Jules Bossampierre was the former owner of the theatre and bought it several months ago. At that time it was doing very little business, but under his management the house began to get a first class patronage and has increased its business so that the theatre does more business than any other in that section.

The Alcatraz theatre, at Oakland, Cal., has been taken over by C. Deckelman, formerly connected with the Beating Back Film Corporation.

A. Bernheim has arranged to erect a moving-picture theatre, with a seating capacity of about seven hundred at Vallejo, Cal. The building will be of fireproof construction and will be occupied by the Bell Amusement Company. Bernard Joseph, of San Francisco, is the architect.

Moving-picture apparatus has been installed in the White theatre at Fresno, Cal., where Orpheum shows are given four times a week.

A new high school building is being erected at Woodlake, Cal., and will be equipped with moving-picture apparatus. Frederick L. Schwartz, of Fresno, is the architect.

M. D. Serrano is now conducting the Grand theatre at Stockton, Cal., having recently purchased this house from W. Kolthof.

W. J. Clark has opened a moving-picture house at Modesto, Cal.

The Regent theatre at San Mateo, Cal., is to be opened during the first week in May.

The Clement theatre in the Richmond district, San Francisco, is being overhauled and new projection equipment installed.

The Princess theatre at Oak Park, a suburb of Sacramento, Cal., has been purchased by J. Wagner.

W. G. Permar has been granted a kinetoscope keeper's license to engage in business at 1355 Tenth avenue, San Francisco, Cal.

Mission Theatre Changes Hands

The Victoria theatre on Sixteenth street, San Francisco, one of the largest houses in this part of the Mission district, has been taken over by Levin & Levin, who make a specialty of buying and selling moving picture theatres.

The Turner & Dahnken Circuit, of San Francisco, has appointed a new manager for the T. & D. theatre at Berkeley in the person of M. Thomas, who succeeds A. H. Moore, resigned. Business in this suburban house is keeping up in splendid fashion, despite the counter attraction of the exposition, just across the bay.

The California Airdome, California avenue and Sidney street, St. Louis, will open on May 9 with an all-picture program. High-class features will be used this season to supplant the vaudeville that was shown last summer. This change is due to many of the regular patrons of the California asking the management for more and better pictures.

A two-story theatre and office building, to cost $8,000, is being built at 5847-55 Delmar avenue, St. Louis, by the Halve Investment Company.

Hippodrome Reopens in St. Louis

The Hippodrome, Sixth and Walnut streets, St. Louis, which opened nearly six years ago with a vaudeville and picture bill, closed for the week of April 19, to open again on April 25 with an all-picture bill. Alfred V. Oldham, of Louisville, Ky., is the new manager of the Hippodrome, and intends to follow the lead of the New York Hippodrome in one particular, he will open his house with the same feature that opened the New York Hippodrome to motion pictures. Mrs. Leslie Carter, in "The Heart of Maryland," is the first feature to be run, then Olga Petrova, in "The Heart of a Painted Woman," will be the second week's program.

The Hippodrome is one of the largest houses in the city, seating 2,200, and it is one of the most widely advertised theatres in this part of the country, being as well known to people living in outlying towns as to St. Louis theatregoers.

Mr. Oldham has had the place renovated and redecorated, and has installed a new Minusa screen and shadow box, and intends to keep the house running all through the summer.

The plans and specifications have been drawn for the new Little Grand theatre, to be built at Madison, Ind. L. E. Holwager is the owner.

The Broadway theatre, at Logansport, Ind., which has been redecorated and beautified, under the direction of Manager Schmal, has been opened for business. The new theatre is a beautiful place, dressed in its cream and gold and fitted with new stage settings.

Dickson Brothers, present lessees of the Yarnelle theatre and owners of the Orpheum theatre, both located at Wabash, Ind., have secured a new lease for a ten-year period on the Yarnelle house. Dickson Brothers have handled the theatre in a way exceedingly gratifying to the Wabash public since they assumed control of the playhouse, and bookings and business methods were of such a nature that the owners readily gave them a long-term lease on the structure.

The Victoria Theatre Company, of New Albany, Ind., has been incorporated for $2,000, to operate amusement places. The incorporators are: C. E. Hampson, A. C. Hampson and A. M. Hampson.

A new moving-picture show, called the Indiana Union, has opened at Bloomington, Ind.

The Starland theatre, which is situated in the downtown district of Indianapolis, has made many improvements. One of the features added is a commodious rest room for the women patrons. A check room has been established where the women may leave their bundles while shopping.

MacDonough at Oakland Undergoes Alterations

Alterations are to be made to the MacDonough Theatre at Oakland, Cal., to cost in the neighborhood of $6,000. This house is given over largely to moving picture feature productions.

The Colonial Theatre at Merced, Cal., was recently reopened for business as the Star Theatre by H. Leonard.

The new theatre of Turner & Dahnken at Watsonville, Cal., will be opened to the public about the first of June under the personal direction of Roy H. Cornell, of that city.

A moving picture house has been opened at Mokelumne Hill, Cal., by G. Doust.

A new moving picture machine has been installed at the Alameda County Infirmary at San Leandro, Cal., for the enjoyment of the inmates.

An airdome will be opened this season at Lodi, Cal., in the upper San Joaquin Valley, by F. Forsyth, who has an airdome at Fresno.

The Watsonville Opera House at Watsonville, Cal., is being remodelled, and improvements made at a cost of several thousand dollars. J. G. Piratsky is the manager.

Improvements are being made also in the Liberty Theatre at Salinas, Cal., including new projection equipment.

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will enter upon another phase of its eventful career on April 25, when it will be opened as a vaudeville and moving picture house. G. M. Anderson, of the Essanay Company, and Thomas O'Day, owners of the theatre, have leased it for a term of ten years to the Western States Vaudeville Association, represented here by Irving S. Ackerman and Sam Harris. This concern already conducts two vaudeville and picture houses here, the Majestic and Republic.

The name of the Gaiety will be changed, and hereafter it will be known as the Hippodrome. Anderson and O'Day state that the lease provides for a joint management of the theatre by themselves and the Western States Vaudeville Association. This theatre was erected two years ago and several attempts have been made to conduct it as a home of musical comedy, but without success. Moving pictures have been shown there at intervals and will now be strongly featured.

Among Detroit and Other Michigan Theatres

The Knights of Columbus, of Bad Axe, Mich., through Architects Cowles & Mutscheller, of Saginaw, Mich., have plans in progress and are taking bids on a building to comprise a picture theatre and lodge rooms. It is to cost $25,000. It will be three stories high, 40 by 120 feet in size, and of brick.

The Schloss Amusement Company, of Muskegon, Mich., announces that work will soon begin on the construction of a modern theatre to cost about $25,000, seating 1,200.

The Globe theatre, Grand River and Trumbull avenues, Detroit, Mich., has been sold by LeRoy Bishop to the Globe Amusement Company, Mr. Bishop retaining stock in the concern to the extent of the value of the property. The company is capitalized at $100,000. The ownership has been put up in the corporate form for the purpose of making extensions which will make the theatre one of the best among those outside of the central area, say the stockholders. It will be thoroughly remodeled and extended about 50 feet at the rear, providing additional seating capacity for 60. Plans for the alterations are in the hands of C. Howard Crane, architect. They contemplate the expenditure of about $25,000. Officers of the company are: LeRoy Bishop, president; Alvin D. Hersch, vice-president, and Herman A. Loiffler, secretary and treasurer.

A theatre, 30 by 120 feet in size, is to be erected by Louis F. Wojcik at 894 Junction avenue, Detroit.

The National Syndicate of America, Detroit, Mich., has changed its name to the Detroit Alliance Film Service Company. The incorporators are: W. H. Goodfellow, Francis Reno and Gus Froebel.

George Thompson, treasurer of the Jeffers theatre, Saginaw, Mich., has resigned to become manager of the Majestic theatre at Madison, Wis. Ed. Veazey, long connected with the Butterfield interests, has been appointed manager of the Jeffers.

New 1,200 Seat Theatre in Altoona, Pa.

J. M. Miles, a prominent confectioner of Altoona, is getting plans completed for the erection of a theatre and it is said will start work on the construction as soon as the architects complete the plans and the bids are in.

The capacity of the new theatre will be 1,200 and will be equipped with all the modern conveniences for the comfort of its patrons and the proper conduction of the motion picture business.

H. F. Thomas, a well-known young man of Greensburg, Pa., has purchased a half-interest in the Casino Theatre of that town from C. D. Case. He will take an active interest in the business and will manage the house.

The Casino Theatre is a house of 300 capacity. Mr. Thomas states that the theatre will be re-painted and re-decorated, and it will be one of the best houses in the town when the renovating process is completed.

Manager C. A. McFarland, of the Queen Theatre, Houston, Texas, recently announced that his double bill—a Kalem, "The Siren's Reign," and Essanay's "A Jitney Elopement," featuring Charlie Chaplin—hit the right spot in Houstonians' hearts; so hard that he predicted all records for attendance would be broken before the films went off.

M. L. Semon has been appointed resident manager of the Interstate Amusement Company's interests in Birmingham, Ala., succeeding E. C. Raymond, and will be put in charge of the Lyric. Mr. Semon has been in charge of local theatres with the Wells interests for years, and is known in Southern theatrical circles very favorably.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Music for "A Fool There Was"

THE following musical suggestions for the production mentioned are taken from the "Exhibitors' Bulletin," issued by the Fox Film Corporation. For those exhibitors who intend running any of the Fox feature films these musical programs should prove of valuable assistance. These programs are compiled by "Steve" especially for the Fox productions.

"A Fool There Was."

1—Theme.
2—Moderato caprice 2/4: Good theme and long.
3—When man enters office: Valse lento.
4—When woman falls from automobile: Appassionato 2/4.
5—When woman is lying on couch: Andante moderato. Good theme.
6—When man enters room with woman alone: Theme.
7—When man arranges to leave: 6/8 novelette (short).
8—When storm commences: Furioso (short).
9—The storm will soon pass away: Andante moderato.
10—Man alone in room: Agitato appassionato.
11—Boat scene: 6/8 bright; p and f according to action.
12—See what you made me you "Hell" cat: Theme.
13—Boat scene: 6/8 bright; p and f according to action.
14—When man takes "Vampire" by the arm: Theme.
15—When man puts gun to head: Agitato.
16—After they carry stretcher off boat: March 6/8; p and f according to action.
17—When woman approaches man leaning over rail of boat: Theme.
18—Two months later: Polka intermezzo pizzicato; p and f according to action.
19—Man reclining on woman's lap: Theme.
20—People on veranda: 6/8 novelette.
21—Man and woman alone: Theme; p and f according to action.
22—Hotel lobby: Valse lento. Good theme.
23—When young girl enters editor's office: Andante appassionato.
24—Man and "Vampire" alone: Theme.
25—Two women and man together in room: Andante. Good theme.
26—Vampire and man alone: Theme.
27—Bedroom scene: Andante.
28—Automobile: 3/8 moderato (minor).
29—A month later: Moderato intermezzo. (Auto scene, 5th ave.)
30—Man and woman alone: Pizzicato caprice.
31—When man enters room alone: Theme.
32—When man with beard enters room: Moderato andante; p and f according to action.
33—When man staggers through door: Andante. Very good theme.
34—Reception scene: Bright 2/4.
35—Man meets woman to take her to house: Andante.
36—Reception scene: 2/4.
37—When woman enter house: Andante.
38—When Vampire enters room where man and wife are: Theme.
39—When woman returns child: Andante appassionato. Good theme.
40—House party second time: 2/4; p and f according to action.
41—After they all leave room: Andante. Long and good theme.
42—When man comes down stairs on hands and knees: Theme.

If this schedule is followed the picture will gain in presentation.

Musical Program for "The Italian"

PHIL. H. ALDRICH, musical director of the Orpheum theatre, Flint, Mich., recently used in connection with the showing of "The Italian," a Paramount picture, a musical program which proved very satisfactory. His success will be of interest to pianists in other theatres booking the film.

"The Italian."

March, "Italian Songs," Borch.

Reel I.—"The Angelus," Massanet. "O Solo Mio," serenade, di Capua. "Venetian Serenade," Sudsi. "Florindo," from "Carnival Venetian," Burgheim.

Reel II.—"O Promise Me," de Koven. "Good Bye," Tosti. "Tarantelle" (dancing on ship), Rollinson. "O Promise Me" (for dream), de Koven. "Tarantelle" (dancing), Rollinson.

Reel III.—"Martha," selection, Flotow. "Dollar Princess," waltzes (according to action in picture), Fall.

Reel IV.—"Dollar Princess," waltzes, Fall. "Humoreske," Dvorak. "Hurry," Lake. "Der Teufel," waltz (according to action), Ascher.

Reel V.—"Der Teufel," waltz, Ascher. "Hurry," Lake. "Der Teufel," Ascher. "Russian Romance," Friml. "Meditation," from "Thais," violin solo, Massanet.

Reel VI.—"Rêve Angelique," Rubenstein. "Berceuse," from Jocelyn, Godard.

Music for "The Lily of Poverty Flat"

THE following music to accompany "The Lily of Poverty Flat," a World Film feature, in five parts, featuring Beatriz Michelena, has been arranged by M. Winkler.

Part I.—"Ramona," Indian intermezzo, by Johnson. 2. "Morning on the Plains," by Wheelock. 3. Agitato, by M. L. Lake. (Play No. 3 until the end of Part I.)

Part II.—4. "Wild Rosebud," by Tobani. (Play No. 4 until "Arrival at Poverty Flat.") 5. "Garden of Love," caprice, by Ascher. 6. "Venetia," a spring song, by Tobani. (Play No. 6 until the end of Part II.)

Part III.—7. "Laughing Water," intermezzo, by Losey. 8. A Little Story, by Zimmerman. 9. Noveletta, by Ambrosio. (Play No. 9 until the end of Part III.)

Part IV.—10. "Melody of Peace," by Martin. 11. Berceuse, by Iljinski. 12. "Hurry, No. 1," by M. L. Lake. (Play No. 12 until the end of Part IV.)

Part V.—13. "Sweet Jasmine," novelette, by Bendix. 14. "Ramona," intermezzo, by Johnson. 15. "Bright Star of Hope," by Robaudi. (Play No. 15 until the end of Part V.)

Orchestra Hall Opens in Chicago

ORCHESTRA HALL, Michigan avenue, between Jackson Boulevard and East Adams street, Chicago, recently remodeled throughout, opened May 1. The theatre will use Paramount service. The house is under the management of the Strand Theatre Company, an organization of business men in Chicago. E. C. Divine, A. J. Pardridge and Edward Q. Cordner are identified with the enterprise. Edward Q. Interrieen has been appointed secretary and managing director.

Orchestra Hall, formerly the home of the Chicago Symphony Orchestra, will be conducted in policy similar to the Strand, New York City. Prices will range from ten to fifty cents for the evening performances, and ten to twenty-five cents for matinees.

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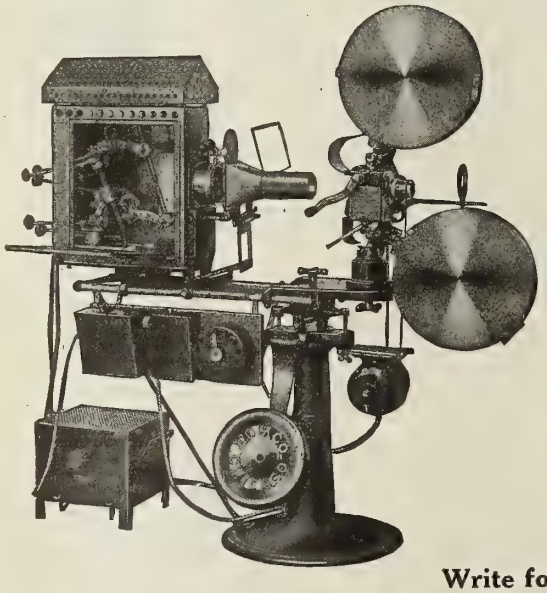
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Gentlemen: The two lenses which were shipped with the Motiograph machines will go forward today via American Express prepaid.

The machines are working very nicely, in fact I have received several compliments on steady pictures.

Trusting you will receive the lenses due you in the proper course of time, also accept my thanks in so quickly coming to my rescue, I remain,

Very truly yours,
(Signed) B. G. Neyland.

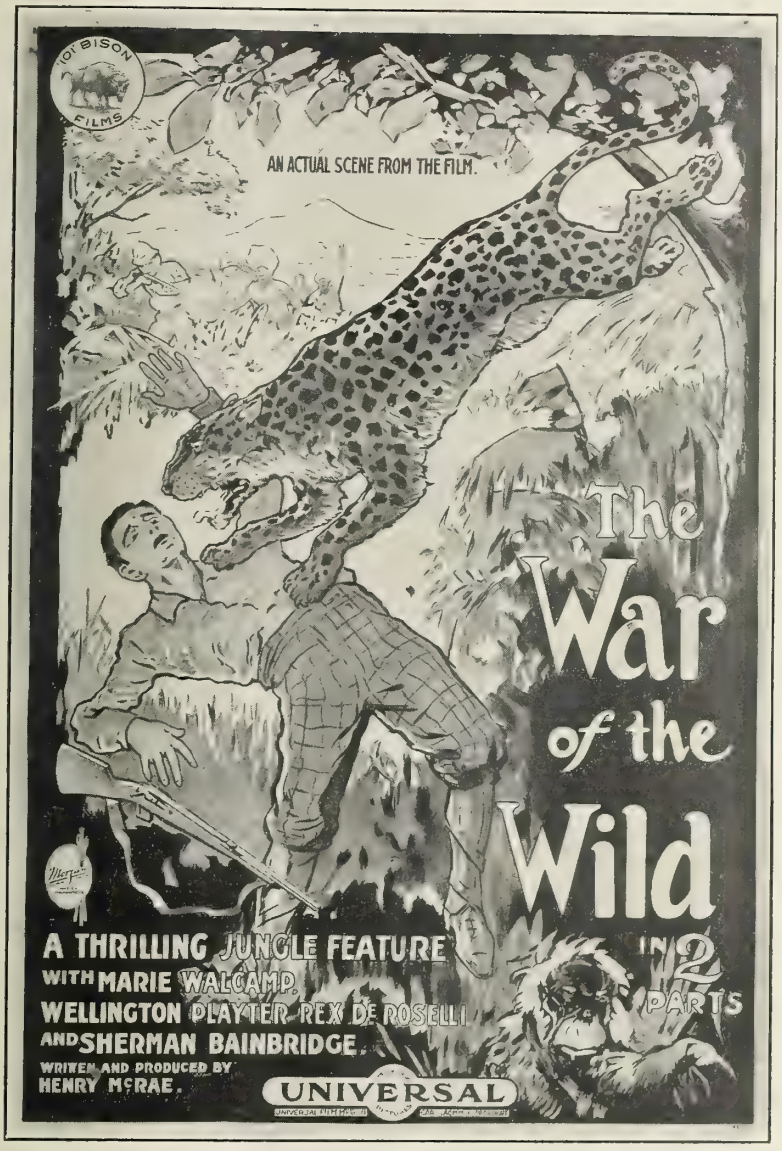
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in 2 Parts

THE WAR of the WILD

EXCITING and filled with

STARTLING REALISM

An ELEPHANT throws its Keeper from a high cliff far out into space, and in another scene a ferocious LIONESS seems to tear and lacerate her Keeper.

The American circus owner, his daughter, also his Keeper, are features. Also a band of Arabs

WONDERFULLY REALISTIC

Featuring MARIE WALCAMP, WELLINGTON PLAYTER, REX De ROSSELLI, SHERMAN BAINBRIDGE.

Give your people this film and they will give you a full house. Order now and plenty.

THE MORGAN LITHOGRAPH COMPANY

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Stirring Edison Feature Weekly



The Talented Favorites—Miriam Nesbitt and Marc MacDermott

in the absorbing

3-Act Feature of Society and Political Intrigue

"Her Proper Place"

by the skilled plot weaver, Mary Rider, author of "Killed Against Orders."
Released Monday, May 10th—3000 feet.

More sincerely and more directly than can any artificial "thriller" does this story of a self-sacrificing girl, silently loving her "king," grip our heart sympathies, when so superior to acting does Miriam Nesbitt live it forth. As the sister who, first, gives up her lover to her younger sister and then uncomplainingly takes her place as the family slavey, Miriam Nesbitt makes this character possess the widest appeal and brings pathetically and powerfully to mind the bitter tragedy enacted daily in so many households by this very situation. The very simplicity—the heart-reaching touches she imparts to this lonely girl—places the character in the heroic class.

Marc MacDermott, as the Senator who, unconsciously, is the poor girl's "king," and is made the victim of a political scandal thereby, rounds out the artistic work that these two always place upon the screen and emphasizes again the unfailing appeal they register on the hearts of photoplay patrons. As a Feature should be supported, so does the strongly knit work of such capable favorites as Edward Earle, Bessie Learn, Margaret Prussing, Mrs. Erskine, Harry Beaumont and Robert Brower give support and added strength to this true-to-life and tense story.

Edison Features Feature "strength—not length"

Margaret Prussing, Herbert Prior and Pat O'Malley in the 2-act **"The Struggle Upward."** A fine uplifting and heartening film. Released Friday, May 14th—2000 feet.

Margaret Prussing in **"His Peasant Princess."** A refreshing comedy drama of a royal escapade. Released Saturday, May 15th—1000 feet.

Augustus Phillips and Bessie Learn in **"An Innocent Thief."** A clean, likable love tale with universal appeal. Released Tuesday, May 11th—1000 feet.

Waddy and Arty (Wadsworth and Housman) in **"Nearly a Scandal,"** with fat, funny Jessie Stevens and pole-ish Caroline Rankin to rub in the fun. Released Wednesday, May 12th—1000 feet.

TRADE MARK
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275 Lakeside Avenue **Orange, N. J.**

Edison Films are approved by the National Board of Censorship and are released through the General Film Company Program

The Trow Co. Ptg. Co., 26-40 William Street, New York

MAY 15, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE



VOLUME XI NUMBER 19 PRICE 10 CTS

Written By
E. Phillips Oppenheim

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36 FAMOUS FEATURES A YEAR

36 FAMOUS FEATURES A YEAR



How to Make Money

by Lewis J. Selznick

No. 16

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Here are a few excerpts from the many letters that come to us continually. They tell their own story of how wide-awake exhibitors are *making money* by using World Film program.

MAJESTIC THEATRE
Elwood, Ind.
March 5, 1915.

Gentlemen:

Robert Warwick in "The Dollar Mark" is one fine picture.

Yours very truly,
Majestic Theatre,
(Signed) C. C. Cooper.

CRUMP'S THEATRE
Columbus, Ind.
March 12, 1915.

Gentlemen:

Regarding the feature, "The Lure," will say my business for that night came up to all expectations, and with one exception it was the biggest night I have had since I started in the moving pictures.

Thanking you for past favor,
Very truly yours,
Crump's Theatre,
(Signed) C. E. Rogers, Mgr.

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PITTSBURGH
JIMMY VALENTINE GREATEST PRODUCTION EVER MANUFACTURED. BOX OFFICE RECEIPTS FAR BEYOND EXPECTATIONS. MANY THANKS FOR YOUR CONGRATULATORY MESSAGE.
JOHN J. MURRAY
136PM

COLONIAL THEATRE
Essex Junction, Vermont.
April 26, 1915.

Gentlemen:

Last week's booking, "A Daughter of the People," made a great hit—brought out the better class of patronage. *Thanks.*

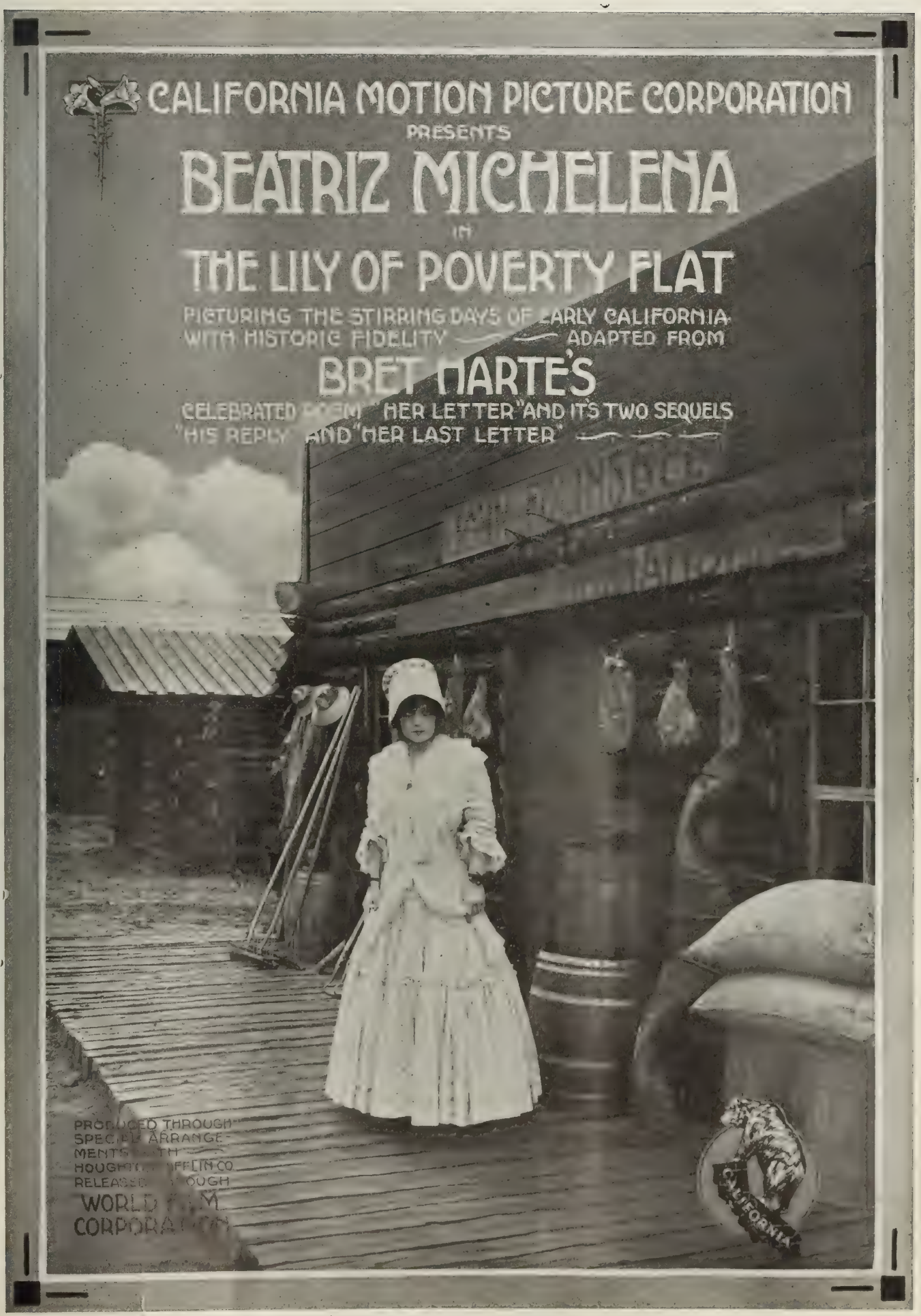
Very truly yours,
Colonial Theatre,
(Signed) H. A. Donahue.

Wallace, Idaho, April 17, 1915.

Gentlemen:

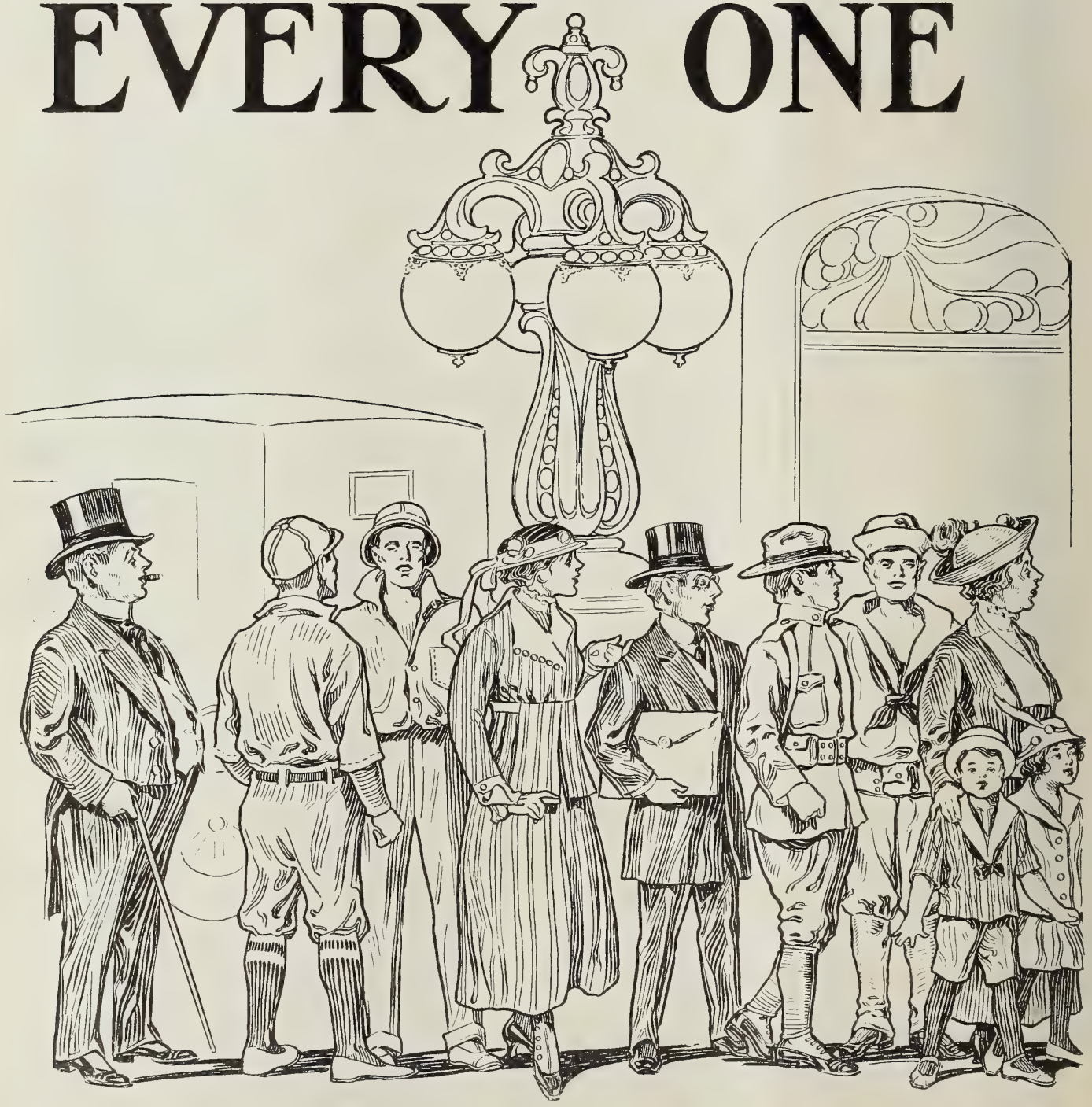
We want to add a word of commendation on Lew Fields in "Old Dutch," we found it to be one of the best features we have ever run, certainly the best comedy. It got us the best business we have had in months and we received more favorable comments from our patrons than on any other attraction we have ever shown.

(Signed) C. C. Spencer.



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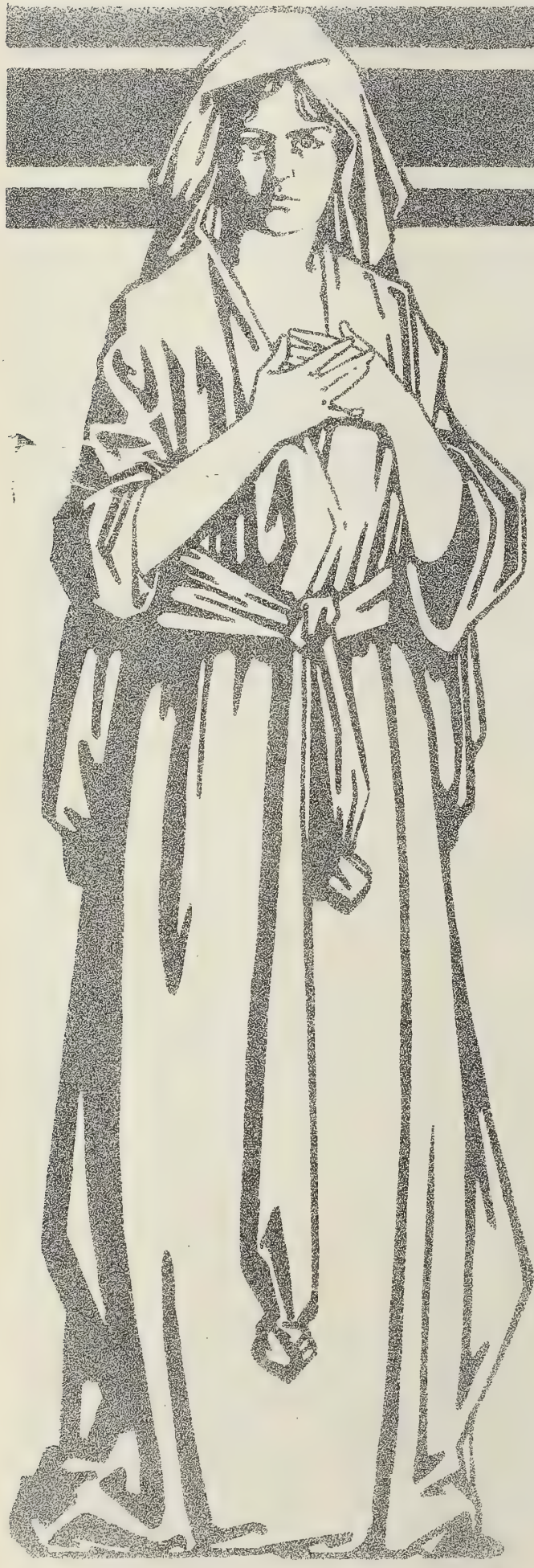
Reason No. 3

Morosco-Bosworth

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PRODUCED BY

J. Gordon Edwards

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THE GREATER STRENGTH



A Gripping Drama from Life in a Mining Camp. In Two Acts. Featuring WINIFRED GREENWOOD and ED COXEN. Under direction of HENRY OTTO.

Release Monday, May 17th, 1915.

AMERICAN "BEAUTY" FILM

"NAUGHTY HENRIETTA"

A Comedy Farce with a kick. Featuring NEVA GERBER and WEBSTER CAMPBELL. Direction of FRANK COOLEY. Release Tuesday, May 18th, 1915.

"AT THE EDGE OF THINGS"

Intense Drama replete with Human Interest. Featuring VIVIAN RICH and DAVID LYTHGOE. Direction of ARCHER MacMACKIN. Release Wednesday, May 19th, 1915.

GORGEOUSLY MAGNETIC LOBBY DISPLAY:

Personally Autographed Portraits of Your Popular Players—
Size 14 x 17—50 each—Postage 5c.

AMERICAN FILM MFG. CO.

CHICAGO

"DIAMOND" CREATES STIR AMONG EXHIBITORS

Many Managers Are Impressed with the Novelty of the $20,000 Prize Play, Produced by the American Film Company, at the First Private Showing in New York That They Practically Book It in the Projection Room

THE invited audience, comprised mainly of prominent New York exhibitors, who gathered to witness the first three chapters of "The Diamond from the Sky," were enthusiastic on the completion of the seven reels forming this part of the continued photoplay. Many of them booked it then and there, following the example set by their brother exhibitors after the premiere Chicago exhibition.

Similar trade performances were given throughout the country prior to the release of the first chapter of "The Diamond from the Sky," for it was the policy of John R. Freuler, president of the North American Film Corporation, and S. S. Hutchinson, treasurer, to extend to all exhibitors the privilege of seeing the picture before signing up. Both these men were present at the showing in the American theatre, New York, and expressed themselves as more than pleased with the results of their policy.

The feeling of confidence which these preliminary exhibitions instilled in the minds of exhibitors was sufficient to insure large bookings on the picture, for actual proof that the story is as good as advertised accompanied each performance.

Anxious to Learn Author's Name

Many who saw the first seven reels at the New York exhibition were extremely anxious to learn the identity of the author of this picturized romantic novel. His name, or perhaps it's her's, is not to be disclosed until May 3, the release day of the first three reels. Mr. Freuler went no further than to say that the author was prominent in both literary and motion-picture fields, and that when the name was announced it would create a great surprise.

Suffice it to say that the pleasing effect created by the first three chapters, as regards the realism and even continuity of theme, the excellently conceived situations, and the clever contrasts of drama and comedy, very often intermingled with logically brought about thrills, well substantiates Mr. Freuler's statement regarding the capability and prominence of the mysterious author.

On the appearance of the story in its picturized form, it will also run serially in many leading papers throughout the country. Both the picture and the novel will tally exactly in regard [illegible] author and scenario writer [illegible] busy collaborating on [illegible]

[illegible] quality [illegible] generating and which [illegible] in newspapers, trade journals, with heralds, posters, slides and banners at the theaters and through other mediums of reaching the public.

Ere the showing was over those who could find words in which to express their opinion of the picture were unanimous in declaring it one of the best that they had ever witnessed, both from the standpoint of photography, the sustained interest of the story and in its sensational and thrilling developments that are bound to pull the public back to the theaters in which it is to be shown, while many others were charmed by the picture that they found themselves utterly unable to put into words their appreciation.

Lottie Pickford in the leading feminine role of Esther, proves satisfactory in every respect and her grace, youth and winsomeness seems likely from the wide publicity to be given to leap into fame almost equal with that of "Little Mary." Pickford. Irving C[illegible] appears first in the second chapter of his capable playing and absolute and u[illegible] life in the sensational scenes, bids fair to other screen stars in daring sensationalis[illegible] Russell and George Periolat are also giving for the utmost ability and unquestion[illegible] making good in the difficult parts assigned.

NOVELIZED FILM GREAT SUCCE[illegible]

THE DIAMOND FROM THE SKY

Chicago, April 16.—On May 3 the North American Film Corporation, with headquarters in Chicago and special representatives in every Mutual exchange, will release the first three reels of one of the greatest serial conceptions that has yet been brought forth.

This is The Diamond From the Sky, selected from The Chicago Tribune's serial photoplay competition as the most unique effort that almost has yet been seen. More than nineteen thousand photoplays were sent in and examined in this contest. The Diamond From the Sky is reported to be a product of genius. Of a genius as yet unknown to fame—at least the fame that has been connected with the making of motion pictures. On Sunday, May 2—the day before the release of the first reels—the name of the author will be revealed in every Sunday paper that is to carry the serial.

Ten thousand dollars has already been paid to the fortunate and gifted author. An additional $10,000 will be offered and paid to the person who, during the progress of the pictured story, as it is thrown on the screen throughout the land, will write a scenario that will be selected as the fitting sequel to its intense and unusual current and ending.

The Chicago Tribune, that conducted this contest, was the father of the serial story idea in the United States, and its circulation was increased one hundred per cent thereby. With the screening of this marvelous photoplay it is expected that The Tribune will become the most talked about daily in the country.

The North American Film Corporation, which will merchandise this epoch marking film, was organized principally by J. R. Freuler with a view to giving the film absolutely the best in the field of distribution, sale and speedy publicity.

Through his association with S. S. Hutchinson, the president of the American Film Manufacturing Company, this design was greatly [illegible] tated. J. R. Freuler—as of [illegible] known the film game [illegible] largest phases since [illegible] Aiken, started the Mut[illegible] most extensive acquaintan[illegible] and exhibition men all o[illegible]

The North American F[illegible] ganization which has result[illegible] last word in the economical [illegible] ting of such a film play as Th[illegible] Sky will prove to be. J. [illegible] vice-president of the Mutual [illegible]

S. S. Hutchinson, president [illegible] Film Manufacturing Company [illegible] the "Flying A" and "Ameri[illegible] leases firmly in the public [illegible] liking. The American Compa[illegible] maintained a high standard of e[illegible] ity of its products and now [illegible] head of the profes[illegible] al., is second [illegible] in its comp[illegible] company are [illegible] ces and re[illegible] d its London [illegible] entire floors o[illegible] street, West.

[illegible] master producer. [illegible] Sky only enhances [illegible] ure. The romance [illegible] While giving [illegible] producer, it also tests his [illegible] on and the scope of his exp[illegible] ost. One reading of the sc[illegible]

in various respects and by introducing improvements that [illegible] The story is intensely gripping, [illegible] our own country, and that the action and incidents have a modern, familiar atmosphere. Of course I except from this classification the action and incidents of the prologue, which are supposed to have occurred in Virginia about 250 years ago.

I confess [illegible] liking for the use of the word "Chapter," instead of [illegible] ment or some other equivalent word. A chapter, [illegible] wo acts ([illegible] o reels), will be released weekly, [illegible] will be made Monday, May [illegible] with some [illegible] s, and will [illegible] and the first [illegible] and [illegible] are [illegible]

AT a private exhibition, exclusively for the trade, first three chapters of *The Diamond from the Sky*, the great Flying "A" picturized romantic novel, which will be released at all Mutual exchanges through the North American Film Corporation beginning May 3, 1915, were shown at Loew's American Theater, Eighth Avenue and Forty-second Street, New York City, last Wednesday. The production's beautiful photography, the rapid but well-sustained action as the compelling story is developed, and the superb acting of the principals, won round after round of applause. Altogether, while the exhibitors who viewed the opening chapters had been led to expect much, they found that the reality vastly surpassed their expectations.

As one [illegible] expressed it, "If *The Diamond from the Sky* keeps up the pace it has set at the start, it will make every other continued photoplay look like a selling plater. I've seen every one of the big serials and have handled several of them [illegible] house, but *The Diamond from the Sky* is in a class by itself. Why, there are enough gripping situations and thrilling scenes in these first three chapters to make material [illegible] izen installments of [illegible] e big film story," [illegible] pitomized the opinion [illegible] majority of the critics [illegible] ence.

The showing of the three chapters of *The Diamond from the Sky*, well in advance of the initial release, is in accordance with the policy [illegible] John R. Freuler [illegible]

The general impression conveyed to the [illegible] by the first chapters was [illegible] originality. It gripped one [illegible] one could almost read it as [illegible] ly written "best seller." The [illegible] Lottie Pickford and Irving [illegible] cast, headed by [illegible] Cummings, rendered most pleasing [illegible] formances. The selection of [illegible] seems to have been [illegible]

"DIAMOND FROM THE SKY" LIVES UP TO PROMISES

Viewed at Private Showing at Loew's American. Managers Give History of Picture That Is Best of Its Kind.

The new picturized novel, "The Diamond From the Sky," was viewed at a private showing on Wednesday morning at Loew's American Theatre.

After viewing the first three chapters of the novel it is safe to say that this is undoubtedly the best continued picture that [illegible]

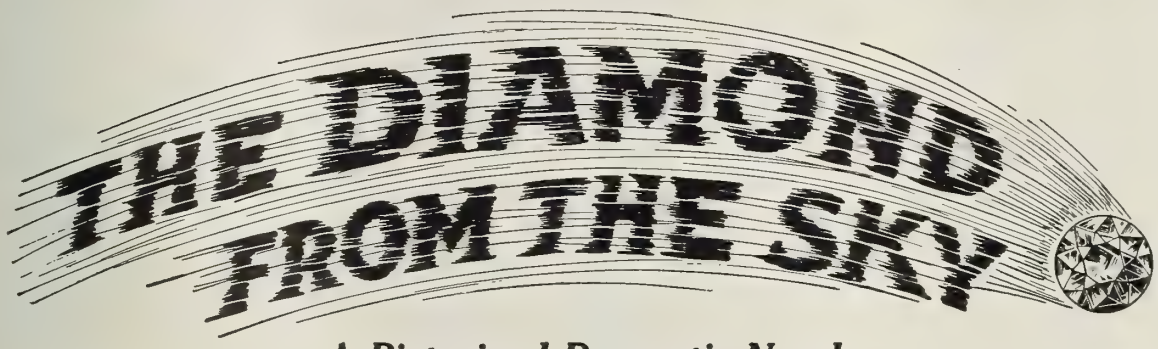
Expert directing, careful use of photographic effects, [illegible] capable cameraman [illegible] but a few [illegible] of the significant achievements [illegible] one of the most [illegible] picture world. It is [illegible] because it is a continued picture which is [illegible] of genuine merit, without the [illegible] of holding interest, introducing [illegible] tricks and "stunts," but without [illegible] relation to the narrative. Not that [illegible] lacks incident. All of which [illegible] breath-taking [illegible] logical development [illegible] picture that will [illegible] with an intelligent [illegible]

The three chapters [illegible] care that [illegible] made [illegible] beautiful [illegible] that were [illegible] the eye, and [illegible] interior [illegible] particular [illegible] "The Diamond [illegible] are effects unusually [illegible] the prologue there [illegible] night photography.

The story [illegible]

[illegible] have proved more than a mere "flash in the pan." [illegible] chapters, as the second [illegible] the Sky" has been handled with an obvious [illegible] From every angle "The Diamond from [illegible] use of brains. It should in reality prove [illegible] a diamond from the sky to the exhibitor [illegible] who books it.

What They Say About



A Picturized Romantic Novel

→ **"Creates stir among exhibitors."**
—Motion Picture News.

→ **"One of the greatest conceptions that has yet been brought forth."**
—Billboard.

→ **"The Diamond From the Sky is in a class by itself."**
—Reel Life.

→ **"Undoubtedly the best continued picture that has been put on the market."**
—New York Telegraph.

→ **"Were unanimous in declaring it one of the best ever witnessed."**
—Motography.

→ **"The story is intensely gripping."**
—Moving Picture World.

America's greatest film critics—the trade press—saw the first three chapters of "The Diamond From The Sky." Their opinions are printed here. Note that they are unanimous in their decision that "The Diamond From The Sky" is one of the greatest box office attractions ever brought out—there is no dissenting voice.

Bookings for "The Diamond From The Sky" are now being arranged by North American Film Corporation representatives at every Mutual Film Exchange in America. You will find the greatest array of advertising helps ever prepared to herald an attraction. Wire or write your nearest Mutual Exchange TODAY—*or better still*—call on the North American representative personally. Ask to see the first three chapters of "The Diamond From The Sky." Then arrange your booking dates. Quick action means sure profits for you. ***Act!***

North American Film Corporation
John R. Freuler, *President*

Executive Offices 222 South State Street, Chicago, Illinois
Representatives at every Mutual Exchange in America

Produced by The American Film Mfg. Co.



Motion Picture News
Moving Picture World
Motography
The Billboard
The Telegraph
Dramatic Mirror
The Clipper
N. Y. Mail
The Globe
Variety

Are all these papers wrong?

Last week the ENTIRE MOTION PICTURE PRESS went on record regarding THANHOUSER and FALSTAFF films. The accredited representatives of all the trade and theatrical journals faced you—you saw their photographs in one group, just as they looked when they passed judgment. They all saw the new productions of Edwin Thanhouser and they all said "THANHOUSER HAS MADE GOOD! Mind you—it wasn't only one, or two, or three papers, but all of them—ten critics spoke.

See the value of their work? They did it for you! You are now dead certain—pop sure—absolutely positive that Thanhouser and Falstaff are certain, *sure*, POSITIVE quality brands.

And honestly—they will hold your enthusiasm any week. You know—CONSISTENT QUALITY!

Our Next Releases

THANHOUSER "The Song of the Heart" (Tuesday, May 11th). 2 reels.
"The Three Roses" (Sunday, May 16th). 1 reel.

FALSTAFF COMEDY "Ferdie Fink's Flirtations" (Friday, May 14). 1 reel.

THANHOUSER

Thanhouser Film Corp., New Rochelle, N. Y.

ON THE MUTUAL PROGRAM

FALSTAFF FILMS

They draw well!

BRONCHO



Wednesday May 12th

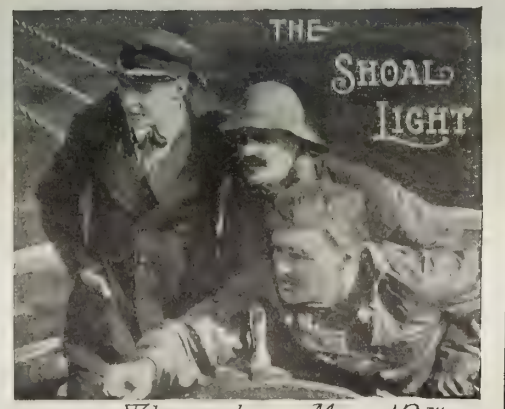
BRONCHO

8-10" Photos of our Players can be had by sending to Publicity Dept 15 Cents for one - 50 Cents for set of 4.

A WONDERFUL LOBBY DISPLAY

22-28 Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle 20 Cents each

DOMINO

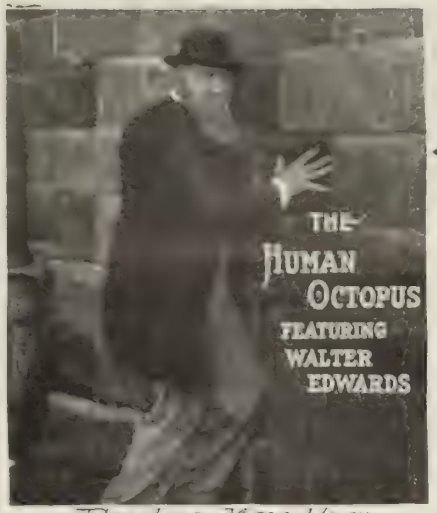


Thursday May 13th

D

Released Exclusively through the Mutual Film Corporation

KAY-BEE



Friday May 14th

KB

KEYSTONE

Three One Part Comedies Released Every Week Monday Thursday Saturday

A Two Part Comedy Released every Two Weeks Every Other Monday.

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.

THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

The more YOU read these advertisements the more useful TO YOU we can make the "News."

AND THE STORY APPEARS EVERY DAY IN YOUR PAPER

The time is come for something new in Serials.

---

and The Goddess is it.

You have become accustomed to serials black, murky, devilish, cruel, mysterious.

The Goddess is light, airy, angelic, kindly, mystic.

No claptrap methods, no tricky, no sensational melodrama, no typical cigarette smoking villain still pursuing her, and yet—

Interest, curiosity, fascination, desire, all has been created for each succeeding chapter as have never been known before.

The Goddess will fascinate your patrons who never saw an advertisement —who never read the story—who don't know the stars—but who are affected by wonderful acting, plot and scenery.

The Goddess will carry your audiences off their feet.

The Goddess has no contest to bolster it.

The Goddess needs no outside influence to assist it and yet—

The uniquest of advertising and publicity stunts that will introduce and follow The Goddess will arouse your community to a fever pitch—

And the story of The Goddess—Written by Gouverneur Morris—Pictured by Chas. W. Goddard—Produced by The Vitagraph Company—Directed by Ralph W. Ince with Anita Stewart and Earle Williams in the leading roles, will be published every day by the principal newspaper in your city.

And the picture of The Goddess in two part weekly chapters can be booked in every office of

The General Film Company.


ALBERT E. SMITH
AND J. STUART BLACKTON
PRESENT
ANITA STEWART
AND EARLE WILLIAMS
IN
"THE GODDESS"

Do you know?

That the V. L. S. E. represents—

The four largest motion picture producers in the world.

With twelve different studios in different parts of the globe.

With a combined capital of over Twenty Million Dollars.

With a combined force of over Five Thousand Employees.

With a combined Stock Company of over One Thousand Artists.

With an aggregation of over One Hundred Important Stars all engaged in making the great V. L. S. E. Features—

But do you know?

That—while all the above might be acquired by any company provided they had capital enough.

The eighteen years' experience which directs this vast aggregation of talent could not be acquired by anyone with all the money in the Universe.

Experience cannot be bought at any price.

But we will give you the benefit of ours for nothing.

Book the V. L. S. E. Features.

And book them direct at

1600 Broadway

and all principal cities

SIXTEEN FOR ONE
THAT ONE IS YOU

1—Lubin's	The Eagle's Nest With Edwin Arden and Romaine Fielding
2—Vitagraph's	The Juggernaut With Anita Stewart and Earle Williams
3—Essanay's	Graustark With Francis X. Bushman and Beverly Bayne
4—Selig's	The Carpet from Bagdad With Kathlyn Williams
5—Lubin's	The College Widow With Ethel Clayton and George Soule Spencer
6—Vitagraph's	The Island of Regeneration With Edith Storey and Antonio Moreno
7—Essanay's	The Slim Princess With Francis X. Bushman and Ruth Stonehouse
8—Selig's	The Millionaire Baby With Harry Mestayer and John Charles
9—Lubin's	The Sporting Duchess With Rose Coghlan
10—Vitagraph's	The Sins of the Mothers With Anita Stewart and Earle Williams
11—Essanay's	The Crimson Wing With E. H. Calvert and Ruth Stonehouse
12—Selig's	The Rosary With Kathlyn Williams
13—Lubin's	The Valley of Lost Hope With Romaine Fielding
14—Vitagraph's	Crooky Scruggs With Frank Daniels
15—Essanay's	The White Sister With Viola Allen
16—Selig's	A Texas Steer With Tyrone Power

Now Booking and Booking Direct

From Producer to Exhibitor

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

1600 Broadway, New York City

Branches all principal cities

Vitagraph
BLUE RIBBON FEATURES

VITAGRAPH Blue Ribbon Features have set up new standards of Motion Picture excellence —VITAGRAPH BLUE RIBBON STANDARDS.

That their principles are right is demonstrated by the unprecedented success of "The Juggernaut"—first of Blue Ribbon Features—at the Vitagraph Theatre, New York, before the most exacting audience in the world, and in the other prominent theatres at which this colossus of railroad drama is now being shown.

Coming May 17—Cyrus Townsend Brady's unique romance—"The Island of Regeneration."

Book direct

VITAGRAPH
1600 Broadway, New York



Selig

SELIG RED SEAL PLAYS

Selig selects **"THE CARPET FROM BAGDAD"** in five parts, as the first of a regular series of select Seligs, all bearing the red seal of quality. Every thread in **"THE CARPET FROM BAGDAD"** is finely spun. The plot is skillfully woven. Miss Kathlyn Williams, supported by an all-star cast, takes the leading role. **"THE CARPET FROM BAGDAD"** was released **DIRECT TO EXHIBITORS** on Monday, May the third, through the V-L-S-E, Inc., 1600 Broadway, New York, N. Y.



SELIG RED SEAL PLAYS

Selig selects **"THE MILLIONAIRE BABY"** in five parts, as the second of a regular series of select Seligs, all bearing the red seal of quality. Harry Mestayer, the distinguished actor, plays the leading character. The name of Selig means elaborateness in spectacular picture plays and **"THE MILLIONAIRE BABY,"** the adventure story from the pen of Anna Katherine Green, upholds the Selig standard. To be released on Monday, May the thirty-first, through the V-L-S-E, Inc., 1600 Broadway, New York, N. Y.



SELIG RED SEAL PLAYS

Selig selects **"THE ROSARY"** as the third of a regular series of select Seligs for release direct to exhibitors on Monday, June the twenty-eighth, and **"A TEXAS STEER,"** with Tyrone Power, for release direct to exhibitors on Monday, July the twenty-sixth. **BRANCH EXCHANGES:** 75 Walton St., Atlanta, Ga.; 1900 Congress St., Dallas, Tex.; 1316 Vine St., Philadelphia; Boley Bldg., 12th and Walnut Sts., Kansas City, Mo.; Wabash and Adams Sts., Chicago.

BOOKED DIRECT  **BOOKED DIRECT**

SELIG, 1600 Broadway, New York

"The Red Seal of Quality"

We have secured good advertisers to talk to YOU. Listen to them!

Love Rocks Throne of "Graustark"

¶ Like "the Colonel's Lady and Judy O'Grady" everyone is more or less human under the skin. Even princes fall in love and beautiful princesses from time immemorial have trampled on affairs of state and monarchial pride when the "real man" comes a-wooing.

¶ In America we believe one man is as good as another. George Barr McCutcheon, the author of "Graustark," chose as the hero of his great story a true American. The hero, Grenfall Lorry, met the beautiful princess when she was traveling through the United States "incog." And he fell in love at first sight.

¶ Now Lorry didn't know she was a princess. It probably wouldn't have made any difference if he had. He knew she was the girl for him. That was enough. So he followed her to "Graustark."

¶ And the beautiful princess fell in love with Lorry. Is there any more to say? For she was a true woman and altogether like "the Colonel's lady and Judy O'Grady."

¶ The task of putting "Graustark" in the films was one of the greatest ever imposed on any producer. But ESSANAY did not falter. Like all ESSANAY FEATURES "Graustark" is a superb creation. It holds interest from the beginning to the end of its six acts.

¶ The following branch offices of the Vitagraph-Lubin-Selig-Essanay (Inc.) are now booking this big success: New York City, 1600 Broadway; Philadelphia, 1316 Vine St.; Chicago, S. E. Cor. Wabash & Adams (Chicago Business College); Atlanta, 75 Walton St.; Kansas City, 12th & Walnut, Boley Bldg.; Dallas, 1900 Commerce St.; and San Francisco, Mr. C. B. Price, Hotel Stewart.



Fania Marinoff

Who has just been specially engaged to play the part of Louka in Arnold Daly's revival of "Arms and the Man," at the Park Theatre, is the famous star who enacts the principal role

In the Three-Act BROADWAY FAVORITES Feature Production

The Lure of Mammon

Among Miss Marinoff's other Broadway successes are "The House Next Door," presented at the Gaiety Theatre; "A Thousand Years Ago," produced at the Shubert Theatre, and "Consequences," which opened at the Comedy Theatre early this season. The reputation Miss Marinoff has achieved in these productions gives "The Lure of Mammon" extraordinary attraction value. Get in touch with the nearest rental exchange and arrange for it NOW!

Released in Regular Service Monday, May 17th

Have you booked "An Innocent Sinner," featuring Katherine La Salle?

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 West 23rd Street, New York City, New York

Selig

SELIG DIAMOND SPECIALS IN THREE REELS!!!

TO BE RELEASED THROUGH REGULAR SERVICE OF GENERAL FILM COMPANY

Originally Planned For Features, It Has Been Decided To Release These Selig Diamond Specials Through General Film Company's Regular Service. Releases Will Be Made REGULARLY, Starting on Thursday, May 20th, and Continuing Every Thursday Thereafter.

"THE TWO NATURES WITHIN HIM," Three Reels, RELEASED THURSDAY, MAY 20TH

An absorbing plot of dual personality. How a blow upon the head transformed the Rev. Wm. Morrison from a brilliant Clergyman to a prowling crook. And how a surgeon's skill, prompted by the love of a woman, brings again an enlightened intellect. Bessie Eyton and Thomas Santechi play the leads. An extraordinary story crowded with thrills and suspense. *Book it right now!*

OTHER SELIG DIAMOND SPECIALS, IN THREE REELS, ARE COMING REGULARLY

Artistic one, three and six sheet posters in colors.

THE SELIG POLYSCOPE COMPANY
CHICAGO

"They're Gems of Purest Ray Serene"

Selig

"A-L-L A-B-O-A-R-D"!!!

The gentlemanly Conductor, spic and span in white cap and gold-braided uniform with time-piece in hand, stands at attention. He shouts those magical words: "All Aboard!" —The Selig Exposition Flyer, a train de luxe of combination baggage car, diner and Pullmans, rolls slowly from the Chicago station to the accompaniment of hearty farewells from friends and relatives of the happy, smiling tourists—

AND WE ARE FAIRLY STARTED ON OUR WAY FOR A SEVENTEEN DAYS' TOUR OF PLEASURE AND PROFIT THROUGH "GOD'S COUNTRY!"

And when "All Aboard" is sounded won't you be there? Don't you know that you owe yourself and the good wife and the kiddies an outing? And SUCH an outing! We'll tour the great cities of Denver, of Salt Lake, of San Francisco, of Los Angeles, of San Diego, of Santa Barbara! We'll ride on San Francisco Bay, take a peek into Chinatown—view Pike's Peak, Grand Canyon, Garden of the Gods! See Cripple Creek and the silver mines—bathe in the blue and cooling waters of the Pacific Ocean—

AND WE WILL VISIT TWO GREAT EXPOSITIONS, NATIONAL CONVENTION OF MOTION PICTURE EXHIBITORS, THE SELIG JUNGLE-ZOO, ETC.

There is the frontier town of Caliente, Nevada, one of the few remaining communities reminiscent of Bret Harte stories—Mr. James Ryan, who might have stepped right out of one of B. M. Bower's novels, owns thousands of acres of cattle land near Caliente. On Ryan's ranches will be found prototypes of "Chip of the Flying U," "Weary Willie," and the rest of the cowpunchers—

AND MR. RYAN AND THE COWBOYS ARE GOING TO ACCORD AN OLD-FASHIONED RECEPTION TO SELIG MOVIE SPECIAL TOURISTS!

Gee, but there's going to be great stuff handed out on the Selig tour which starts from Chicago on THURSDAY, JULY 8th! Citizens of Catario, California, are to meet us with wagons loaded with luscious peaches. The young ladies of Santa Barbara will scatter perfumed blossoms along our pathway. Citizens of San Francisco, Los Angeles and elsewhere are preparing special entertainments.

ONLY $128 ROUND TRIP, WHICH INCLUDES PULLMAN, HOTEL ACCOMMODATIONS, SIDE TRIPS, TWO SCENIC ROUTES, BAGGAGE TRANSFERS, ETC.

—Everyone is Cordially Invited. Apply Now For Pullman—

"We Want You With Us In California," an Artistic Booklet, Free.

THE SELIG POLYSCOPE COMPANY
CHICAGO

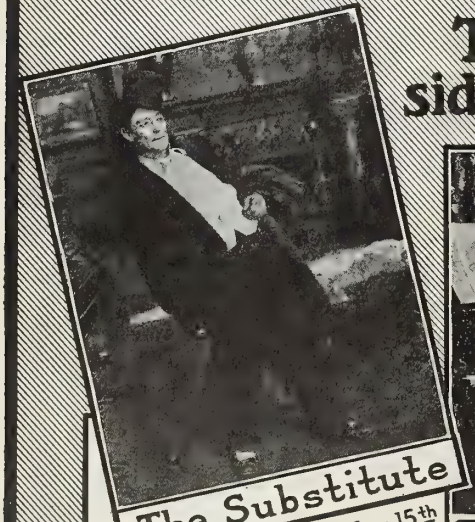
"The Golden West, That Suits Us Best!"

YOU are wasting your opportunities if YOU ignore advertising.

"The Scream of the Screen"

The Original Billie Reeves

The Famous side-splitting comedian



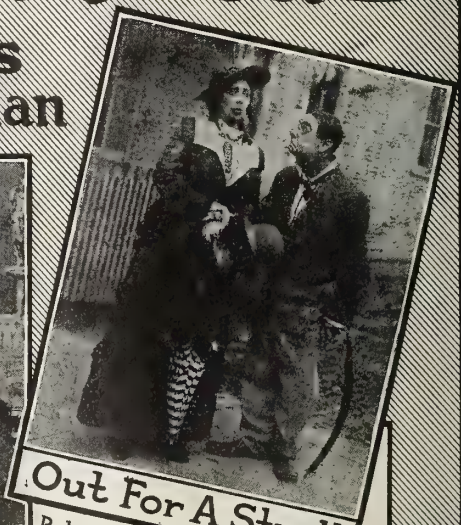
The Substitute

Released Saturday May 15th



The Club Man

Released Saturday May 22nd



Out For A Stroll

Released Saturday May 29th

LUBIN, LEADER AND ORIGINATOR, again announces a HEADLINER—**BILLIE REEVES,** who will long be remembered as the ORIGINAL COMEDIAN in "A Night In An English Music Hall"—AND HIS ENTIRE COMPANY of renowned comedians and acrobats. He is the famous comedy actor, acrobat and pantomimist and one of the highest priced stars ever engaged for the Moving Pictures.

BILLIE REEVES, who has made the entire world laugh, will from now on be FEATURED EVERY WEEK IN LUBIN SINGLE REEL COMEDIES. The funniest and most original character ever shown on any screen. **BILLIE REEVES** will be the BIGGEST MONEY MAKER for you that your theatre has ever featured.

Positively the most comical films ever made. Full of action and side-splitting incidents. Like all LUBIN COMEDIES, these will pack your house whenever they are shown.

Directed by Arthur D. Hotaling.

RELEASED THROUGH THE GENERAL FILM COMPANY, EVERY SATURDAY, BEGINNING MAY 15.

LUBIN

LUBIN

Philadelphia.

LUBIN

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "Road O'Strife," 15 Parts, by Emmett Campbell Hall

Monday, May 10th

ROAD O' STRIFE NO. 6

"The Strength of Love"

Another episode in the great drama in which Alene and Robert Dane nearly lose their lives in a slimy pool, and Abner, the poor country lover, is drowned.

Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, May 11th

"Who Stole the Doggies"

A screaming farce in which there is much excitement over a string of sausages.

"A Hot Time in Punkville"

One of the Vincent Whitman's cartoon pictures; a veritable scream.

Wednesday, May 12th

"Who Bears Malice"

A Two Reel Feature

A powerful story of the lumber camps and trapper forests. A worthy woodman is pursued by a vindictive trapper who eventually is killed in fair fight.

Featuring **Edgar Jones** and **Justina Huff**

Thursday, May 13th

"The Gray Horror"

Three Reel Feature

A melodrama of most intense action; scenes that are thrilling with a realistic fire that ends the lives of two villains and brings happiness to the worthy ones.

Featuring **Joseph W. Smiley** and **Lilie Leslie**

Friday, May 14th

"What Money Will Do"

A pretty story; an old miner goes back to his son's family and pleads for a home, but is told to go to the poor farm. Then he buys a rich farm for the adopted daughter and her sweetheart.

Saturday, May 15th

"The Substitute"

A roaring scene of the inimitable Billie Reeves' act in which he acts as a substitute in a boxing match and wins out in a blaze of glory.

Featuring **Billie Reeves**

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by Clyde Fitch — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

(By Arrangement with Fred Mace)

EVELYN NESBIT THAW and her son, Russell William Thaw
in "THREADS OF DESTINY"

Drama by WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY

and the Great Pioneer Picture

"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

1, 3, 6, 8 Sheet Posters by A. B. C. Co., Cleveland, Ohio — Dodgers by Hennegan & Co., Cincinnati, Ohio
Chicago Office, 154 West Lake Street

LUBIN MFG. CO. PHILA. PA.



RICHARD C. TRAVERS and EDNA MAYO

are presented in

"VENGEANCE" in 3 Acts

By H. Tipton Steck.

The latest great prize mystery play produced in conjunction with the complete short story in the June issue of The Ladies' World. Released May 29.

★ ★ ★

G. M. ANDERSON and MARGUERITE CLAYTON

are presented in the great new series of one act dramas. The latest thrillers are:

"HIS REGENERATION"
Released May 7.

★ ★

"THE OTHER GIRL"
Released May 14.

★ ★ ★

Released Monday, May 17.

"MANNERS AND THE MAN"

Adventures of a society man posing as a butler.

★ ★

Released Tuesday, May 18.

"A LESSON IN ROMANCE"

(In 3 acts.)

By H. S. Sheldon.

A rich man turns gypsy to win true love. With E. H. Calvert and Lillian Drew.

"THE REVENUE AGENT"
Released May 21.

★ ★

"THE BACHELOR'S BURGLAR"
Released May 28.

★ ★ ★

Released Wednesday, May 19.

"THE FABLE OF THE TWO SENSATIONAL FAILURES"
By George Ade.
If luck breaks right, any liability may become an asset.

★ ★

Released Thursday, May 20.

"SWEEDIE'S HERO"
One of the inimitable Sweedie comedies.

★ ★

Released Saturday, May 22.

"OTHERWISE BILL HARRISON"
(In 2 acts.)
A boy sweetheart's dream of heroism. With Joseph Byron Totten and Ruth Stonehouse.

★ ★ ★

CHARLES CHAPLIN is

presented in

"BY THE SEA."

A world of laughter in one reel.
Released through the General Film Co.

Special 6-sheet canvas Chaplin poster, $2.50.
Life sized Chaplin cut-outs for lobby stands, $1.50.
Introduce any Essanay star to your audience by 25-foot strips, $1.50.
} ESSANAY PUBLICITY DEPT.

A 50-foot scene strip from "Graustark" is the best way to advertise this play in your theatre. Price, $2.50—Essanay Publicity Dept. or Vitagraph-Lubin-Selig-Essanay, Inc., branch offices.



Trademark Reg. U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St. Chicago



Trademark Reg. U. S. Pat. 1907.

MAY 14 1915 ©CLB334210

"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XI MAY 15, 1915 No. 19

Protect the Exhibitor

FEWER PICTURES—BETTER PICTURES—LONGER RUNS. This is the order of the future.

There is little doubt about it now. It is no longer a prophesy; it is actually going into effect.

The year past has been largely a scramble, without order or logic.

* * *

THE well-established daily change programs have gone steadily on, furnishing a solid undertone to the business. Now they are adding features, but with a clear idea ahead of furnishing a shorter program of higher quality and fit for a longer run than a daily change.

With features as a whole the production and exhibition of them have in a large measure been equally wild. Big and little houses have struggled to book them; big and little companies have competed in their production.

But the lines of cleavage have appeared and grow more and more distinct.

* * *

THE production and distribution of features is now in the hands of comparatively a few concerns. 1914 saw the disappearance of more than fifty of the smaller, weaker companies.

And just so with the theatres. The trend is strongly toward fewer and better theatres and a classification of these by style and class of program. What may be called the "Strand" style of program is just growing in popularity—that is a program consisting of a dramatic feature together with a comedy, a news pictorial, an educational.

* * *

ALL of which means FEWER PICTURES—BETTER PICTURES—LONGER RUNS.

But there is still chaos in the booking of pictures.

We have too many exchanges and with many of them a blind, reckless competition that is working much harm.

Their one aim seems to be to get bulk business, to secure the greatest possible number of customers.

* * *

IF Ajax Film can't put its service in a house at its price, it puts it in anyway, and two weeks later breaks its contract in favor of another house for a better price. This disorder seems to prevail quite generally.

* * *

THIS is wrong—unbusinesslike.

In the first place, bulk business does not pay an exchange and never did. An exchange makes more money out of fewer and better customers.

But there's the exhibitor to consider. It might seem as if this sharp competition benefited him. But it doesn't.

IF he has Ajax pictures for two weeks and then some other brand, and then some other, how is he to establish the name of his house, its kind of pictures, its character? How is he to participate in the benefits of the advertising the maker of the pictures does?

* * *

A FEW years ago a prominent clothing manufacturing house, backed by a big advertising campaign, went after bulk customers in this very same way. It got them; but a year later the concern reversed its policy.

Instead of putting its brand of clothing into two or more stores in a town or section of a large city, it selected one dealer and then protected him.

* * *

IT protected him against near-at-hand competition, and helped him sell more clothes through advertising and other sales help. All with the result that the concern sold more goods at less expense through one dealer than through three. And the dealer *also* made more money.

* * *

THE dealer in every business must be *protected,* not only for his sake, but also for the good of the manufacturer.

The exhibitor must be protected and supported. It is he alone who can raise and hold admission prices. It is he alone who takes in the stream of money that in turn supports the whole industry.

* * *

BETTER pictures he must have—pictures as excellent in amusement qualities as the magazine fiction which the millions read.

And sooner or later he must realize that better pictures mean fewer pictures and longer runs for them—not pictures turned out by the foot rule to make a daily change program, but pictures so good that they *must* be shown again.

* * *

BUT he needs protection.

He should get one service and hold it. He should be protected against competition. He should be able to advertise to a population sufficient to his seating capacity that he has such and such picture and that he alone has them.

Then he can afford to pay a satisfactory rental in return for this service from the manufacturer.

* * *

AND the latter, by cutting down an exorbitant and unnecessary distributing and printing expense can put more money into his pictures and make them better

WILLIAM A. JOHNSTON.

(*For Table of Contents See Page 80*)

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
WENTWORTH TUCKER.....*Ass't Treasurer*
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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI May 15, 1915 No. 19

A Censor Board That Is Proving Its Own Undoing

THE State censor board of Kansas was probably created to be a public protector, but—if the editorials in the newspapers of the State are to be believed—it has already become a public nuisance.

One would hardly suppose that any public officials could have managed to make themselves so thoroughly obnoxious to most of their fellow citizens in the brief space of time that has elapsed since the decision of the United States Supreme Court.

The paragraph that follows, however, speaks for itself. It is taken from the Kansas City "Post" for April 25.

* * *

"THE feeling against the censors has become so acute that certain officials, reported to have had a part in choosing them, have issued denials."

* * *

AND this:

"Unless their rulings are modified, politicians believe the censor board will be an issue in Kansas politics next year.

"More editorials are carried in Kansas newspapers on the movie censor board than on the war, the doings of the last legislature and the Kansas rate hearing combined."

* * *

THE disgust of the Kansas newspapers with "the long hairs at Topeka," as Ed Howe in the Atchison "Globe" epitomizes them, is due to a number of things. But the feeling has been crystallized by the board's manner of applying its ruling that all drinking scenes must be eliminated from pictures destined for Kansas audiences.

Following this declaration with a bigoted literalness, the Reverend Festus Foster, Miss Carrie Simpson, of Parsons, Kansas, and Superintendent of Public Instruction Ross, the censorious trinity, have applied it to pictures that neither Major Metellus C. Funkhouser, Mrs. Maude Murray Miller, nor J. Louis Breitinger, in their most prudish moments, would ever have dreamed of cutting.

* * *

THE patience of the press was exhausted when the Rev. Festus and his colleagues solemnly prohibited "When We Were Twenty-One" from being shown in Kansas.

"Atchison and the whole State," exclaimed Ed Howe in the Atchison "Globe," "is howling over another fool law passed by our legislature, and Kansas throughout the country is receiving a lot more of rube publicity. The unpopular law which is causing so much indignation . . . is the State censorship of moving pictures? . . . There was almost a riot in Topeka Monday night when the news became circulated over the city that 'When We Were Twenty-One' had been ordered out of the State.

"At the Iris Theatre, where it was displayed, the ushers gave each patron printed cards for them to voice their sentiments on the question, 'Should this picture be condemned or not?' The vote shows that 28 were in favor of condemning the film, while 504 were opposed to that movement. That straw vote in Topeka shows just about how accurately the Kansas legislature represents the sentiments of Kansas people . . . If the 'Last Supper' were produced in motion pictures, it would be barred for the same reason."

* * *

HAD the censors taken care to arouse the indignation of none but exhibitors and exchange men, they would probably have been permitted to continue unheeded.

Unfortunately—*for them*—they outraged the common sense and broad-mindedness of most of the newspaper editors of Kansas.

By being intolerant, they have made themselves intolerable. And, in a State where the newspapers have as much power and influence as they have in Kansas, it might have been prudent for the censors to conciliate the press instead of antagonizing it.

* * *

CENSORSHIP is only an experiment as yet. Despite the favorite assertion of its advocates that "public opinion" demands it, it has still to win and hold the approbation of the public.

We may be mistaken, but we believe that the newspapers of a community are more representative of its wishes and feelings than its politicians or its prudes.

The politicians may have been eager to promote censorship as a speculation, but they have enough to answer to the newspapers for, without rendering themselves liable to attack on that side.

* * *

THE Kansas newspapers show which way the wind is blowing. The Kansas City "Post" is right—the censor board will be an issue in Kansas next year.

We will go even further. It will be a dead issue next year, unless those that "sit in darkness" at Topeka see a great light.

The Significance of the Farrar Engagement

THE engagement of Geraldine Farrar, prima donna of the Metropolitan Opera House, to appear in screen productions of her famous characterizations in grand opera, calls for more than passing notice.

This linking together of the motion picture with the most exclusive artistic circle ought to make a final conversion of these "exclusives"—unfortunately, they are still million-fold—whose "exclusiveness" toward the motion picture only results from an obstinate ignorance of—not its possibilities—but its actualities. As such this notable acquisition to a list comprising almost all great names in literature and the drama is a matter of congratulation.

Pennsylvania May Have Same Old Censor Law

Daix Measure Passes Senate and Reaches Second Reading in House, but Amendment by Reading Representative May Cause Legislature to Adjourn Without Action—Maurer's Change in Bill Approved by Film Men, but Possible Postponement of Passage Is Regretted—Action on Other Bills

Special to Motion Picture News

Harrisburg, Pa., May 5.

THE close of the week in the Legislature found bills in which the motion picture interests are vitally interested considerably advanced in the direction of final adoption or rejection.

The Daix bill, providing for a board of three censors to take the place of the existing board of two members, which is the administration measure introduced at the instance of J. Louis Breitinger, the present chief censor, but amended last week in many material respects to meet the insistence of the recently organized exhibitors and exchange men of the state, was passed finally by the Senate and sent to the House early in the week.

Perhaps unfortunately for the motion picture interests, this bill was amended when it reached second reading in the House last Wednesday. While the amendment, which simply strikes out the clause permitting the censors to bar films tending to "prejudice the public mind," can in itself do no harm to the picture interests and, in fact, is rather to their advantage, it is considered unfortunate that it should have been made at this stage of the fast waning legislative session. Unless the amendment is knocked out when the bill is up for third reading in the House next week, it will be necessary for the bill to be sent back to the Senate for concurrence in the amendment before the bill can finally be sent to the Governor. That, of course, would give opportunity for delay and possible controversy which, inasmuch as it is now planned to adjourn the Legislature on May 13, might result in the bill being tied up in the last stages of the session in such a way as to endanger its chances of final passage.

Amendment Comes Too Late

The amendment was offered by Representative James H. Maurer, of Reading, the only Socialist member of the Legislature, and does not appear to have been inspired by any consideration other than his individual desire to have eliminated what he believes to be an unjust provision of the bill. Nevertheless, it is regarded as unfortunate that it should have come so late in the session as, possibly, to prejudice the changes of the whole bill which contains some valuable concessions for the picture interests and is the only censorship bill with much chance ever to reach the Governor.

Representative Maurer offered his amendment in a meeting of the House Wednesday morning when the lawmakers were paying little attention to what was going on and while a lot of bills were being passed upon in a perfunctory way. There was no opposition to the amendment, scarcely a dozen members knowing what was going on. The striking out of the clause referred to gives the censors only the right to disapprove of films or slides which are "sacreligious, obscene, immoral or such as would tend to incite riot." In explaining his reason for offering the amendment, Mr. Maurer afterward said to the correspondent of Motion Picture News:

"The phrase, 'or prejudice the public mind,' is ambiguous, undefinable, unstatutory. The power it conveys to censors is entirely discretionary. It creates a board of despots instead of a board of censors. Surely it is enough power to give this board, which has not been shown to be necessary, the right to prevent the exposure of pictures that are sacreligious, obscene, indecent, immoral or which might endanger the public peace?

"It is not wise to clothe any set of persons with unlimited authority, and the eliminated phrase does so. By its power there are few pictures, if any, that could be shown if the censors said 'No.' They need give no reason for disqualifying a picture but that it tends to 'prejudice the public mind.'

"Every picture is, in some sense, instructive as well as amusing, and every picture thus would be subject to 'prejudices,' in the minds of the censors. 'Prejudice the public mind' is elastic enough to be stretched to fit any condition and, until men have become angels and infallible, I shall fight against giving to one or three of them any such power. As this bill is now, it complies with all that is religiously and morally necessary. Carrying the now eliminated phrase, I should have had to fight against the passage of the act."

Film Men Fear Bill May Fail

While recognizing that the attitude taken by Mr. Maurer in this matter, is intended to be in sympathy with the point of view of the motion picture interests, the film men fear the delay that would be involved in sending the bill back to the Senate might result in the failure of passage of the whole bill and therefore it is considered likely that when the measure comes up next week for third reading in the House, an effort will be made to have reconsidered the votes on which Mr. Maurer's amendment was adopted. If this can be done and the amendment knocked out the House would be able at once to take final action on the bill, in which event, in case of a favorable vote on third reading, it would go direct to the Governor instead of back to the Senate for concurrence in the amendment.

Final action on the negro "equal rights" bill, which was passed by the House several weeks ago after it suddenly had been rushed out of committee, will be taken in the Senate probably next week. This measure, which prohibits managers of theatres from maintaining separate seats for the white and negro patrons of their theatres, passed first and second reading in the Senate in the present week, and is now on the third reading calendar. It is opposed by motion picture interests especially in that section of the state bordering on the Mason-Dixon line where the question of negro segregation in the picture theatres has become a very serious one.

The passage of the bill in the house, after it was generally supposed it would be permitted to die in committee, was the result of a clever move on the part of the friends of the measure who rightly banked on the fact that the lawmakers, once they were forced to take an open stand on the negro question on the floor of the House, would not dare to risk alienating the negro vote by casting their ballots in opposition to the measure. What action the Senate will take on the bill is problematical but it's certain that the negro citizens of the State are keeping close tabs on those who are for and against the bill.

"Fifty Cent" Bill Likely to Die

The Stern censorship bill, which goes the Daix bill one better by reducing the fee for censorship to 50 cents instead of $1 a film as provided in the latter bill, is still on the third reading calendar of the House. Representative Isadore Stern, father of the measure, which, it was understood, was introduced merely to have something to fall back on should the Daix bill fail of passage, will probably not press the measure for action if the Daix bill has smooth sailing on the rest of its voyage through the legislature.

The bills of Senator Snyder, having to do with theatre construction and which are designed chiefly to prevent the enforcement of building rules, made to govern the construction of new theatres, in connection with theatres now in existence, have passed the Senate successfully and are on the first reading calendar of the House. They are likely to be advanced rapidly in that body during the coming week.

The bill board bill, designed to give borough and township authorities the right to regulate the construction and use of theatrical bill boards, still is regarded as a dead issue. It will probably never come from the House committee to which it has been referred. It is said also that the so-called "ticket scalpers" bill, which would place absurdly rigid restrictions on the way theatre tickets are printed and disposed of, is hardly likely to become a law.

V. H. Berghaus, Jr.

SING SING WARDEN ORDERS PATHÉ FILMS FOR CONVICTS

Warden Thomas Mott Osborne of Sing Sing prison apparently likes Pathécolor films. Manager Burnstein of the Pathé New York exchange received a telegram from him on the 26th, requesting a five reel program, all in color, for a show at the prison. The warden is much impressed with the Pathé films.

SANGER AND JORDAN CONTROL CRAWFORD NOVELS

Sanger and Jordan, brokers and agents, in acquiring the world's motion picture rights of "In the Palace of the King" and "The White Sister," both by F. Marion Crawford, have also consummated a deal whereby the motion picture rights of all the rest of this gifted author's works pass into their hands.

As there are some thirty odd of these successful novels, Sanger and Jordan are now prepared to negotiate the picture rights of the same.

George B. Cox Is New President of World Film

Well Known Political Leader in Cincinnati Now Identified with Film Industry—William A. Brady Is Made a Member of the Board of Directors

AT the recent election of officers of the World Film Corporation, with head offices at 126 West Forty-sixth street, New York City, the most important changes brought George B. Cox, of Cincinnati, to the president's chair and placed William A. Brady, the theatrical manager, on the board of directors.

As the officers now stand, George B. Cox is president, succeeding Van Horn Ely; George A. Huhn, of Philadelphia, is chairman of the executive board; Joseph L. Rhinock is an additional vice-president, and William A. Brady and Milton C. Work are on the board of directors. Lewis J. Selznick continues as vice-president and general manager.

The importance of this election should be clear at a glance. George B. Cox, in addition to being personally very wealthy, is a wise showman, holding high affiliation with the Shuberts, Klaw and Erlanger, Marcus Loew and other big concerns. Mr. Brady is as big factor in the theatrical field as any other single man. He owns many shows of great value for motion picture adaptation. Mr. Huhn represents Philadelphia and Wall Street banking interests. Mr. Rhinock is well known in the theatrical world and his value to the Shuberts and to Loew is generally recognized.

"The World Film Corporation is now in a better position than ever," is the statement made at the home offices. "Nothing can stop us from going right to the top. When Mr. Selznick first raised two million dollars for the World Film Corporation, the men who put up the money did so because they thought it was a good investment. As long as they knew their interests were safe they were happy. Now, however, they have become impressed with the vast opportunities of the motion picture business and want to be active in it. Mr. Cox as president will be active in the affairs of the corporation and will give it the benefit of his ability.

"Of no less importance is the placing of Mr. Brady on the board of directors. When he first went into the business he simply turned his play over for production. Now he says he wants to get into it himself and see that the best possible motion pictures are turned out under his name. Mr. Brady possesses in an extraordinary degree the ability to forecast what the public wants.

"This he will apply to the World Film Corporation. With one exception, Daniel Frohman, Mr. Brady is the first big theatrical man active to engage personally in the motion picture business. Many others have turned their plays over for production but they have not been active as he will be.

"Mr. Huhn's election will place a tremendously big financial man in an active position with the World Film Corporation.

"The chief point is that these big men, these master minds, are going to be active. They see the strength of the motion picture industry and want to participate in it themselves. Theirs will be no routine holding of offices. They will be in the thick of the fight. Their advent will help the World Film Corporation still further on its upward path."

League Branch in New Orleans Holds 2nd Meeting

Following Officers Elected: M. L. Costley, President; Jac. Miller, Vice-President; George E. Grusch, Secretary; B. F. Brennen, Treasurer—Directors Named

Special to Motion Picture News

New Orleans, La., May 5.

ENTHUSIASM, co-operation, and a desire to get together to fight coming obnoxious laws, featured the second meeting of Louisiana exhibitors, held April 24 in the Green Room of the Grunewald, New Orleans' largest and most exclusive hotel.

The meeting was presided over by Martin L. Costley, Jr., elected president of the Louisiana Motion Picture Exhibitors' League Saturday before last, and Mr. Costley's first act was to name the officers who will serve until January, 1916. This list is as follows:

M. L. Costley, Jr., Pastime theatre, president; Jac. Miller, Hippodrome, vice-president; George E. Grusch, Coliseum theatre, secretary; and B. F. Brennen, Iberville theatre, treasurer.

Only a temporary organization had been effected at the previous meeting. The board of directors will consist of the officers named, with the addition of N. Sobel, Washington theatre; G. B. Mars, Mars theatre; Frank E. Evans, Mound City theatre; George Saik, Elysium theatre, and Gervais Arnoult, Acme theatre.

The meeting was called for 10:30 o'clock, in order to assure a big attendance, and the hour proved popular.

The constitution, framed by a committee during the week, was adopted. Exhibitor Chisholm led off the talks, and laid especial stress on the point of co-operation amongst exhibitors, especially at this time, with the question of censorship looming largely on the exhibitor's horizon.

Mr. Brennen echoed his sentiments, and claimed unity was the factor necessary, as rumors of increased taxation on small theatres were being heard.

Mr. Costley said quite a number of exhibitors throughout the state had so far paid no attention to the invitation to join the league. He said he couldn't understand this, but freely predicted that before long they would be clamoring to come in.

The board of directors will meet every Saturday night after showtime, about eleven o'clock, at the league's headquarters, temporarily at the Hippodrome, and the league itself will meet once a month at 2 P. M. on the second Saturdays. A large attendance is expected by the officers.

Committees as follows will be named on May 1: Arbitration, finance, membership, and legislation. The initiation fees have been suspended for a period of thirty days, in order to allow exhibitors to come in freely during that period of the league's organization.

A. Jules Benedic.

Arnold Service, Just Organized, to Release 6 Films

Philip Mills, Formerly Identified with Picture Playhouse, Is President of Company Handling Savoia Pictures—Molly McIntyre Signs with Turin Concern

PHILIP MILLS, one of the original organizers of the Picture Playhouse Film Company, who resigned and sold his holding in that company recently, has been elected president of the Arnold Service Company, 1328 Broadway, a newly organized corporation backed with ample capital.

The Arnold Service Company has secured exclusive booking rights for the Savoia Feature Company, of Turin, Italy, one of the best known and wealthiest companies in the producing business.

They start off with six new four-reel features which will shortly be shown in a Broadway theatre and will announce one new feature a week hereafter.

The six features ready for release April 25, are as follows: "Mirror of Life," a romance by Ivanhoe Ronalta, four reels; "Flying Clue," adapted from the novel by Bret Harte, four reels; "Heart of India," adapted from a novel by Prof. Rulver, four reels; "Margot," adapted from a novel by Alfred de Musset, four reels; "The Fatal Domino," from a novel by Aleria Dolores, four reels; and "The Four-Leaved Clover," adapted from the novel by Wilkie Collins, four reels.

Several American stars have signed contracts with the Savoia Company to appear in specially selected scenarios from well known Broadway successes.

Molly McIntyre has just signed a contract to appear for the Savoia Company in a five-reel feature film and will shortly leave for Italy to be filmed with an all star cast.

ONOTO WATANNA STORIES SCHEDULED FOR SELIG

William N. Selig, president of the Selig Polyscope Company, is planning to build a regular Japanese garden for the filming of the Onoto Watanna stories, which have gained a big following.

Attempt to Force Censorship at Capital Fails

Demand of Washington, D. C., Ministers and Social Workers That an Advisory Censor Board Be Created to Aid District of Columbia Police Rejected by Major Pullman—Present System Is Adequate, Declare Officials, Who Say Exhibitors Are Ever Ready to Co-Operate with Them

Special to Motion Picture News

Washington, D. C., May 5.

DECLARING that some of the motion picture films exhibited in Washington have had a tendency to foster ideas of crime in the minds of youthful patrons of the local theatres, and that a stricter censorship was a necessity here, about twenty-five church and social workers appeared before Superintendent of Police Major Raymond W. Pullman, for a discussion of the situation. The conference was arranged for by Mrs. John N. Culbertson, president of the Women's Interdenominational Missionary Union.

It was suggested at the conference by Rabbi Simon that a committee of censorship, consisting of twelve unsalaried minister or other volunteers, be appointed to aid the police department, which suggestion has been taken under advisement.

Common Sense Needed in the Matter

Common sense must govern the movement for the regulation and control of motion picture exhibitions, declared Mr. Simon, who further stated that it is not the intention of those interested to in any way antagonize the motion picture business, in which is recognized a great power for educational and moral good, but that motion picture producers should be educated to the belief that it is pictures of the latter kind, and not those of a character to create criminal thoughts and suggestions, that the people want. Motion pictures are here to stay and should be permitted under proper regulation.

He declared that there are many different points of view as to what kind of pictures should be barred, and thus the whole matter must be considered from a common-sense standpoint.

Among others present was Captain Charles T. Peck, in whose precinct there are a large number of the theatres.

A member of his command, Patrolman Thomas Oriani, devotes his entire time to the inspection of the houses and reports to Captain Peck any films that he may consider of a doubtful nature. The captain then makes a personal inspection and if the picture proves doubtful, a request is made to the offending exhibitor to discontinue its showing. This, Captain Peck stated, has always been followed promptly and no trouble has ever resulted. It has always been shown to be the desire of the exhibitors to co-operate with the police department in keeping the industry in this city above reproach. A weekly report of the inspections made is also submitted to the superintendent of police.

The conference has proven to be more beneficial than otherwise, as it has brought to the surface the efforts made by the exhibitors to do more than barely slip by moral requirements, and their co-operation with church and police interests is perhaps now better appreciated.

Major Pullman has stated that as strict a censorship as is possible is now maintained in Washington by the police and that this method would be continued until the coming of legislation providing for a federal commission of motion picture censorship.

Exhibitors Indignant Over Action

As was expected, the hearing caused just indignation among the local exhibitors. Even the general sentiment among the residents who frequent these houses was that there was no further cause for censoring films in Washington.

Tom Moore, a pioneer in the business as exchange man and exhibitor, who operates a chain of theatres, including the largest in the city, had this to say on the subject: "As Christian workers I do not believe that these people look seriously at the movement they are agitating. Certainly they are not thoroughly familiar with the motion pictures exhibited in our city today, for neither manufacturer, exhibitor nor patrons would stand for pictures which were not thoroughly wholesome.

"Whenever there is a question about the propriety of a film, I always arrange a private showing for the commissioners or police department and get their sanction before running the picture. The police have always been the civil censors in Washington and I have always adhered to their wishes and suggestions, in fact, have requested their opinions. My associate exhibitors have done likewise."

Crandall Defends Present Method

Harry Crandall, manager of Crandall's theatre, and president of the local Motion Picture Exhibitors' League, was of the belief that the present hearing before the superintendent of police would have no material effect upon the existing conditions of affairs. "The fact that all films exhibited have been censored by a committee composed of people from all walks of life before leaving New York, and many of them again passed muster by the critical board in Pennsylvania, is proof enough that they will be unoffensive when viewed in Washington. We want the opinion of the public, but we want sane judgment."

A. Brylawski, who operates a chain of theatres and is also a pioneer among the exhibitors, voiced the previous sentiments and added: "The matter of censorship has been thoroughly thrashed out before Congress. Churchmen and others interested in the motion picture film business appeared before the Committee on Education and advocated censorship of films, but Congress, after investigation, found the plan nonfeasible. The present plan of censorship is meeting with conditions admirably. If local censorship is established here it would mean that every town constable would be a censor and in a short time nothing would be left of the 'movie' nation but the bare reel."

Arthur Robb, manager of Moore's Garden theatre, made a significant remark when he said, "There is not the slightest chance of putting anything having the slightest tendency of demoralizing the young or hurting the feelings of the adult on the screen in Washington. In the first place, the police are very vigilant, and in the second place, the public here is about as strict a censor as one wishes to cope with. Washington is much more particular than most cities."

Rolfe Companies Complete Work on Pacific Coast

Members of the Studios Are Coming East, and While Many Pictures Will Be Produced in New York, One Organization Will Be Located in California

Special to Motion Picture News

Los Angeles, May 3.

WITH the completion of the present productions of the two producing companies of the B. A. Rolfe Photoplays, Inc., Mr. Rolfe, who has been in charge of the producing plant here, and the principals of the companies, will leave for New York City, where many future productions will be made.

The company has leased a building at Sixty-first street and Broadway which is now being fitted for a motion picture studio. This has two floors and each will give stage capacity of 75 x 300 feet. At present it is believed the two companies will leave here in about three weeks.

This week the Rolfe studio was a very busy place for more than four hundred extra people, and 156 horses were used in the battle scenes of "Fighting Bob," a six-reel adaptation from the play of the same name by Edward Rose. For these scenes a set more than four hundred feet in length and about two hundred feet wide, representing a plaza of a Latin-American town, was built, and the charge and capture of this barricaded street will serve as the big thrill of this production. Orin Johnston and Olive Wyndham are playing the leads in this special production for the Metro program.

The other Rolfe company, making "My Best Girl," went to San Francisco this week, where the army reserve station on Angel Island, and the grounds and buildings of the University of California were used as exterior locations. Max Figman and Winifred Kingston are the principals of this production.

"We will in all probability have one company in California," Mr. Rolfe stated, in speaking of the plans of the company. "This organization will make the productions it will be impossible for us to make in New York for lack of space.

"In the winter it is our intention to make all interiors at the New York studios and send the companies to Florida to make the exteriors."

CARL LAEMMLE BACK FROM UNIVERSAL CITY DEDICATION

"It was a glorious trip, far exceeding all my anticipations, but just the same I'm glad to be back at my desk again," said Carl Laemmle, president of the Universal Film Manufacturing Company, last Monday, as he pushed aside a stack of letters which had accumulated while he was away at the opening of Universal City, Cal., on March 15.

"I only wish that the people who saw the opening could see Universal City now. It looked great then, but now things are more systematized and it looks even better. Twenty-three directors are at work there, with as many producing companies. Eight directors and their companies are working here in the East.

"That makes thirty-one producing companies making Universal moving pictures. Operating on so gigantic a scale, I think that the Universal can produce good pictures more cheaply than any other concern in the world. But we have not yet reached our limit, and we will soon announce even bigger doings at Universal City."

BUSHMAN SOON TO BEGIN QUALITY PICTURES

Special to Motion Picture News

Los Angeles, May 3.

Harry B. Ham has arrived here from New York City, and is busy making arrangements for the opening of a studio where the Francis X. Bushman Quality Pictures Corporation subjects will be made.

Local photoplayers have received letters advising that Mr. Bushman will arrive here within the next few days, and it is understood that the production of the first subject will be taken up at once.

Edwin Thanhouser Signs 2 "Legitimate" Directors

Thomas Coffen Cooke, 17 Years with Wagenhals and Kempner, and Ernest C. Warde, Stage Director for Mansfield 5 Years, Identified with New Rochelle Company

THINGS are happening rapidly at New Rochelle, for the long arm of Edwin Thanhouser has again reached down into Broadway for the kind of support he is determined to get.

Mr. Thanhouser has signed Thomas Coffen Cooke and Ernest C. Warde, both



ERNEST C. WARDE

known wherever the English spoken drama is patronized.

Mr. Cooke has a record of seventeen years as director for Wagenhals and Kempner, during which time he produced with such famous stars as Modjeska, Annie Russell, Blanche Walsh, Louis James, Katherine Kidder and Frederick Warde.

Among the more modern successes which he staged are "Paid in Full," "Seven Days" and "The Greyhound."

Ernest Warde, in taking up the work of a motion picture director, brings with him experience well worthy the son of so famous a father; he trouped it with his father, and in a few years had reached an engagement with Richard Mansfield.

Mr. Warde remained in the company to the end of Mansfield's days, completing nine years of service. For the last five years of this time, however, he was Mr. Mansfield's stage director. Since Mr. Mansfield's death Mr. Warde worked successfully in stock and produced among others Henry Savage's "Everywoman."

Andrew Mack was also under his direction.



THOMAS C. COOKE

Of the bringing of Cooke and Warde into filmdom, Mr. Thanhouser says:

"I feel that eventually the production of films will be in the hands of the masters of the speaking stage; of course, there will be exceptions. But the legitimate experience of these gentlemen brings an appreciation of possibilities which will mould the destiny of the silent drama.

"I believe in producing along legitimate lines and in bringing into pictures men of proven ability. I hope to achieve an unusual standard and maintain it. That they have never produced for films matters not; their records stamp them as men with imaginations, and I am satisfied that they can visualize a plot.

"That is where the fate of a production is born. To grasp camera technique is for them only a matter of adjustment—to adapt themselves to changed conditions."

Lichtman Will Head National Booking Organization

Organizer of Alco Creating a Method of Direct Contact Between Producer and Exhibitor—No Competition Intended with Existing Programs

AL. LICHTMAN, who founded and organized the Alco Film Corporation, and more recently general manager of the Select Booking Agency, has severed this connection in order to establish a direct method of contact between important producers and exhibitors.

Mr. Lichtman has opened offices in the Times Building, New York City, and it is his intention to align a number of important theatres throughout the country with whom he will arrange to book as many feature attractions as can be obtained and that will conform to the highest existing standards. Mr. Lichtman is confident that with the number and prominence of the theatres with which he is now negotiating for this booking privilege, he can within a short time impress the leading feature producers of the world with the desirability of this plan of distribution.

In Mr. Lichtman's judgment, when the leading feature producers realize that an important chain of theatres are booking features through one central office, they will be prepared, regardless of their present program affiliations, to issue through his offices their most notable attractions, because of the wider commercial possibilities these subjects would possess, distributed and exhibited individually in a circuit of select theatres.

In an interview, Mr. Lichtman explains that his plan is not in any degree to create competing standards with the programs now in circulation, but is rather designed to assist exhibitors who require special attractions from time to time to secure them in the most effective and methodical manner, by supplying the proper incentive for producing special feature attractions to the manufacturers.

It is this plan of co-operation between producers and exhibitors for which Mr. Lichtman has organized the A1 Lichtman Film Booking Agency.

AD. KESSEL LEAVES WEST COAST FOR EAST

Ad. Kessel, president of the New York Motion Picture Corporation and the Keystone company, who has been at the West Coast studios now for the past two months, has about finished his work there and will be leaving for the East in a very few days.

WEAK SPOTS IN A STRONG BUSINESS—XV

Adolph Zukor, President of the Famous Players Film Company, Who Has Been in the Industry for Fifteen Years, Is Optimistic Over Prices Producers Receive for Films—High Rentals Now Possible Though Three Years Ago It Seemed Out of the Question

ADOLPH ZUKOR is president of the Famous Players Film Company, and always has been since that company started business. That's no news, to be sure; everybody knows it. Also, everyone knows that he was the first man to realize on the value of the theatrical star and play when presented in a pretentious feature.

To the Famous Players Film Company is due the present demand for features. In the beginning it leads and it still leads. It has created the most valuable brand name in the feature field. It gave the American public Sarah Bernhardt, James K. Hackett and Mrs. Fiske, thereby doing "missionary work" of incalculable value to all other feature producers for which it paved the way. This in no way detracts from the value of the pictures made by other producers but the fact remains that Famous Players blazed the trail—and blazed it gloriously.

Adolph Zukor, like the lion at any banquet, "needs no introduction to this audience." Let him speak for himself.

"The people who pick out price-cutting in the renting end as one of the weak spots of the business err through inexperience," said Mr. Zukor. "They are the people who haven't been in the business long. It is much easier to get high rentals now than ever because there are more theatres which can afford to pay high rentals.

"Three years ago it was hard to get high rentals. Exhibitors were afraid to run high class features for they were very much of an experiment. Further, most of them couldn't afford to pay high rentals. Now the demand for features is an established fact and features are being shown in the majority of motion picture theatres.

"The type of theatre which charges good prices, from fifteen cents up, is replacing the old time cheap show. These theatres must have good pictures and can afford to pay for them. I wish that these fellows who are talking of how hard it is to get high rentals had been in the business three years ago when it was hard.

Features Need Proper Exploitation

"One of the hardest things to accomplish in the motion picture industry, I find, is persuading the exhibitor to give each feature proper exploitation. If an exhibitor would advertise a picture for several days before its showing instead of putting out a 'here today' poster on the day of the showing he would do better.

"The recent influx into the industry of persons unfamiliar with it, undoubtedly constitutes a weak spot. Necessarily, on coming in they are ignorant of its first principles. But that is not the worst of it. Many of them feel that they can make the motion picture industry a side issue to other interests.

"This business is too big, too important, to be a side issue to anything else. A man must spend his whole time and brain on it. Changes are constantly occurring, and the fellow who thinks he can run his moving picture company as a side-show to anything else is mistaken.

"I fully agree with the other producers who say that these recent entrants are a weak spot in the business. They are the fellows who give the exhibitors pictures at all sorts of prices. Usually they start wrong by underestimating the amount they will have to spend.

"I have been in the motion picture business for fifteen years and never yet has any project in which I have been interested failed to cost at least twice what I anticipated.

"When a man has figured out his expenses down to the last penny and then raised enough money just comfortably to carry him through, he receives a hard blow when he finds that his expenses are about twice what he expected.

"Especially is this true as regards the cost of producing. Then, when he has spent the allotted amount and more, too, it is very much up to him to get it back in a hurry. Then comes the distributing of features at any price in order to get quick action.

Theatres Able to Pay High Rentals

"Do you realize how many motion picture theatres there are today which can afford to pay high rentals. The number is considerably lower than many think.

"There are only from 300 to 350 theatres in the country which play a picture from three days to a week. A little fewer than 1,200 theatres can afford to play good pictures at good prices, that is from $50 a day up. These are actual figures, compiled with much care, not mere estimates. When I hear talk of 20,000 motion picture theatres in the country, with the implication that all of them are fitted to play the best pictures, I have to smile.

"The good part of it is, though, that the number of pretentious theatres is increasing daily. All over the country, a good theatre or two is replacing several poor ones. That is only natural, for the average motion picture fan will pay ten, fifteen or twenty-five cents to see good pictures well projected more cheerfully than he will spend the evening in a five cent theatre. Then there is the increasing number of theatres like the Strand, which charge up to fifty cents and give a show which many prefer to a speaking attraction.

The Value of the Stage Star

"As for the value of the stage star—a good picture with a star is better than a good picture without a star. Miss Pickford is our most popular star, but I find that, with her exception, the stage star is in demand.

"The day of adaptations is bound to pass for the suitable material is rapidly being exhausted. Then will come the time when famous writers will devote their time first of all to motion pictures and adaptations of the pictures will be made for the printed page and for the stage. This industry is getting so big that it will attract and employ the best minds of the world.

"Competition exists. In fact, I'm rather glad of it. Oftentimes it's very unhealthful for the pocketbook, but it keeps my mind active and keeps me busy all of the time, and I enjoy that more than making money."

And Mr. Zukor's eyes twinkled reflectively as he thought of the good fights he has waged in the past.

Biograph Plans to Re-issue 1912-1913 Griffith Films

Company Will Revive Subjects Directed by Producer of "Judith" and "Birth of a Nation" with All-Star Casts—Begin June 11

THE announcement made by Biograph Company to the effect that they will re-issue the all-star Biographs produced by D. W. Griffith during 1912 and 1913 is of importance to every exhibitor. A folder listing subjects most in demand has been mailed to exhibitors.

This announcement is the outcome of the large number of requests Biograph has been receiving for the re-issue of these subjects, and the course they have followed in releasing them in the regular service will enable every exhibitor to include them in his program.

It is hardly necessary to introduce these subjects to the exhibitors; suffice it to say that they are well known Biographs with the following players in the casts: Henry Walthall, Blanche Sweet, Lillian Gish, Mae Marsh, Dorothy Gish, Robert Harron, Charles H. Mailes, W. Chrystie Miller, Lionel Barrymore, Mabel Normand, Harry Carey, Florence La Badie, Claire McDowell, Charles H. West, etc., etc., and directed by D. W. Griffith, who directed "Judith of Bethulia" and "The Birth of a Nation," the two greatest motion pictures ever produced.

These re-issues will be released in the regular service every Friday, beginning with "The Battle," on Friday, June 11, and the demand for bookings should be large.

ETHEL BARRYMORE WITH METRO

Ethel Barrymore is to make her appearance again in pictures, this time under the Rolfe banner on the Metro program and in some big play yet to be selected, but undoubtedly one of Miss Barrymore's former productions.

FILBERT RETURNS FROM TRIP IN SOUTHERN CALIFORNIA

John P. Filbert, head of tht Pacific Amusement Supply company, of Los Angeles, has just returned from a trip through the southern part of California, where he installed two projecting machine outfits.

One was in the new theater being built for J. P. Anderson, at Calexico, on the Mexican border, and the other outfit at the San Diego municipal play grounds. In both instances Powers 6-A motor driven machines were furnished. The San Diego play ground also installed spot lights and B. and L. dissolvers.

NEW ORLEANS JUDGE UPHOLDS EJECTION BY EXHIBITOR

Judge J. J. Fischer in the First City Criminal Court at New Orleans recently handed down an opinion of interest of exhibitors. In discharging a certain prominent suburban exhibitor on April 28, he gave the following opinion:

"When a person or persons become obstreporous or noisy or abusive about a motion picture show, the exhibitor, or one of his employees, may eject that person or persons from the building, and may even use considerable force if necessary."

Fox Obtains Rights to 5 Plays and Novels of Note

They Consist of "The Payment," "A Beggar on Horseback," "The Galley Slave," "The Mediator" and "The Gunner's Mate"—Fine Productions Promised

THE plans of the William Fox Film Corporation for the summer include a most ambitious program employing the services of such noted players as William Farnum, Betty Nansen, William E. Shay, Claire Whitney, Nance O'Neil, Jean Southern, Theda Bara and Ethel Kauffman.

Several other noted stars are being considered by Mr. Fox, who is determined to put out a feature program which shall be second to none in the acting, direction, or the presentation of great screen dramas by noted authors.

The William Fox staff of directors already includes such masters of this branch of the profession as Herbert Brenon, Frank Powell, Edgar Lewis, Marshall Farnum and J. Gordon Edwards. Mr. Brenon has put out such successes as "Kreutzer Sonata," starring Nance O'Neil, and "The Clemenceau Case," with Theda Bara.

Mr. Powell has to his credit the successful Fox features, "A Fool There Was," "Children of the Ghetto," "From the Valley of the Missing," and "Princess Romanoff." Edgar Lewis has produced every one of the celebrated William Farnum series, which includes, up to date, "The Plunderer," "The Nigger," "Samson," and "A Gilded Fool."

J. Gordon Edwards has directed Betty Nansen since her arrival in this country, and under his auspices "The Celebrated Scandal," "Anna Karenina" and "A Woman's Resurrection" have been produced. Marshall Farnum, a brother of William, is a recent recruit to the William Fox standard, and is working on an elaborate production of Marie Corelli's famous book and play, "Wormwood."

This production has employed the services of hundreds of people and the scenery and effects used are unusually elaborate and costly. On the great open-air stage recently erected by Mr. Fox on Jersey City Heights, and which is one of the biggest of its kind in existence, an exact reproduction built to scale of a portion of Notre Dame Cathedral in Paris was built, and also a facsimile of the famous Pont de Neuf, from which the unhappy heroine of "Wormwood" flings herself to death in the Seine.

Among the plays and novels for the screen rights of which William Fox has secured exclusive rights, are "The Payment," by Adeline Leitzpach; "A Beggar on Horseback," "Rachel," by Carina Jordan; "The Galley Slave," by Bartley Campbell; a screen version of that famous success, "The Mediator," by Roy Norton, the author of "The Plunderer"; and the naval melodrama, "The Gunner's Mate," by James C. McKiernan.

Each of these productions is to be most elaborately presented and a famous star will appear in each. In the case of "The Gunner's Mate" special permission has been obtained by Mr. Fox from Josephus Daniels, the Secretary of the Navy, to take scenes in and about naval stations and also on board the battleships both in port and at sea. The production will be made a highly spectacular one.

V-L-S-E Manager Advocates Advance Sale of Seats

Walter W. Irwin Believes That Many People Would Willingly Pay Extra Price for Best Seats at Showing of Feature Productions

A SUGGESTION that points the way to increase box office receipts comes from the Vitagraph-Lubin-Selig-Essanay, Inc. It is made in keeping with its policy of helping the exhibitors make more money, and while not a new idea in amusements, it is decidedly unique as applied to pictures. It advocates the advance sale of seats, and as applied to the productions of the V-L-S-E companies, appears to be entirely practical.

In discussing the idea, General Manager Walter W. Irwin, said:

"I believe, where real merit exists, the matter of advance sales will hereafter be of just as great importance in the management of picture theatres, as it is in the management of the theatres playing spoken dramas; in every locality, there are sufficient numbers of people willing to pay an advance in price for the convenience of having their seat reserved for at least one exhibition during the evening.

"I think that this showing could begin at 7:30 or 8 o'clock, and prices of the exhibitions before and after that time could be given at the regular admission charges.

"The big productions released on the V-L-S-E program are announced approximately three months in advance of their release dates, and on the days that these features are shown, it is usually impossible to take care of all the people that come to the theatre about 8 o'clock.

"Many of these, unwilling to wait in line, go away, and unquestionably much money is lost to the exhibitor. If, however, he would advertise that the 8 o'clock performance was a reserved seat showing, at which an increased price was asked, this loss would be overcome. The people willing to pay the premium would patronize the 8 o'clock performance and the others would doubtless attend the exhibitions before and after that time.

"The advance sale of seats will cause a better distribution of the attendance among the different performances, as well as bringing increased admission charges, and save to the exhibitor the loss sustained through patrons who rather not stand in line.

"I believe," continued Mr. Irwin, "that the exhibitor would long since have established a system along this line, were it possible to announce, with certainty, the showing of a particular production on an announced date, but with the advent of the V-L-S-E program, this drawback is overcome through the fact that the productions are all ready, and through direct booking arrangements, enough prints are available to positively assure the fulfillment of all bookings.

"Another thing that makes this plan feasible is the fact that Vitagraph, Lubin, Selig and Essanay enjoy the confidence of the public, and the announcement of the advance sale of reserved seats for any of their productions should meet with immediate response from the picture play patrons."

MANY BUFFALO MANAGERS MAKE CHANGES

Special to MOTION PICTURE NEWS

Buffalo, N. Y., May 5.

Several important changes took place in Buffalo theatres May 1 when several managers were transferred or dropped. Mrs. Lillian M. Hastings, for many years manager of the old Victoria, who has been at the head of the New Victoria, the handsome $250,000 Mitchel H. Mark house, ceased to be managing director of that theatre on May 1, and Gus Schlesinger, the present manager of the Regent, took charge.

George W. Erdmann, who has guided the policies of the Elmwood Theatre since its opening a year ago, one of the most beautiful houses in the residential district, has been transferred by the United Theatrical Enterprises, Inc., to the New Columbia Theatre on Genesee street.

The present manager of the Columbia, Max Goodman, has resigned. Sam Davis, manager of Keith's, goes to the Elmwood. John Kelly will manage Keith's.

ROY McCARDELL WINS AMERICAN $10,000 PRIZE

New York Newspaper Man, Inventor of the Colored Comic Supplement, Who Ranks High in Magazine Circles as a Humorist and Short Story Writer, Crowns Fourteen Years' Scenario Writing with This Award for "The Diamond from the Sky"

LAST December the American Film Manufacturing Company announced an offer of $10,000 for a photoplay. The offer was open to every one—man, woman, or child. The manuscripts were to be not less than 1,000 words. The contest closed on January 17, and nearly 20,000 manuscripts were received. They came from all classes—from men, women, and children; from professionals and amateurs; from everybody.

Immediately after the contest closed the judges—Mae Tinee, film critic; John R. Freuler, president of the North American Film Corporation; and R. R. Nehls, manager American Film Manufacturing Company—proceeded to review the manuscripts.

Each manuscript submitted bore no evidence of the author's name. The names were written on separate slips of paper and put in sealed envelopes and numbered. The judges did not know the author of the winning photoplay until the sealed envelope containing his name was opened.

Upon opening the envelope that bore the number which corresponded with the number of the selected manuscript the judges found the name of Roy L. McCardell, New Rochelle, N. Y.

Nothing could have been a greater surprise, for Mr. McCardell is known as one of America's leading story writers, as well as an author of many photoplays. His home is at 140 Pelham road, New Rochelle, N. Y.

Read Offer in "The Globe"

He read the announcement of the $10,000 prize offer in the New York "Globe." The title of Mr. McCardell's manuscript was "The Diamond from the Sky." "The Diamond from the Sky" was selected by the judges because it contained an idea which they thought was the best for a photoplay production.

Finding that Mr. McCardell was the author and knowing him to be one of the most successful authors of photoplays and stories, the principals engaged his services in preparing the story to appear in newspapers simultaneously with the appearance of the films at the moving picture theatres.

The $10,000 prize won by Mr. McCardell was simply for his idea.

Now another prize of $10,000 is to be given for the best idea for a sequel to "The Diamond from the Sky."

In the accompanying story Miss Kitty Kelly, film critic, tells of her interview with Roy L. McCardell.

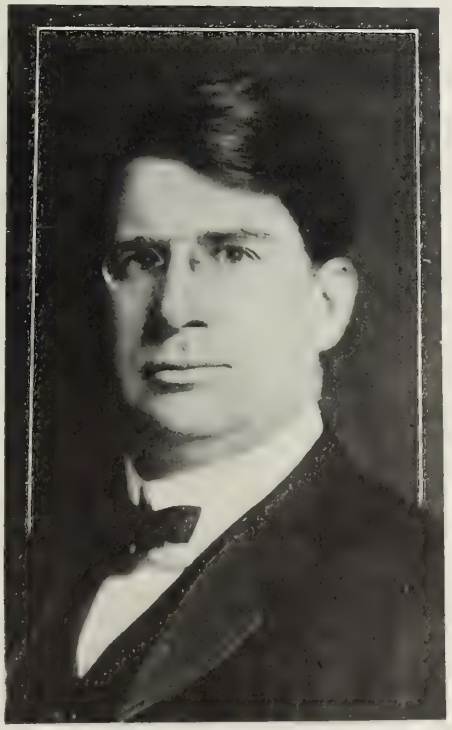
Here, ladies and gentlemen, I beg you to meet the man whose mind has just paid him a $10,000 dividend—Roy L. McCardell, author of stories and scenarios—writer of the photoplay story that won the $10,000 prize—"The Diamond from the Sky."

He is the man who has distinctly put the move—meaning additional move—into the American Film Manufacturing company's studios at Santa Barbara, shocking into tense activity all the forces of a big company of actors created for the purpose of giving adequate pictorial expression to his $10,000 idea.

Several months ago Mr. McCardell read of an offer in the New York "Globe" of $10,000 for a photoplay. This contest was conducted by this paper and associated newspapers. Mr. McCardell wrote out his idea and submitted it in response to the announcement.

The conditions of the contest made it necessary for every one who competed to put only a number on the manuscript itself and to sign the author's name and address separately.

This was done. The judges were Miss Mae Tinee, film critic; John R. Freuler, president of the North American Film Corporation; and R. R. Nehls, manager of the American Film Manufacturing Company—the company which was to produce the photoplay.



ROY McCARDELL

"And how did you happen to be the winner in this contest?" I asked.

"I didn't 'happen' to," said Mr. McCardell emphatically. "I've been working on a continued photoplay idea for a number of years. I knew the big pictures were coming. I followed them carefully. When this $10,000 prize offer was announced I felt it was the biggest opportunity I ever had seen and it was time for me to bring out my ideas. First I read the conditions carefully and found out what they wanted, and then I got busy and set down my ideas.

"I worked at it practically. I saw pictures, I talked to all the exchange men and exhibitors I knew, and heard what their patrons demanded, and then I drew conclusions.

"For a photoplay such as was wanted I knew that chapters full of suspense were essential. Things not only had to happen, but they had to keep promising they would happen. People not only want to be interested in what is happening now, but they want to be obliged to look ahead to what is going to happen. From my study I learned that the public liked modern things, romantic things, and a clean love theme.

Romance Is Essential

"I weighed all the serial stories that had gone before and judged what made for success or failure in them. And I found that what counted mostly for success was youth, romance, and adventure.

"That's what the people are looking for. They all seek romance, and when they can get it for 10 cents it's an awful good bargain. Most folks can find enough squalor and unhappiness at home without going out and looking for it for amusement.

"So I did a clean, lively story, with no excruciating torture, no slatternly characters, nothing physically repulsive, full of thrills and full of comradeliness, in which there is triumph of the good old virtues that make the world go round.

"I put earnestness, sincerity and resoluteness into it, and I didn't spare the midnight light."

ENGLISH EDITOR PRAISES WEST COAST NUMBER

The West Coast issue continues to call forth praise on every hand. Its numerous features have impressed the members of the industry abroad. The latest word is from Low Warren, editor of "The Kinematograph and Lantern Weekly." In a recent number, he says:

"Hearty congratulations to our American contemporary, the MOTION PICTURE NEWS, whose special West Coast Number just to hand, is one of the best issues that have come to us from the other side. It is so crammed full of good things that I have put it aside for careful perusal in my leisure moments during the next week-end."

CARL LAEMMLE VISITS FRISCO EXPOSITION

Special to MOTION PICTURE NEWS

San Francisco, May 3.

Carl Laemmle, president of the Universal Film Manufacturing Company, brought his stay on the Coast to an end by spending a week at San Francisco, enjoying the beauties of the Panama-Pacific International Exposition, and so impressed was he with this that he announced his intention of coming again

He was accompanied on his trip here by his wife and son and several Eastern friends, and was joined here by George Metzger, manager of the Universal branch at Portland, Ore., and Mr. Nolan of the Denver office.

GRIFFITH BACK IN LOS ANGELES

Special to Motion Picture News

Los Angeles, May 3.

D. W. Griffith, who has been in the East since the opening of "The Birth of a Nation," at the Liberty theatre, New York City, arrived at Los Angeles the first of the week to resume production of his next release, "The Mother and the Law."

With his arrival he made the announcement that four prints of his thirteen reel subject are playing to very satisfactory business at New York, Boston, San Francisco and Los Angeles, and that the opening at Chicago and in other large cities has now been postponed until fall.

The tenth week of "The Birth of a Nation" at the Auditorium here began Monday, and business has been as good as during the seventh, eighth and ninth weeks. Seats are now on sale for a week in advance, and it is the belief of Manager Lloyd Brown that the engagement will continue for several weeks, the first engagement which continued nine weeks having proven so unexpected that he does not wish to make a prophecy for the future.

ALLIANCE FILMS POPULAR AT ANTIPODES

The latest reports received at the Alliance general offices from Australia contain the accounts of the flattering reception which is accorded the Alliance releases when they are shown in the big cities of the Antipodes.

Exhibitors in Melbourne, Sydney, Adelaide and Brisbane, in Australia, and Wellington, Auckland and Queenstown, in New Zealand, are regular users of the Alliance service.



VIVIAN RICH IN "AT THE EDGE OF THINGS" (American-Mutual Drama, Released May 19)

ONE THREE-REEL SELIG DIAMOND EVERY WEEK

On every Thursday, beginning with May 20, the Selig Polyscope Company will release a Diamond Special, in three reels. The releases will be made through the regular service of the General Film Company.

The first release will be "The Two Natures Within Him." This is a gripping story, having to do with a dual personality.

Thomas Santschi and Bessie Eyton take the leading roles.

Other Diamond Specials to be released weekly through the regular service of the General Film Company will include: "How Callahan Cleaned Up Little Hell," "Two Pals in Blue," with Tom Mix; "His Father's Rifle," a Diamond Special of Jungle-Zoo atmosphere, and others, announced later.

These Selig Diamond Specials were originally produced as features, but will be released in the General Film Company's regular service.

Bernstein to Organize Fourth Program, He Declares

Expects to Contract with Well-Known Dramatists for Scenarios—He Controls Mechanical Devices Which Are Important in Picture Making

ISADORE BERNSTEIN has sent the following communication to the trade press with the request that it be published to counteract and to rectify all idle rumors of his future plans in the motion picture industry:

"To set at rest all idle rumors and definitely declare my policy of activities in the moving picture industry for the future, I wish to make the following statements:

"Plans are already under way for the manufacture of a fourth programme, consisting of one, two and three reels, interspersed with one special feature of five reels and upward in length per week.

"Popular books and especially plays of note have been utilized so extensively of late that only indifferent material is left in the discard. My organization will be fortified with writers who will construct the photodrama along the dignified and pains-taking lines found so necessary upon the legitimate stage, the special features giving opportunity for entering into contracts which will reimburse the dramatist sufficiently to place at our disposal the best writers.

"I am in possession of certain recent inventions, fully protected, which will give me a decided advantage over the manufacturers of yesterday, and everything will be constructed upon a new and up-to-date basis.

"Having no junk in subcellars to unload and no unwise contracts to operate under, I will have a free and untrammeled hand in the manufacture of only the latest and best in the photo-drama field.

"Future plans include a system whereby the exhibitor will be able to arrange his program to such advantage that a superior product will be less costly than present day existing arrangements.

"This is an age of the survival of the fittest, and being equipped with the experience of the last few years and backed by a group of financiers who are not connected in any way with the photoplay or theatrical business, I am in position to revolutionize certain phases of the moving picture industry, and if the picture fans of tomorrow do not think they can support four programs, then mine will be one of three doing business."

Farrar Pictures Will Only Be Released on Paramount

Cecil B. DeMille, Director General of Lasky Feature Play Company, Will Supervise All Productions Featuring the Famous Singer—Goldfish Goes to Pacific Coast

THE Lasky Feature Play Company announces definite decisions on two of the most important points connected with the photoplay productions in which Geraldine Farrar is to appear, under the direction of this camera.

First: Cecil B. DeMille, director general for the Lasky Company, will personally direct all the productions in which Geraldine Farrar appears.

Second: These Farrar photodramas will be released exclusively through and only through the Paramount program. Any exhibitor who signs for the Paramount Program will positively have them and there is no price at all at which other exhibitors can get them or hope to get them. Farrar is Lasky and Lasky is Paramount.

Samuel Goldfish, who is now on his way to the Lasky studios in Hollywood, California, to consult with Mr. Lasky and Mr. De Mille made these two announcements just before his departure for the coast.

At first there was some question whether it would be possible for Mr. De Mille, with his myriad other responsibilities and duties, to devote himself exclusively to Miss Farrar during the eight weeks that she will be at the studio.

But it was finally decided that this is so far the greatest undertaking yet assayed by any photodramatic concern that only Mr. De Mille himself could be permitted to assume the infinite responsibility involved, and other matters have been so arranged that De Mille will attend to every minute detail of each Farrar production.

With regard to the determination to make the Farrar productions absolutely Paramount program offerings, it may be stated that the Lasky company felt that this issue involved a great principle—the principle of justice and encouragement to Paramount exhibitors.

Farrar star photodramas will never be offered at a price. They have no price. They go to Paramount exhibitors as part of the Paramount program as the greatest conceivable evidence that the Lasky company appreciates the work that Paramount exhibitors are doing for the elevation of photodramatic art and is doing its utmost to co-operate. Farrar photodramas are for the picture playhouses.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

"SPECIAL NIGHT FOR BACHELORS"

MANAGER DICK KILGORE, of the Colonial Theatre, Third and Market streets, Harrisburg, Pa., pulled off a clever advertising scheme in the form of a "Special Night for Bachelors."

Every day for half a week in advance of the event he threw a slide on the screen announcing that "Thursday Will Be Bachelors' Night. All Unmarried Gentlemen Who Are Forty Years Old or More Will Receive Box Seats Free by Applying at the Ticket Office on that Night."

Every time the slide was shown in advance of the event it extracted a good laugh from the audience, and it started the people talking about the clever "stunt." All the patrons began wondering whether any bachelors would take advantage of the offer, and they told their friends outside the theatre about it.

When Thursday night came not a bachelor put in an appearance, although the management stood ready to make good its offer, but every seat in the house, outside of the reserved boxes, was occupied by curious persons attracted by the odd announcement.

All the people, especially the women, wanted to see if any of their bachelor friends would have the nerve to take advantage of the offer, and the box office receipts jumped up accordingly.

PITTSBURGHERS IN THE WEALTHY SECTION PREFER HIGH PRICES

H. B. KEISTER, of the East Liberty Cameraphone theatre, Pittsburgh, has taken another advance step and has startled the neighborhood with the sign on the front of his ticket office. It reads, "Adults twenty cents, Children ten cents."

And this is how it all happened. The other theatres in that section were charging ten and five cents, but Keister stated that he was willing to put the best shows he could secure in his theatre, which has the reputation of having the best people in Pittsburgh's richest district as its patrons.

He thought it all over and decided to charge the higher price. The other exhibitors only smiled and said "Go to it," and he did. His theatre is being packed with the higher prices and the little fellows about him are charging five cents and are having a hard time getting the people into their theatres at that price, while Keister has them standing.

He has taken all of the big features he could get his hands on, and incidentally had a clash with the police authorities for running the Fox Film Corporation's "The Nigger." The police stated that it could not be run and Keister worked it all that day regardless of the order.

The matter was taken up with the police later by Keister, and he was told he could not repeat on it. He talked the matter over with Harvey B. Day, Pittsburgh manager of the Fox Corporation, and the name was changed to "The New Governor," and the police only smiled and let it go at that. Day was willing to stand a lawsuit before he would permit the police to interfere with the running of this feature from his office.

"PROGRESSIVE 'BLACK BOX' PARTIES" ARE THE RAGE

THE manager of a large uptown theatre in New York learned of an interesting practice which has lately come into vogue in New York. He learned from one of an automobile party which visited his theatre that his guests were pretty generally conducting a "Black Box" tour or progressive party.

Through the "Evening World," in which "The Black Box" is appearing in story form, it was learned where the various installments of the serial were being shown that evening, and, starting with the theatre running installment No. 1, the automobile load of society people had, in the course of one evening, visited five theatres where they had seen the second, third and four episodes of the serial in succession.

In two weeks the party declared they intended to see the sixth, seventh, eighth, ninth and tenth episodes in the same manner. Progressive "Black Box" parties now promise to be quite the rage with photo fans who have automobiles.

SAN FRANCISCO EXHIBITOR USES DISTINCTIVE ANNOUNCEMENTS

LOUIS R. GREENFIELD, manager of the new Fillmore theatre, San Francisco, made use of an unique announcement card on the re-opening of the house a short time ago.

Enclosed with two admission tickets sent to prospective patrons was a deckle edge card containing a notice of the policy inaugurated by the new management. The card, though plain, was distinctive. In addition to the printed announcement on the main part of the sheet, a scene from "Du Barry," the drama shown the opening night, appeared, printed in sepia on a short flap at the top.

"JUNE" ADVERTISING BRING RESULTS TO EXHIBITOR

RECENTLY a full page advertisement of "Runaway June" appeared in the "Four-County Windsorite," of Windsor Mo. Charles Curnutt, proprietor of the Victoria Theatre, secured this absolutely free. Any exhibitor who can obtain gratis a full page advertisement in his daily newspaper of a motion picture which he is showing is certainly a "live wire."

How Mr. Curnutt did this is decidedly interesting to other exhibitors who can follow in his path. The center two columns of the page Mr. Curnutt reserved for his own advertising of the Reliance serial, "Runaway June."

First in these two columns appeared a formal wedding invitation for the union of June Moore and Ned Warner at his theatre on April 22, when he ran the first instalment of the serial. Then followed this box:

> **The young couple this week are making a tour of the business districts of Windsor and selecting and arranging for their household necessities among the many live, wide-awake business firms.**

There was other advertising matter for the theatre in these two central columns.

The two columns to the left and the two columns to the right were occupied by a five-thousand word story written by Mr. Curnutt, which described the shopping tour made by June and Ned, the exhibitor giving names of the tradespeople, playing them up in bold face type.

Wherever June or Ned made a purchase the name of the merchant was given. The merchant was charged by the exhibitor for these advertising mentions. In this way Mr. Curnutt not only got his entire page advertisement entirely free, but he made a small profit as well.

LUCKY NAMES BRING FREE SEATS ON MONDAYS

IF your name is Charlie or Helen, and you're in Montgomery, Ala., and it's a Monday, why, all you do is pass in the Empire theatre without a ticket. If your name is something else, just wait.

Eventually they'll get around to you, because every day somebody who has a name is let in free, gratis, for nothing. It's a new scheme, and has worked well.

ORIENTAL LIFE AS IT IS MIRRORED IN THE LATEST SELIG RED SEAL, "THE CARPET FROM BAGDAD"



FORTUNE REPULSES MOHAMMED THE HOUR OF PRAYER THE AMERICANS ARE FREED

ROBERTS SIGNS WITH LASKY FOR ANOTHER YEAR

Theodore Roberts has signed with the Lasky Feature Play Company to continue under this management for another year.

Mr. Roberts has shown not only a genius for the screen, but a cheerful diligence which may well be an example to other artists and for which the Lasky Company cannot express its thanks too deeply. Three or four such characterizations as he makes might well be considered the work of a year, and yet he has appeared in more important roles than any other Lasky artist. He has indeed at his command the spirit of "infinite variety."

Some of the most important roles assumed by Theodore Roberts during the past year have been Sam Stone in "Bobby Burnit," Mike Reardon in "Ready Money," the Grand Duke in "The Man from Home," the stellar role of "The Circus Man," Jack Rance, the sheriff, in "The Girl of the Golden West," Bruno in "After Five," the secret agent in "The Unafraid," the Burgomaster in "The Captive," the Senator in "The Governor's Lady," and the Senator in "The Woman."

COBE ENDS WESTERN TRIP

Andrew J. Cobe, president of the Alliance, returned to New York from a two weeks' trip during which he visited nearly all of the Alliance exchanges east of Duluth.

"I made it a point," said Mr. Cobe, "in every city that I touched to visit one or two of the leading theatres. Out of twenty houses which I entered, fifteen were using the Alliance Program, of which seven were playing 'Beulah.'

"The shortage of good features was the fact that impressed me the most. The picture-loving public will not tolerate anything but the best, and they are willing to pay the right price."

WINNIPEG RAISES PRICE TO TEN CENTS

Special to Motion Picture News

Winnipeg, Can., May 5.

Chiefly because the five cent exchanges are unable to meet a further demand of films, but also owing to the fact that patronage is somewhat on the decrease, the half dozen picture houses of Winnipeg which have been charging an admission price of five cents, have come back to ten cents.

Superba of United Back from 6 Weeks Trip in South

Company, Under Guidance of Director Hutchinson, Filmed Many Places of Historic Interest Never Before Photographed for Motion Pictures

AFTER a six-week picture-making trip through the South, during which Director Charles A. Hutchinson and the Superba Company obtained permission to photograph many buildings and places never before allowed to be filmed, this company, which left to make a series of southern and outdoor comedy for the United program in March, is now at its New York studio.

With it was Patrice, the vaudeville star and actress, who had gone with the company to play special leads. So successful was this first experiment with a traveling company that President Golden of the Superba Company, has decided to send the company on a second trip to Maine, along the Atlantic Coast and into Canada in two weeks.

The Superba Company went first to Savannah, Ga., where it remained for three weeks, using the city as headquarters and making short trips into the surrounding country for the local color needed for the southern pictures.

From Savannah, Director Hutchinson took his company to St. Augustine, where the picturesque missions were incorporated into the pictures, and from there to Palm Beach, where the company remained two weeks longer, making a number of beautiful society pictures around the Royal Ponce de Leon Hotel.

Mr. Hutchinson's work as director of the Superba company has attracted attention before for its originality and excellence. His unusual experience on the legitimate stage in stock and as a Broadway leading man, followed by years more as a leading man and producer of high class vaudeville sketches with Patrice, both in this country and England, have given him confidence and executive ability for handling detail and planning effective "business" which give to his pictures a distinctive touch.

Among the comedies made during the southern trip in which Patrice will star are: "Just Like His Wife," "You're Next," "Their Day in the Country," "Troubled Waters," and "An Old Man's Darling."

Others in the company were W. E. Browning, the well known star of many Broadway successes, David L. Don, Joe Burke and Edith Thornton.

Anglo-American Will Handle Alliance in England

Contracts Between Cobe and Hounsell Signed This Past Week—War Has Improved Film Business in Britain, Says Latter

ONE of the big deals during the past week in New York film circles was the signing of the contracts by President Cobe, of the Alliance Films Corporation, and Edgar Hounsell, the head of the Anglo-American Film Co., of London, whereby the latter concern will in the future be the sole distributors of the Alliance Program in the British Isles.

Mr. Hounsell, who is one of the oldest feature men, in point of service in the English film world, sailed for Great Britain last Saturday on the Lusitania, accompanied by Edward Barry, who will be in the service of the Anglo-American Company as sales manager.

Before sailing Mr. Hounsell remarked upon the peculiar situation which had arisen in English filmdom as a result of the war.

"When the war started," said Mr. Hounsell, "there was an alarming drop in the exhibitors' receipts. The exhibitors turned with tears in their eyes to the exchangemen and begged for a large reduction in rental rates. There was nothing for the exchangemen to do but meet the exhibitors' demand. Then began the period of great activity all over England, for factories that had been idle for months began operation, manufacturing war supplies, and as a result there is more money in circulation now than there has been for years.

"The exhibitor is doing better business now than before the war, and he refuses in spite of all arguments to pay the old rental rates, and the exchange is 'left out in the cold,' so far as enjoying any benefit from this flurry of prosperity."

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, May 3.

THOMAS H. INCE, director general of the NYMP studios, five miles out of Santa Monica, on the ocean front, was seriously injured the first of last week when the high power Pathfinder auto he was driving from the studios to his home in Hollywood, skidded on the wet pavement and turned turtle.

Mr. Ince had driven up a slight incline near Sawtelle, and upon reaching the top saw an auto approaching from the opposite direction. When he applied the brakes the machine whirled about, locking the front wheels. In this he was thrown from his seat and alighted against the curb.

Raymond B. West, a director, who was driving ahead in another car, not seeing the lights of Mr. Ince's machine, returned to learn the trouble, and found the director in a semi-conscious condition.

He was rushed to the office of a nearby doctor, where examination brought out the fact that his collar bone was badly shattered, and it was feared he was internally injured. The producer was immediately removed to his home, where the fracture was adjusted, and where he will be kept in the care of nurses for the next month or six weeks.

The day following the accident he insisted upon directing the operations at the studio from his home, and this is being done by stenographic services and evening conferences with his co-workers.

Some more "unusual" California weather has been delaying production at the numerous studios of the L. A. film colony, and the demands for space in the enclosed studios has, during the past two weeks, been far in excess of the space. All directors are behind with their releases and the studios present exceedingly busy scenes every time the sun puts in an appearance.

Air Flight the Big Scene

The Famous Players company spent the early part of last week at San Diego, where they secured the use of a millionaire's yacht for some scenes for "The Girl of Yesterday," being produced by Alan Dwan, with Mary Pickford in the name role.

This is a story of present-day American life, of the nature of a comedy drama. If the weather permits, the big scene of the subject will be made at Griffith park, where Miss Pickford is scheduled to come to take a ride in the aeroplane of Glen Martin.

Manager Al Kaufman has made a trip, and is using his utmost persuasive manner to convince the popular star that it is perfectly safe, including in all of his talks that he is going up and will be there turning the crank if anything should happen.

An additional company was added at the L-Ko producing plant last week, when a company was assigned Jack McCully, formerly director of Gold Seal dramas for the Universal. Director Harry Edwards is staging a two reel subject featuring Billie Richie with Henry Bergman and Peggy Pierce.

For this two large sets have been especially prepared, and there is every indication that it will be the most pretentious subject produced for this brand.

Laura Hope Crews, who is to be featured in the Lasky production of "Fighting Bob," an adaptation from the successful Belasco play, has arrived at the Lasky studio and work has been taken up on this subject. Frank Mills, popular leading man of Broadway, has been selected to play the male lead in this subject, and is also at the Lasky studio.

MacMillan with Universal

Violet MacMillan, star of the Oz subjects, and later with the NYMP companies, is now with the Universal, and a new company, to be directed by W. C. Dowlan, has been formed, with Miss MacMillan as the leading woman. Last week the first subject was taken up. This will be one reel, entitled, "Out of the Night," and is a story of the life of a cabaret dancer.

The specially prepared story filmed at the Universal on the occasion of the visit of the members of the Associated Traffic Managers of America, has been completed for release Memorial Day.

This shows the nation-wide war which was declared on Decoration Day, as the result of all railroads issuing an order to pay engineers by the day instead of the mile, as at present. The traffic men, in session extraordinary, are induced to compromise, by the daughter of a G. A. R. member, who was the companion, during the Civil War, of the president of the traffic organization.

The subject was produced by Joseph Degrass from a scenario by Calder Johnstone and L. V. Jefferson.

Nestor Company at Beach

The Daly Joker company is making "A Case of Beans," being the experience of a young husband whose wife was so devoted to bridge she neglected to serve other than canned goods—mostly beans—for their meals.

How he improved conditions makes an interesting story. Jack Prescott, late of the Santa Barbara company, is now leading man of this organization, playing opposite Fritzi Brunette.

The Christie-Nestor company spent a portion of a week recently at one of the beaches where a roller coaster, miniature train, and other novelties were used in the one reel subject "Their Friend the Burglar."



INA CLAIRE IN A SCENE FROM "THE PUPPET CROWN" (Lasky—Paramount Feature)

EAST AND WEST AS THEY ARE PORTRAYED IN FORTHCOMING FEATURES OF THE "NYMP" BRAND



"THE CONVERSION OF FROSTY BLAKE" WITH W. S. HART



"A PIECE OF AMBER"



W. S. HART AND ENID MARKEY IN "THE DARKENING TRAIL"

In "The Downfall of Potts," another Nestor of the week, Lee Moran appeared as Potts, the star detective, with Eddie Lyons as the new member of the force.

In the kidnapping of the commissioner's daughter the blame is placed on Potts, and the new addition to the detective corps wins the girl and the praise of the commissioner.

The Allen Curtis Joker makers are now filming No. 6 of the "Lady Baffles and Detective Duck" series following the making of "The Barbecue Belle," in which Max Asher appeared as the chef of the big feed.

For the first time in several months the Joseph de Grasse company is engaged in making a picture of a western character with all the melodramatic thrills that may be packed into two reels. The title of this is "One Man's Evil," and was written by Ida May Park.

A stranger arrives in the little western city, makes friends with the town's young men, is a good fellow at the bars and causes a riot of drinking. While entertaining the young men he is also becoming popular with the village belles. When this is learned the sweetheart of one of the girls, inflamed by intemperance caused by the stranger's hospitality, attempts to shoot the stranger, but his aim is bad and his bullet hits the girl.

Blame is placed on the stranger, who is aided in escaping the mob by the sister of the youth who did the shooting and later confessed to her. The man who brought evil to the community is thus led to leave, to save his life from the mob, and there is a reconciliation of all. In this subject Pauline Bush is being featured as the sheriff's sweetheart and sister of the man who did the shooting.

The "Black Box" company is this week making the final of the series of fifteen two reel episodes, and following this all members will take a short vacation while scenarios and props are being prepared for a number of multiple reel subjects in which they will appear.

"The Broken Coin" series company is now working on number two, in which some big sets, including marvelous castles of the rulers of an imaginary principality are used. No announcement has been made as to who will write the newspaper serial about this series, but it is expected this matter will be decided within the next week, that all may be in readiness at the time of the release of the first number, the third week in June.

Cleo Madison Featured in "Dancers"

"The Dancers" is the title of a three-reel Gold Seal subject now being filmed, in which Cleo Madison will be featured in the name part. It is the story of an actress who abandoned her baby daughter and 17 years later infatuates the son of the woman who adopted the infant after he had given his mother, then on her death bed, the promise that he would wed the ward.

The son fulfills his promise, and his wife is a great aid to him in his chosen career, until the dancer again learns of his success, and attempts to allure him to an elopement. But the detective employed by the dancer to find her child, makes a report at the time she is preparing to elope. The story is an unusually strong one, with prolonged suspense that adds materially to the interest.

Another story of theatrical life is being made by Universal Director Burton King, "The Opening Night," in which Adele Lane appears as the leading woman of a new "legitimate" stage production, and continues her business through two acts after knowing her debauched husband has taken his life because she refuses to give him additional funds following his gambling away all her savings. This is the second theatrical story to be made by this company in the past two weeks, and it is possible a series may be filmed, with each release separate and distinct.

"The Flower Girl" is a one reel subject for the Big U brand, being a drama in which the unsuccessful suitor attempts to steal the score of an opera after he had caused the composer, his rival, no end of trouble.

4-year-old Actor Featured

But the daughter, refusing to accept the husband her father chooses for her, goes to seek employment as a singer and discovers the theft. Doris Pawn plays the name part, Sydney Ayers the composer and Val Paul the heavy.

George Stone, the four-year-old actor, is being featured in a one reel subject, "Billy's Cupidity," being produced by Frank Lloyd, for the Laemmle brand. In this the youngster plays the part of a city newsboy, and by a series of incidents serves to re-unite the lovers, who were estranged because of the habits of the man.

Members of the 101 Bison company joined the Sells-Floto circus here last week for a trip of ten days, and are now traveling with the aggregation for the purpose of filming the three reel circus story by Hugh Weir, "Peggy of the Big Top."

Marie Walcamp is playing the name part and in the cast are Wellington Playter, Rex de Rosselli, Sherman Bainbridge, Clarence Hodge, and Billie Reiter. The direction is in charge of Henry McRae.

Dr. H. G. Stafford and Calder Johnstone, have written a two reel subject, "The Traveling Tinkerer," which is of a semi-scientific nature, dealing with prenatal influence. The principal character of the photoplay will be a hunchback, the name part, played by Murdock MacQuarrie.

Two New Selig Directors

The Universal company has secured the privilege of making pictures within the California - Panama exposition grounds at San Diego, and Dr. H. G. Stafford, of the scenario staff, has been sent there to write stories in which the most beautiful locations may be used.

The first will probably require scenes about the Hopi Indian Village, and a company will leave the early part of the week to film the subject.

Two additional directors have been added to the West Coast producing staff of the Selig company, in the persons of George Nicholas, who just completed filming "Ghosts," an adaptation from the Ibsen play, for the Majestic company, and Guy Oliver, who has been leading man of the Edendale studio company for the past two years.

Mr. Nichols will at once take up the filming of a multiple reel subject adapted from the Charles Belmont Davis story, "The Octopus," prepared by Emma Bell. This represents city life as an injury to society by luring young men from the country and small villages to lives of dissipation.

Mr. Oliver is making his second one

reel subject. This is entitled "The Coyote," and deals with incidents pertaining to the construction of a new railroad through the western country.

The Edendale studio company is now making "Marianna, the Girl of the Streets," a story of city slums. Stella Roseta and Lamar Johnston will be seen in the principal parts of this subject of two reels.

Anna Luther, formerly with the Lubin company, is now a member of the Selig Jungle Zoo stock company.

Working scripts for the next big subject to be produced by Director Conlin Campbell of the Selig company, is now being prepared by Lanier Bartlett. This will be entitled "Mizpah," and is an adaptation using the central theme of the Ella Wheeler Wilcox play, and facts from the Book of Esther.

Massive sets representing ancient villages are now being built, and hundreds of extra people will be used in many scenes. This is to be the most spectacular production the Selig company has attempted and will require seven or eight reels.

Charles Chaplin in "Work"

Charley Chaplin is now appearing in "Work," which will in all probability require two full thousand feet reels to complete, judging from the great quantity of tools the prop men have secured for use in the production. In this the popular comedian of the screen will dabble into many trades with his usual success—that of introducing laughable situations.

There was a dandy little celebration at the Essanay studio Monday morning when the news of the fifth victory of the Niles Essanay Indians reached the studio from the Northern producing plant.

The baseball team has played but six games this season and of that number lost but one—that with the Oakland Coast League. Last season the team, according to "Scoop" Breslauer, played forty-five games and won forty.

President Gilmore, of the Federal League, who recently tendered President Woodrow Wilson with a handsome sterling silver watch fob, which is also a season ticket to all games of the league, has honored Charles Chaplin in a similar manner, and the comedian is now studying railroad time tables to see how he can take advantage of the gift without missing a rehearsal.

Harry Ravier and Glenwood Abbott, who have leased the Kalem studio at Culver City, where they have been producing one reel comedies, are now engaged in making a five reel subject, which will be released under the title of "The Automatic Escort," in which Phroso, the Mechanical Doll of the vaudeville stage, is featured as the body guard of a woman newspaper writer who does the expositions.

The second story of the English writer, Ouida, "Tricotrin," has been adapted for filming and is now being made at the Majestic studio. This subject will consist of three reels and the cast includes such well-known players as Jack Conway, Vera Lewis, Jennie Lee, Wilbur Higby, Margaret Loveridge and others.

This is of the nature of a melodrama, but is considered a much stronger story than the first adaptation from this author's works, "Strathmore." The direction of this is in charge of George Seigmann.

Filming Second Ibsen Play

The second Ibsen play to be adapted for the screen, "Pillars of Society," is now being filmed by Reliance players for the M. M.-P. program.

The scenario for this was prepared by Mary H. O'Connor and the players selected



WINIFRED KINGSTON

are Henry Walthall, Mary Alden and Ralph Lewis, who will appear in the parts of Bernick, head of the ancient ship building house of Bernick that is nearing bankruptcy; as Lona the half sister of Bernick; and the leader of hypocrites or one of the pillars of society, respectively.

A crook story, entitled "Out of Bondage," with F. A. Turner playing the role of the crook, and again appearing as 'father" of Dorothy Gish playing the part of Mary, is being made at the Majestic studios.

The plot hinges about one crook forcing his daughter to marry his pal, after which there is a falling out and one tells the police. Walter Long and Richard Cummings also appear in this subject.

The filming of "The Fox Woman," adapted from the novel by John Luther Long, author of "Madam Butterfly," is now well under way. This will be made in four reels for release as a Mutual Master-Picture.

"The Fox Woman," according to Japanese mythology, is one that steals souls, and it is she that causes all the trouble. Signe Auen is appearing in this role. Teddy Sampson (in private life Mrs. Ford Sterling) appears as the wife of the Japanese, and Elmer Clifton is the artist. Direction is by Lloyd Ingraham.

A pretty Indian romance is being pictured by Sheriff Arthur Mackley, in the filming of "The Race Love," a two reel Reliance. This portrays the white man winning the love of the Indian maiden, but she is not satisfied with the life away from her own people and subsequently returns to her first love and the Indian people. Bessie Buskirk is the Indian maiden and Ray Myers the white man who wins her love.

Mae Marsh in Pastoral Drama

Work was taken up last week on the filming of "Her Shattered Idol," to be a four reel contribution of the Majestic company to the Mutual Master-Picture program, written by Ella Woods. In this Robert Harron and Mae Marsh will be featured as lovers in a pastoral drama.

Their romance is broken off by the girl becoming infatuated with a blacksmith of the village because of his strength, but the uncle contrives to right matters. Elmo Linkenhelt, who was chosen to personify the God of War in the allegorical climax of "The Birth of a Nation," because of his muscular development, has been cast to play the part of the blacksmith.

Spottiswoode Aitken appears as the uncle and Jennie Lee as the old-fashioned rural mother. The production is in charge of Jack O'Brien.

"Gasoline Gus" is the title of the subject commanding the attention of the Komic brand makers, wherein two clerks employed by a certain Mr. Fizz as soda dispensers, war for the affections of Fizz's daughter.



EUGENE PALLETTE IN "THE SPELL OF THE POPPY" (Majestic—Two Reels—May 9)

Gus is fired because the cash register does not balance and stars a jitney bus. But unfortunately he purchased the one just stolen from his former employer. Then comes the other clerk with the firm's daughter on his arm, and not recognizing his rival because of the goggles, employs him to take them for a ride.

The jitney lands in a canal and the escort leaves the maid to drown, but not so with Gus. He becomes the hero and the cowardly one is arrested for stealing the auto.

Director William Christy Cabanne and members of the company filming 'The Failure" spent a portion of last week at San Quentin, the California state prison, where they succeeded in securing the rights to make a number of scenes for this coming Majestic Mutual Master-Picture.

The attempts of a father, whose life has been embittered by the loss of his wife and only son, to retain his only remaining treasure, his daughter, Nida, forms the basis of the plot for "The Living Death," a two reel Majestic subject.

F. A. Turner has been cast for the part of the father and will be supported by Billie West as the daughter, and Edward



SCENE FROM "THE ARAB" (Lasky)

J. Peil as her sweetheart. The subject is being filmed under the direction of Tod Browning.

Biograph Players Finish Desert Subject

An interior set, 40 x 125 feet, representing the interior of a New York City cheap music and dance hall, has been prepared for scenes for the coming Majestic Mutual Master-Picture, "Up from the Depths," now being filmed by Paul Powell. Gladys Brockwell and Courtenay Foote appear in the leading roles of this subject.

Traverse Vale and company of Biograph players have just returned from Redlands, Cal., where exteriors were made for "The Mountain Rose," a two reel desert subject. The principals of this production were Louise Vale, Franklin Ritchie and Kenneth Davenport.

For a scene of not more than ten feet, depicting a riot, for the political story, "Blame the Woman," produced by George Reahms, more than forty extra people were used this week. The principals of this one reel subject were Augusta Anderson and Charles Pearley.

"Captain Fracasse," an adaptation from the French novel of the same title, has been filmed in two reels at the Biograph studio with Vola Smith, Herbert Barrington, Al Garcia and Grant Nye playing the leading parts. This is a costume subject with scenes of the sixteenth century, and is of a decidedly melodramatic nature.

Irish Players in Melodrama

Roughing it in the San Fernando canyon for several days was the vacation enjoyed this week by the members of the Wray Physioc Biograph company.

While in the mountains exteriors for the Western mining picture, "A Buckskin Shirt," were made. The principals of the cast were Joe McDermott, Ivan Christie and Marie Newton.

Isabelle Ray impersonated the part of an actress this week in the making of the one reel subject, "The Heart of an Actress," under the direction of George Morgan. The male lead was taken by Frank Newberg.

The Irish Players, under the direction of Tony O'Sullivan, are making a melodrama, "The Fruits of Discontent," with Clara Macdowell and Charles West playing the leading parts.

The last of the scenes depicting the interior of the United States Senate were filmed last week at the N. Y. M. P. studio for the M. M.-P. "The Man from Oregon," which will consist of about five reels. Four hundred people were used in the scenes, and this is regarded as the largest interior set ever used at a local studio.

Director Raymond B. West had ample opportunity to display his athletic ability last week in making scenes for "The Mating," the multiple reel subject of college life which will offer Bessie Barriscale as star.

Members of the football team of the University of Southern California were secured to make up a team supporting Lewis J. Cody, who is playing the part of "Bullet Dick" Ames, the gridiron hero, the male lead of the subject. The making of these scenes was like a trip back to a certain Middle West university for Director West, as he played half back for three consecutive seasons for a university of the Big 9.

"The Beckoning Flame"

The coast road near Inceville was this week transformed into a street of Calcutta, for scenes depicting a celebration given by English army officers for the five reel feature, "The Beckoning Flame." In this there was a gay array of floats prancing horses, and other features of the parade included six elephants and a like number of camels.

"His Superficial Wife" is the title given a two reel subject being made last week by Walter Edwards, who also plays the leading part, that of a husband whose wife is of the butterfly type. After much pleading she induces him to buy her a very expensive jewel that she may outshine the other women of her coterie.

A dream reveals to her the folly of her ways, and after a series of incidents, paramount of which is the loss of a goodly sum at a whist party, she induces her husband to return the jewel, and the lesson teaches her to be a model wife. Mr. Edwards has been making a record for speedy production of two reel subjects and his associates have now dubbed him "The Cyclone."

Indians of the N. Y. M. P. studio are working in a story of the early California Mission days, "The Secret of Lost River." For this some of the exceptional scenes preserved from the early days for which



PAULINE BUSH IN "THE HEART OF CERISE" (Rex-Universal)

Southern California is noted will be used. The story is one of heart interest and depicts the helpful manner of the early comers to the West.

"The Pathway of the Past"

A thrilling gangster crook story being filmed this week is "The Pathway of the Past," a two reel N. Y. M. P. subject of a very melodramatic flavor. The heroine of the story is implicated in a robbery by one of the crooks because she would not countenance his advances, but after serving a term of imprisonment she secures employment and is the means of preventing her employer losing heavily by a fake stock selling enterprise of the crook.

To insure sufficient thrills for a two reel subject arrangements have been made for the sinking of two ships for the making of the N. Y. M. P. subject "The Floating Death."

The story points out the evil of the present manner of inspecting ocean-going ships, and shows the result of the grafting official who grants the navigator of an unsafe vessel his sailing papers. Fire breaks out on the ship and seven hundred, among them the wife of the inspector, perish.

The inspector becomes a suicide, and the man who bribed him, in trying to escape, meets death when a freighter on which he has taken passage rams a derelict loaded with dynamite.

Herbert Standing, the character actor of the Morosco Photoplays, and three of his sons this week are occupying conspicuous places on the screens of downtown theatres. The father is seen in "Captain Courtesy," at Tally's Broadway; Harold is playing lead in a production at the Garrick across the street, and in the same subject his twin brother plays the part of the governor. A block and a half up street Jack Standing is playing an important part in a Lubin subject.

AMONG THE EXCHANGES

WOULD NOT RENT "NIGGER" FOR LOW ADMISSION

THAT Washington will support higher priced productions, even in face of the constant wail of some of the exhibitors that the general public will balk at even six for ten cents, is borne out by the heavy attendance during the four days' exhibition at Crandall's theatre of "The Nigger," for which Mr. Crandall demanded and got an admission of fifteen cents at his matinee and a quarter in the evenings. Mr. Crandall has a seating capacity at his house of five hundred, and he filled each seat nearly ten times each day.

Considerable credit for this increase in price, for all other theatres in this territory which will show this picture will follow suit, is due to Lieutenant Jim P. Anderson, through whose office it is being booked, who has refused to let it go to any exhibitor who will not get a fair admission, and a fair admission for the ordinary house is that charged at Crandall's during the days named.

Of course, there were those who refused to pay the price, but these others could hardly have been accommodated. A return engagement of two days is scheduled for that house, at which time those who failed to see it at its initial appearance will have a second opportunity of doing so. By all houses holding to the stated price the value of the picture is not in any way cheapened, say those interested.

The general public, according to Mr. Anderson, are willing to pay just what a production is worth, and the appraising thereof must necessarily be done by the exhibitor. If he thinks a show to be worth but five cents or ten cents and does not ask for more, the patrons are not going to hand him a quarter. In this territory, it will be shown at the Colonial, in Richmond, and the New Wells, in Norfolk, each for six days; at the Palace theatre, in Petersburg, Va., for two days, and there are a number of theatres which have already or are about to book this feature in the near future.

EXCHANGES IN PITTSBURGH SHOW ACTIVITY

THE Alliance is to have a new Pittsburgh manager. Formerly it was managed through the Weiland Film Company, but Max W. Herring is to take charge of the work in the Pittsburgh district and is to have the rights for that district. He is a hustler and has a host of friends, and they have started booking his pictures so that he has been kept busy all week.

He has been able so far to book his pictures away ahead and is getting a regular list of customers.

The Independent Film Exchange, Pittsburgh, has moved next door to its offices in Ferry street. When the Pittsburgh Photoplay Company moved its offices to 420 Penn avenue and combined with the Continental and Thanhouser companies, there the Independent took advantage of the move to obtain larger floor space.

The entire force of the Independent moved the plant in one night.

As more room was needed by the Feature Film and Calcium Light Company, a general house cleaning and remodeling was started this week, and the result is that the sales offices of the company at 125 Fourth avenue, Pittsburgh, is being enlarged materially so as to accommodate its ever increasing business.

The rear of the sales room was used for reserve stock, and all this has been removed to other quarters and the entire first floor is being used for sales and display purposes. The reserve stock has been removed to the warehouse of the company in First avenue.

When the work is completed it is said the company will have the largest and most thoroughly equipped plant in this section of the country, and the officials in this city are more than pleased with the increase in the business during the past several months.

HARRIS IS MANAGER OF BROADWAY STAR IN OMAHA

FRANK HARRIS, for the last three years one of the most prominent and popular motion-picture exhibitors in the state of Nebraska, has resigned the managership of the Empress theatre in Omaha to accept the office of district manager of the Broadway Star Feature Film Company, with headquarters in Kansas City. He is temporarily traveling representative. Later he will have his headquarters in Minneapolis, and then will have charge of the northern district, including the Dakotas, Minnesota, Wisconsin and northern Iowa.

He was president of the Nebraska branch of the M. P. E. L. A. for one year and made a live-wire president. Since that time he has been as close as any man to the pulse of motion-picture activity in this territory. He made a decided success as manager of the Empress and upon leaving he remains a member of the board of directors.

E. R. Pearson, formerly manager for the General, Pathe and World Film exchanges, in Omaha, holding them all with marked success, is general representative in the middle west for the company with which Harris is associated. Both are among the livest of the motion-picture live-wires in the central west and their friends in Omaha are congratulating them that they have grown out of metropolitan activities into a wider field.

FIVE COAST EXCHANGES MERGED INTO ONE

A REORGANIZATION of the film renting firms known as the Golden Gate Film Exchange, Alco Film Corporation of California, Pacific Feature Films, Metro Film Corporation of California and All Star Feature Film Distributors, was effected this week, and all interests were merged into one corporation known as All Star Feature Film Distributors. Sol Lesser, who was president of a majority of the merged corporations, has been elected president.

These several companies or corporations were owned by practically the same parties, but each new organization was effected when some additional program or attraction was contracted with for release in California or adjoining states.

The plans for the future of the new organization were all made prior to the merging of the several different firms, and contracts now held give the All Star Feature Film Distributors the renting rights in California, Arizona and Nevada for all subjects of the Metro Pictures Corporation; Life Photo Plays; and past and future George Kleine Attractions; the releases of the Alco Film Corporation; and such state rights subjects as "The Spoilers," "Caberia," "The Christian," "Heart of Maryland," "Salisbury's Wild Animal Life," and others.

The All Star Distributors will continue with the main office and exchange at 234 Eddy street, San Francisco, and branch exchanges at Seattle and Los Angeles. The latter will remain in charge of E. H. Emmick, who will be assisted by Ted Bargman, formerly manager of the Golden Gate Exchange.

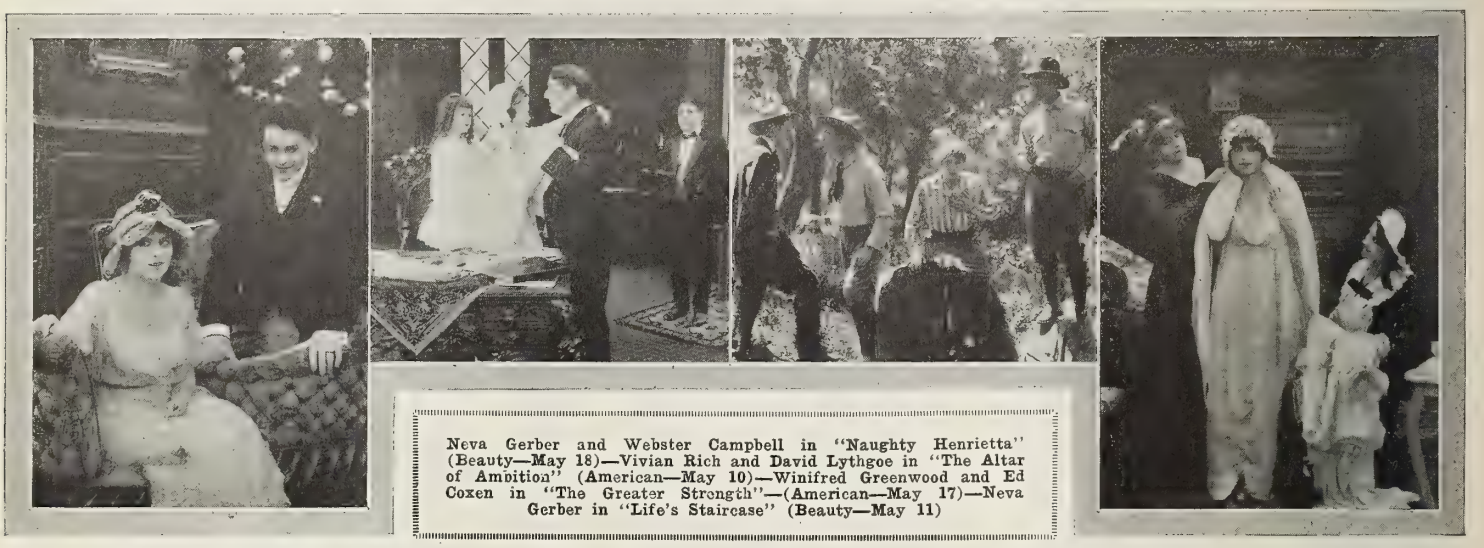
SELDON TO SELL MASTER-PICTURES IN INDIANAPOLIS TERRITORY

FRED M. SHELDON, of the S. and P. Film Company of Louisville, will take charge of the Louisville offices of the Mutual Film Corporation.

R. H. Haines, who has been manager for the Mutual in that city for the past several months, will go to Indianapolis, where he will have charge of the Master-pictures for the Mutual Company.

Mr. Sheldon has sold his interest in the S. and P. Film Company to his partner, C. A. Pressey.

DRAMAS AND COMEDIES FROM THE AMERICAN'S STUDIOS TO BE SEEN DURING MAY ON THE MUTUAL PROGRAM



Neva Gerber and Webster Campbell in "Naughty Henrietta" (Beauty—May 18)—Vivian Rich and David Lythgoe in "The Altar of Ambition" (American—May 10)—Winifred Greenwood and Ed Coxen in "The Greater Strength"—(American—May 17)—Neva Gerber in "Life's Staircase" (Beauty—May 11)

FOX EXPOSITION HEADQUARTERS FIXED

THE Fox Film Corporation has made special arrangements through its general manager, Winfield R. Sheehan, who is now in San Francisco, to make its headquarters in the Exposition City at No. 107 Golden Gate avenue, the general meeting place and center of activities for the exhibitors visiting San Francisco during the coming exhibitors' convention this summer.

William Fox, president of the corporation, has designated Harry Leonhardt, formerly with the F. F. Proctor Enterprises, New York City, to look after the welfare and comfort of all the visiting exhibitors during the convention and have them make themselves at home in the San Francisco branch of the firm.

Mr. Leonhardt, who is general Pacific coast manager for the Fox enterprises, has already arranged a sight-seeing party and a series of special entertainments which will comprise visits to Panama-Pacific Exposition and a general survey and inspection of the points of interest in and about the Golden Gate city.

Mr. Leonhardt says that the welcome sign will be hung out at all hours of the day and night during the period of the convention, and that Mrs. Leonhardt will be delighted to entertain the ladies who attend the convention.

The arrangements are under the direct supervision from the New York end of William Fox himself, and he has given orders that no expense is to be spared to see that all visitors to the offices are given the "time of their lives."

MATTINGLY DIES FROM INJURIES

CHARLES D. MATTINGLY, general manager of the Oklahoma City exchange of the Universal Film Company, died April 21 of injuries sustained in an automobile accident some weeks ago.

A sudden turn for the worse snuffed out the life of the man after he apparently had passed the crisis in his illness and was believed by physicians to be recovering. Internal injuries caused death.

A father, mother, widow and small child survive him. The body was taken to Little Rock, Ark., for interment.

Suitable resolutions concerning the death were adopted by committees of the Oklahoma City Film exchange men and the Theater Owners' and Managers' Association.

PERCY L. SMITH BECOMES THEATRE MANAGER

PERCY L. SMITH, formerly with Paramount, and once a member of the World Film staff, has been selected as manager of the Empire Theatre, one of the larger houses in Montgomery, Ala. He succeeds H. C. Farley, who made the "'phone 1700" famous. Explaining this, it is necessary to mention that every day for more than a year Montgomeryites have been accustomed to read the Empire's press notices with the "'phone 1700 for daily schedule" at the bottom of every one

According to Mr. Smith, Mr. Farley, who formerly drove the managerial reins, has been elected to the vice-presidency of the company operating the house.

LAKIN LEAVES PATHE FOR KRITERION

JOHN R. LAKIN, who for the past three months has acted as manager of the Detroit office of Pathé Freres, and formerly publicity director for the Detroit Universal Film Company, has resigned to become manager of the Toledo office of the Kriterion Film Company, located at 428 Huron street.

The formal opening of this new exchange took place April 19.

40 EXHIBITORS SEE "CLEMENCEAU" IN NEW ORLEANS

FORTY exhibitors of New Orleans were the guests of S. T. Stephens, manager of the Fox Film Corporation's Crescent City office at a private showing of "The Clemenceau Case" in the Tudor Theatre recently.

The film is to be shown at the Tudor for ten days, commencing Sunday, May 1, and follows a splendid run of Betty Nansen in "Anna Karenina."

PRICE SEEKS LOCATION FOR V-L-S-E IN FRISCO

C. B. PRICE, who has been appointed representative of the Vitagraph-Lubin-Selig-Essanay, Inc., arrived in San Francisco a few days ago to establish an exchange for that concern.

A central location having a floor space of about five thousand square feet is being sought, and as soon as this is secured the work of fitting it up for business will be commenced. Headquarters for the entire Coast territory will be established there. Mr. Price is well known to exhibitors in that section.

MUTUAL DISSOLUTION IN NEBRASKA ONLY A FORMALITY

THE Mutual Film Corporation of Nebraska was dissolved, at a recent meeting of the stockholders, in conformity with similar action taken in other states, to more closely bind the various exchanges to the parent corporation.

Manager Taylor, of the Omaha exchange, said the dissolution was merely a formal action with no meaning, so far as the actual activities are concerned.

B. C. SMITH IS TRAVELING FOR CASINO

THE Casino Feature Film Company, Detroit, Mich., has secured the services of B. C. Smith as special traveling representative in Michigan. He will make it a point to look after the Paramount program.

His title will be "chief traveling representative." Mr. Smith was formerly with Hayward Brothers and Wakefield Company, of Chicago, manufacturers of opera chairs.

CULLIMORE MANAGING FOX BRANCH IN DALLAS

FRED CULLIMORE, formerly of the World offices, is installed as manager of the Fox branch at Dallas, Texas, and F. A. Tomes, formerly head of the shipping department, is now handling the booking.

Looking Ahead With The Producers

THORNBY TO MAKE FEATURES FOR KNICKERBOCKER

Robert T. Thornby, the director of the Knickerbocker Star Features at their studios in Flushing, is proving himself equal to the task of organizing and perfecting a new three-reel feature company.

A new stage has been erected, making it possible to place a dozen or more sets at the same time, and other improvements are being made to meet the demands of the new company.

Mr. Thornby comes to the Knickerbocker studios with the recommendation of many dramatic successes, having been the director of all the Sterling kid comedies, and a successful Vitagraph director producing such dramas as, "The Passing of Joe Merry," "Daddy's Soldier Boy," "The Outlaw," and others.

Van Loan Baseball Story Filmed by Bosworth

JUST at the time when baseball again comes into its own in the public eye throughout the country, Bosworth, Inc., announces as its next release, "Little Sunset," a story of the national game adapted from the story of the same name by Charles E. Van Loan, who has become an authority on sport and famous as a "Saturday Evening Post" humorist.

The story is probably the most vivid picture of big league ball players in action ever secured for the motion picture screen, and offers a comedy that is true to life, most of the scenes having been taken in the Los Angeles park of the Venice team of the Pacific Coast League. This team's star players appear singly and as a whole throughout the picture and their dashing illustrations of the famous "hook slide," the "spitball" and other expert tricks of the profession are a distinct exhibition in themselves.



HOBART BOSWORTH, CHARLES E. VAN LOAN AND GORDON GRIFFITH IN "LITTLE SUNSET"

Mr. Van Loan met with an automobile accident just prior to producing this picture, but stood close by the camera throughout the production of the subject, supervising the work on crutches.

In the title role appears Gordon Griffith, the child actor, in one of the most fascinating characterizations yet seen on the screen. Master Griffith is one of the youngest, if not the youngest, actor appearing before the motion picture camera today. Other important characters in the story are portrayed by Hobart Bosworth, as "The Terrible Swede," Joseph Ray, as "Little Sunset's" father, Rhea Haines as his mother and Marshall Stedman as manager of the "Apaches."

This photoplay will be released by Paramount, May 6, just the time when baseball is in full swing all over the country.

Universal Smashes Car for "Black Box" Scene

THE twelfth episode of "The Black Box" depicts a most realistic interior view of a railroad wreck. Sometime ago the Universal constructed a private car for the taking of train interiors. The car had been used in only seven plays when it became necessary to use it for the staging of a scene in the twelfth episode of "The Black Box."

The car is kept in the railroad yards of a transcontinental railroad which enters Los Angeles and was taken into the desert several miles along the railroad.

The engine then backed away from the car about a quarter of a mile and was then started toward the car at full speed. The engineer jumped, leaving the throttle of the engine wide open.



THE TRAIN WRECK SCENE IN EPISODE 12 OF "THE BLACK BOX"

The engine crushed in the forward part of the car and twisted the rear and side walls into rhomboid shape. Strong lights were then thrown in through the windows and the Universal "Black Box" actors took their places in the scene.

GOEBEL ORGANIZING ANOTHER COMPANY FOR UNITED

President Otto E. Goebel, of the St. Louis Motion Picture Company, which produces the Premier pictures appearing each week on the regular United program, is in New York getting a company together for the production of single-reelers.

The present Premier players, headed by Lillian Hamilton, Edythe Sterling and Frederick Church are giving all of their attention to two-reel pictures. Mr. Goeble has decided to double his forces so that he can increase the output of his studios by two releases a week.

HOOPS DESERTS STAGE FOR FOX PHOTOPLAYS

Arthur Hoops, the well-known actor, who plays Lieut. Ivan Shombach in "A Woman's Resurrection," in the William Fox production of the Count Leo Tolstoi photoplay, in which Betty Nansen is starred, is



ARTHUR HOOPS

only another noted thespian to desert the stage for the screen. Mr. Hoops is a graduate of the Carlton Dramatic Club of Chicago, of which the alumni number such famous names as Charles Richman, Olive May, Joseph Kilgour and many others. Mr. Hoops will be recalled as playing leading parts in support of James K. Hackett, Virginia Harned, and also being starred at the head of his own company by Charles Frohman and Daniel Frohman.

He has also appeared in support of Nat Goodwin, and before joining the William Fox forces was seen in a vaudeville sketch, called "Detective Keen." Mr. Hoops gives a very fine performance of a very difficult character in "A Woman's Resurrection."

"GREAT RUBY" WILL BE SEEN ON SCREEN

The Lubin Company began the filming this week of the famous Drury Lane melodrama, "The Great Ruby," originally produced in this country by Augustin Daly with a cast which included Ada Rehan, Blanche Bates, Charles Richmond and other well-known players.

"The Great Ruby" was written by Cecil Raleigh and Henry Hamilton. The film version was made by Clay M. Greene and the production is being directed by Barry O'Neil. It will be a V-L-S-E Lubin special.

The cast includes Beatrice Morgan, for many years one of Charles Frohman's stars, who will play Lady Garnett; Josephine Parks, George Soule Spencer, Eleanor Barry, Frankie Mann, Walter Hitchcock, Mildred Gregory, Ruth Bryan, Peter Lang, Ferdinand Tidmarsh, Charles Brandt, Douglas Sibole, William Turner, George Trimble.

SELIG TO PRODUCE "THE CRISIS"

One of the Selig Red Seal plays which will be produced in the near future is "The Crisis," a film adaptation from the story by Winston Churchill. Hundreds of actors will be engaged for this big story.

"The House of a Thousand Candles" is another Selig Red Seal play in course of production. The motion picture play was adapted from the popular novel of the same name.

MABEL VAN BUREN ON UNITED PROGRAM

An important addition to the playing forces of the Ideal Studio is Mabel Van Buren, who portrays the leading role in a forthcoming United production entitled "Stepping Westward," a two-reel story by Reverend Clarence J. Harris, the well-known photoplaywright.

Miss Van Buren is well known for her work in the Lasky production of "The Girl of the Golden West."

Oscar Eagle Joins Famous Players Producing Staff

Director, Who Headed Selig Studios for Two Years and Was Formerly Associated with Belasco, Will Begin "The Dictator," Starring John Barrymore

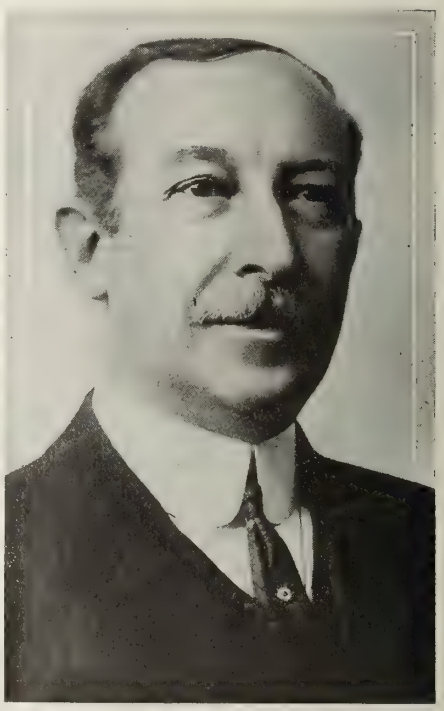
FOLLOWING the engagement of Director Sidney Olcott, the Famous Players Film Company has added Oscar Eagle to its producing staff. Mr. Eagle is one of the most prominent producers in the world, and has in the past been responsible for the direction of a notable series of feature film successes.

He was for two years at the head of the Chicago studios of the Selig company, and prior to that was associated for many years with David Belasco, with whom he secured a national reputation as a stage director. He was also connected for a long period of time with the Liebler Company, for whom he produced many of the greatest dramatic successes sponsored by that theatrical firm.

During his association with David Belasco, Mr. Eagle attended to the chief productions under Mr. Belasco's direct supervision.

The first production to be directed by Mr. Eagle for the Famous Players will be John Barrymore in the celebrated adventurous romance, "The Dictator," by Richard Harding Davis. For this purpose, Mr. Eagle, John Barrymore, and an entire supporting company, will sail for Cuba this week in order to obtain realistic atmosphere.

"The Dictator" is admirably suited to John Barrymore. The central figure of "The Dictator" is Broke Travers, a young American, who is forced by existing and exciting circumstances, to become temporarily the dictator of a small republic in South America, and who in doing so,



OSCAR EAGLE

becomes a hero of many momentous and romantic situations, some comic and some very serious indeed, from all of which he emerges the victor, through the aid of his clever wit and never-failing audacity, and is finally rescued by a kindly fate in the substantial guise of an American battleship.

This subject will be released some time in August on the Paramount program.



THE WEDDING OF PRINCESS YETIVE AND GRENFALL LORRY, THE CLOSING SCENE OF "GRAUSTARK," SIX REEL ESSANAY SPECIAL, RELEASED THROUGH V-L-S-E, INC.

MAC BARNES ASSUMES LEADING ROLE IN "VINDICATION"

Mac Barnes, playing the part of the boss, in Knickerbocker Star Features, directed by Robert T. Thornby, finds himself in his element.

For two years he played with Frank Keenan in his act entitled "Vindication," in which he played the part of the governor. Mr. Barnes puts great power and personality in his role of the boss, proving that he is a man of experience.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

100,000 Patrons Protest Boston Censor Measure

"DO you want Bill Jones and Mary Jane Busy Body to tell you what moving pictures you can or cannot see?"

That is only one of the battle cries spread broadcast throughout the State of Massachusetts by the Co-operative Anti-Censorship committee, organized to fight the bill in the legislature which would place motion picture censorship in the hands of three officials and, say the picture men, "put 80 per cent. of the picture theatres of this state out of business the first week after the bill went into effect."

The Carstens bill, they call it, and it is the outgrowth of circumstances which have involved the police court and the pulpit, the governor, mayor and negro agitator. The film men had their legislative program all mapped out, with certain prospects that "next general court" would lull the censorship bill to sleep until at least another session. Then "Hypocrites" came along. The mayor ordered Truth to be clothed and the first faint rumblings of the coming storm were heard.

Starts Over "Birth of a Nation"

Griffith's "Birth of a Nation" brought the lightning, thunder and the demagogue. Eleven arrests were made, 3,000 negroes and their sympathizers marched to the State House, the governor wept with them (and has since been accused of playing politics in the matter) and the demand for a rigid censorship bill became a roar.

Promptly the motion picture men came to the front. Their committee began sending letters to every exhibitor in the state, enclosing blanks to be signed by public men in the various cities and towns.

"And they went to it right off the reel," said Manager Murphy, of the United Film Service to the NEWS representative. "Why, at one theatre in Boston alone, our appeal for support from the people against the censorship outrage has brought to me more than 100,000 signed protest blanks."

"But isn't some sort of rigid censorship necessary?"

National Board Is Enough

"We have it now," was the decisive reply. "The National Board is composed of 132 prominent people who are trained observers. They are doing an extremely arduous work well. And what can a board of three do in this State? We run the reels off at the State House for official approval. We never run them faster than 15 minutes to the reel. With an eight-hour day, no lunch, and steady work right through till Saturday night, just 192 reels could be examined. Last week alone 252 reels were released here. Three men can't do the work."

"What effect would cutting down the film supply have?"

"The only possible outcome of such a cut would be to put 80 per cent. of the theatres out of business. This would throw a thousand people out of work. And why? So that three more political jobs may be created. And they will kill the film with the punch, which will cut down the attendance at the theatre. Then the exhibitor will want to raise the price to make up; and he will have a poorer show to offer. I tell you, this bill must be killed; it's unnecessary, unjust; a bit of political meddling in a business which should be entirely free from politics; because the picture business is the people's business. Their films are properly censored now."

The committee in charge of the opposition consists of Mrs. Alice R. Carroll, social worker; James F. Burke, president Motion Picture Operators' Union, Alden Washburn, exhibitor, J. A. Eslow, manager Universal Film Exchange, and E. O. Ramsdell, exhibitor.

Committee Uses Special Slides

This committee is using two special slides in the theatres to persuade the patrons to sign the protests at the door. These signs read:

KILL IT.

A Senate bill against the Motion Picture industry by needless State censorship should be killed.
The Workingman's Show is in Danger.
It would mean higher prices for poorer shows.
Do you want this?
Sign the slip received at the door.

The Boston Post says: "The censorship bill would seriously affect $32,000,000 of investments in the motion picture business in this State, throw out of work 4,000 people and substitute an inefficient board of three for a capable national board of 135, which has censored pictures for five years."

Another feature of the bill is the fee of one dollar to be charged for examination of a reel under a thousand feet and a fee of two dollars for reels more than that length.

St. Louis Mayor Urges Film Censorship

MAYOR KIEL'S recommendations to the first Board of Aldermen, of St. Louis, in his first annual message under the new charter included the creation of a municipal board of censors for motion pictures, and motion-piceures theatres and tents. The message was delivered on April 24, and was in part as follows:

"I want to call your attention to the necessity of censoring moving-picture films shown in St. Louis, so that we may rest assured that our children may safely attend these shows without being subjected to moral danger.

"While most of the films shown here are censored under the direction of the National Board of Censorship, it is necessary, I believe, that you appoint a committee and invest it with sufficient authority to inquire into conditions in St. Louis in a logical preparation for the passage of legislation regulating motion-picture shows, both as to the character of the films shown and as to the physical condition of the buildings in which such pictures are exhibited. It is my information that there are nearly 100 motion-picture shows in the city, many of which are not entirely fireproof, and some of which are in tents, and these, because of their great hazard to life and property, should be abolished. Statistics prepared by the building commissioner show that over 82,000 persons attend these motion-picture houses every day. A large part of this attendance is children. We should therefore be doubly anxious to see that their welfare demands protective measures."

The mayor is not alone in his plea for censorship, the churches are warmly advocating it; several of the ministers in St. Louis mention it in their sermons, and in many of the smaller towns in Missouri and Illinois there is talk of censorship. The St. Clair County Federation of Catholic Societies met recently in Freeburg, Ill. Every town in the county was represented. More than 200 delegates were present, and during the business of the meeting, a motion-picture censor was recommended for every town.

While organizations are pleading for censorship, many individuals are writing letters to the people's columns in the daily papers, criticising the useless censorship laws passed recently by Missouri legislators. One such law banning the

prize-fight films is denounced more than others. To quote one writer: "Give the common people a chance to see the world's events in motion pictures. Let's have sensible laws, that do not prohibit some films, and allow others to be shown more detrimental to the morals of the people than a prize-fight film would be."

MAYOR TRIES TO FORCE CENSORS ON SAN DIEGO

Mayor Charles F. O'Neall of San Diego, Calif., is preparing an ordinance which is to provide for a board of censors for vaudeville and moving picture theatres.

He proposes to regulate the character of dress, character of songs and jokes in vaudeville performances and the style of pictures by eliminating improperly dressed characters, murder and hold-up or other robbery scenes. The board of censors is to consist of five persons to be appointed by the mayor and confirmed by the common council.

The board is to have access to all performances and is to be furnished with an outline of each performance before its public presentation. The proposed ordinance is to carry a penalty clause of a fine not to exceed three hundred dollars or imprisonment in jail, not to exceed six months.

As such an ordinance would not be in effect until thirty days after its passage and approval by the city's chief executive, the present mayor would not have any further hand in it than its preparation, as his term of office expires on May 3.

Famous Players Moves to New Los Angeles Studio

Plant Built by Fiction Pictures, Inc., at Melrose Avenue and Gordon Street Now Occupied—Vance Now on Way to New York

Special to Motion Picture News

Los Angeles, May 3.

TODAY is moving day for the Famous Players, the company having purchased the almost completed plant built under the direction of Louis Joseph Vance and Wilfred Lucas for the Fiction Pictures, Inc., at Melrose avenue and Gordon street, Los Angeles. Since coming West in December the Famous Players' producing companies have been working at the Oz Film company studio at Gower and Santa Monica streets, Hollywood.

The purchase of this plant, which is spoken of by men of the film colony as being the most complete and convenient one of the many here, Manager Al Kaufmann states, means the permanent location of one or more producing companies in California. At the present time Alan Dwan is the only director working here, James Kirkwood having recently departed for the eastern studio, but it is now expected that Mr. Kirkwood will be returned to Los Angeles. It is the expectation of Manager Kaufmann that two companies will be retained at Los Angeles at all times.

The studio is now ready for production work, the only part remaining unfinished being the laboratory. This will be completed at once, and inasmuch as equipment sufficient for the making of all prints needed is now here, it is very probable that Los Angeles made subjects will be completed here and shipped direct to the exchanges.

Louis Joseph Vance, retiring president of the Fiction Pictures, Inc., is now on his way to New York City. It is understood he intends to organize a new company and return to Los Angeles and begin production within the near future. The three subjects completed by this company have received laudatory comment from every quarter.

The plant covers a plot of ground 300 feet wide by more than 400 feet deep. Along the front has been placed the administration building, 12 x 16 ft. concrete vault; laboratories, wood-working shop, equipped with all necessary electric driven machines; the inclosed studio, with a stage 50 by 70 ft., and a scene painting dock that will accommodate a drop 25 x 60 ft.; and the projection room. The open stage is at the rear of the lot and is 60 x 150 feet, fitted with scene docks along the full length and two traps, each ten feet deep, so arranged that any sized opening up to 20 x 30 feet can be secured. The dressing rooms extend along the rear of the scene dock, there being thirty-six in all, each fitted with hot and cold water, and large and roomy. Along one side of the lot is a garage and place where the extra people may wait in comfort.

In the laboratory the winding room is 12 x 20, the developing department has four 260 gal. tanks, two fixing tanks, each of fifteen barrels capacity, and there are six washing tanks. The drying will be done by eight drums each having a capacity of 1,800 feet of film. The printing room is equipped with an Automatic Double Duplex printer.

J. C. Jessen.

Cosmofotofilm Celebrates First Anniversary

American Representative Distributing the Pictures of the London Film Company, Producers of "The House of Temperley," Takes Half of Floor in World Tower

THE Cosmofotofilm company, which entered the feature film business in New York just a year ago, making its bow to the trade and public at the Strand theatre, New York, with "The House of Temperley," based on Sir Arthur Conan Doyle's novel, "Rodney Stone," has moved into new and extensive quarters occupying one-half of the sixth floor in the World's Tower building, 110-112 West Fortieth street, New York City.

In the new offices of the Cosmofotofilm company there will be a large and most complete projection room, with two of the best projection machines in a double size booth. The executive office, publicity department and general offices, shipping and receiving rooms have all been laid out in a manner calculated to prove most advantageous to all concerned. With a continued and ever-increasing output of the films of the London Film company, which has made so memorable a showing for the past year, the outlook for the Cosmofotofilm company is, indeed, a rosy one.

One of the most remarkable facts which has been demonstrated in the past year by the Cosmofotofilm company is that it is possible for an individual film manufacturing concern to offer its films for sale on the open market or to any of the large combines, as opportunity may offer, and do a sound and ever increasing business without booking on a percentage plan.

Paul H. Cromelin, the head of the Cosmofotofilm company, has always felt that the product of the London Film Company, of which the Cosmofotofilm company is sole American distributor, was of so high a degree of quality that a good price could always be asked and maintained. The London Film company has always made it a policy to employ none but the very best of talent under the able directorship of two of the greatest American producers, Harold Shaw and George Loane Tucker.

Some of the very best American actresses have gone to London and taken leading parts and are still doing so in the pictures produced by the London Film Company, among whom are Jane Gail and Edna Flugrath.

The Cosmofotofilm pictures, while staged in England, are replete with American atmosphere, and for this reason make a particularly strong appeal. Great care has been exercised in all productions.

If the Cosmofotofilm company continues to advance at the rate it has been doing, it is reasonable to suppose that the concern will enter the front rank of motion picturedom before very long and stay in the state-right business.

Its latest production, "The Middleman," featuring Albert Chevalier, England's great character impersonator, and Jane Gail, has just been disposed of on the national right plan to the Metro Pictures corporation, which will give this subject the extensive publicity it so richly deserves.

EGAN EDUCATIONALS PLACED IN MOORE HOUSES

Service of educational subjects, handled by Mrs. Agnes Egan Cobb, of the Egan Film Company, Columbia Theatre building, New York City, has been contracted for by Tom Moore, who operates several motion picture theatres in Washington, D. C.

Mr. Moore will show the subjects in all his theatres. He says that they are as popular, in their way, as the Charlie Chaplin comedies. Incidentally Mrs. Cobb reports business as excellent.

McCARTHY RESIGNS FROM UNIVERSAL

J. J. McCarthy has resigned from the Universal Film service, after a period of three years as a traveling representative, and gone into the exhibit end of the business.

He and Mr. Beckman, of Bloomfield, Neb., have purchased the Lyric Theatre, of Norfolk, and he will have its exclusive management, making extensive improvements, and opening it about May 10.

SPRING SEASON BRINGS MANY NEW STUDIOS

The Ayeanddee Film Manufacturing Company Organized in Harrisburg, Pa., Tulsa Company in Oklahoma; the Art Film Company in Philadelphia; the Coburn Photo and Film Company in Indianapolis; the New Highland Film in Cincinnati; and the Kleervue Film Company in Cleveland

Special to Motion Picture News

Harrisburg, Pa., May 5.

WITH the purpose of establishing an extensive film producing industry in central Pennsylvania, the Ayeanddee Film Manufacturing company has just established itself in offices in 19 North Third street, this city.

The producing manager, George G. Greneir, a scenario writer, who has been identified with the Edison, Universal and other companies in New York, announced today that the company proposes to erect a large building in Oberlin, a village situated among picturesque hills, a few miles from Harrisburg, where three or four companies of actors will be employed producing motion picture films.

Oberlin is close to Steelton, where is located the huge plant of the Pennsylvania Steel Company, where it is proposed to gain "local color" for some of the pictures.

According to present plans the building will be large enough to produce ten films at a time. Each of the companies will have 20 to 25 actors, many of whom will be enrolled from Harrisburg local talent, although the stars will be actors and actresses of more experience.

The pictures will be both of a general and local nature and will be handled through a large exchange. The company says a dozen Harrisburg picture houses already have contracted to use some of its products.

It is proposed to invade many parts of central Pennsylvania, within a radius of 150 miles of this city, in seeking scenes for pictures. This will take in a large part of the anthracite coal mining regions where mining and labor stories will be produced. Pictures also will be taken along the banks of the beautiful Susquehanna River which flows through the State. Mr. Greneir says the company will apply for a state charter next month.

Tulsa Motion Picture Company Under Way

THE Tulsa Motion Picture Company, of Tulsa, Oklahoma, is a new producing concern backed by local capital, said to represent a number of the leading business men of Tulsa.

Arrangements have been made to occupy the spacious grounds of the Dry Farming Congress at Tulsa, and the construction of an outdoor stage is now going on. The grounds are well equipped with large glass buildings and embrace a good sized body of water. The grounds are within two blocks of the city limits.

The climate of Oklahoma is particularly well adapted to production work, and the immediate vicinity of Tulsa includes oil fields, stretches of prairies, coal mines, cities, railroad tracks, and the picturesque Osage mountains. Much enthusiasm is expressed by local papers over the new enterprise.

Art Film Begins Production

Special to Motion Picture News

Philadelphia, May 5.

THE Art Film Company is one of several new producing companies that are finding Philadelphia a good field for the production of high class features. The Art Film Company has a well equipped plant at Twenty-fifth and Lehigh avenues, and is already filming its first feature, the well known Clyde Fitch play, "The Stubbornness of Geraldine," for which this company has the sole rights.

Besides producing big features the company will develop and print all its own work, a factory for this purpose being included under its roof. The building was formerly a church structure and stands in a lot 100 x 125 feet. There is a large studio, airy dressing rooms, modern heating and lighting facilities, and the newest devices for the proper printing of films.

It is purposed in the near future to build another entire glass studio, for which there is ample room on the grounds. The company was incorporated in Delaware and it's capitalized at $50,000. The president and general manager is William H. Cook, a pioneer in the industry, having started with Lubin when the latter made his first picture in his own back yard.

Albert B. Meyers is assistant general manager and Joseph Sutton is the secretary.

The director of plays is Gaston Mervale, well known from his former association with prominent theatrical companies. Charles Gerard is stage manager.

The company formed to screen the releases of the Art Film comprises practically an all star cast. Chief amongst these is Laura Nelson Hall, former leading woman of Henry W. Savage. She is well remembered for her excellent work in "Everywoman."

She also took the lead in the photo play "Dope."

Miss Hall has a long contract to play exclusively for this company. Supporting her are Marie Empress of "Little Cafe" fame, who appeared in pictures in "When We Were Twenty-one." There is also Mary Moore, a sister of Owen Moore and Daisy Belmore. Vernon Steele, Jules Frerrer and Stanley Harrison are amongst the leading men.

The Art Film will at present release one big feature each month.



BIRDSEYE VIEW OF THE TULSA COMPANY'S PLANT AT TULSA, OKLAHOMA.

Coburn Company to Make Films in Indiana

Special to Motion Picture News

Indianapolis, Ind., May 5.

THE Coburn Photo and Film Company, 902 Hume-Mansur Building, have announced that arrangements are nearly completed for the manufacture of motion picture films of all kinds and that in a few months people from coast to coast will be witnessing Indianapolis-made motion pictures.

The company will release its films under the name of the Hoosier Movies and will manufacture everything in the way of motion pictures from slapstick comedy, to society dramas and cowboy films.

H. H. Coburn, general manager of the company, said this week that his company was making arrangements to lease a tract of land on Forty-eighth street, near Fairview Park, which will make an ideal setting for the staging of moving picture scenarios, and said that as soon as he closed negotiations for the land, the company will erect a studio.

Principal players of the company have already been engaged, according to Virgil E. Burris, dramatic director of the company. "The Country Boy's Triumph" will be the company's first picture

The film is a melodrama in two reels and was written several months ago by Mr. Burris while he was connected with the Visco Film Company, at Jacksonville, Fla.

George Sailer, formerly of the Thanhouser company, Mildred Ferris, formerly of the Pathe Freres, Lawrence Atchinson, of the Balboa company, and Jack Green of the Gaumont players, have already been engaged by Mr. Burris.

Highland to Build $1,000,000 Plant in Cincinnati

Special to Motion Picture News

Cincinnati, May. 5

THE new Highland Film corporation, which plans to build a $1,000,000 motion picture city on Grand avenue, Fort Thomas, Ky., opposite Cincinnati, is now arranging for an elaborate ceremony to mark the turning of the first spade on the site. This event, it is promised, will take place during May. The plant, according to the announcements will occupy 92⅓ acres of land and its construction will be rushed so that motion pictures will be produced there early in the summer. The company was incorporated for $3,500,000 under the laws of Delaware recently.

James T. Ford of Cincinnati is president; H. F. McGee, vice-president; Joseph Kapfer, vice-president and technical art director; B. H. Rechtin, secretary; George L. Breidel, assistant secretary, and H. M. Ricketts, treasurer.

The corporation, it is announced, will release all films through its own exchanges, to be located in all of the principal cities of the United States and Canada. The central office will be in Cincinnati.

Cleveland to Have Studios Soon

Special to Motion Picture News

Cleveland, May 5.

WORKMEN are busily engaged in constructing the studio building for the Kleervue Film Company, a Cleveland corporation, located between Lorain and Elyria, Ohio.

The building will be 161 feet long and 50 feet wide, and so designed as to permit the best advantages for motion picture posing. President R. J. Morris announces that a stock company has been signed and actual scenario work will be started within a month.

The company will comprise about fifty members, and Cleveland talent will be hired as supernumeraries. Natural scenery, gorges and level land, with the Black River and Lake Erie in close proximity make the Kleervue location an excellent one for the work contemplated

"FLYING A" GETTING READY FOR RODEO

The cowboys are all astir about the coming Rodeo which will be put on at the race track under the management of the "Flying A."

Ten events are on the program, which promise to be even better than last year. Besides broncho busting and steer riding there will be Roman, hippodrome, chariot, relay and broncho races. Harry Gant, a champion relay racer, will race Frank Nicely and Karl Norrison, all of the "Flying A" studios.

Knickerbocker Star Features Sign Mac M. Barnes

Actor, Who Was With Brady for Five Years and Has Been Successful in Numerous Heavy Parts, Will Be Directed by Robert T. Thornby

MAC M. BARNES, formerly with the Selig company of Chicago, and a man who has had many years' experience on the speaking stage, has been secured by Knickerbocker Star Features.

Mr. Barnes was with W. A. Brady's company for five years. Three years he played the squire in "Way Down East," and two years he played Captain Hanks in "As Ye Sow," the latter being a character comedy part.



MAC M. BARNES

Three years prior to this he played the squire in "The Dairy Farm." One of the earlier successes of Mr. Barnes', several years ago, was in "The Arkansas Traveler," in which he played the part of Judge with Chanfrau.

Other noted parts he has played with great success are the Major in "The Way of Wealth," Council Blake in "The Last Stroke," Denver Dan in "Forgiven," the Professor in "A Night Off."

Mr. Barnes has been very successful in heavy parts, having played with unusual success in "Tempted by Necessity," a screen story. His first big success on the screen was in the comedy, "The Millionaire Cowboy."

In the first release of Knickerbocker Star Features, Mr. Barnes is seen to best advantage as the political boss, a strong character calling for all the fight necessary for one to capture a city and its wealth. Mr. Barnes was secured by Knickerbocker Star Features as he came direct from the Frank Lenan Company, in vaudeville, in a masterpiece entitled "Vindication." In this Mr. Barnes played the lead, as the Governor, for two years with signal success.

During the first few releases of Knickerbocker Star Features Mr. Barnes will be seen in varied characters, such as the political boss, the governor, the village squire, and other parts, for which he is well fitted. Mr. Barnes is under the direction of Robert T. Thornby, director of the new company that will produce three-reel features on alternate weeks for the General Film Company's program.

It might be of interest to note that Mr. Barnes is chaplain of the White Rats actors organization of New York, the largest body for the mutual protection and help of actors in the world.

Families in Kishineff Massacre Filmed for Cort Play

Many People Who Witnessed the Horrors of the Event Take Part as "Extras" in "The Melting Pot," Featuring Walker Whiteside

THOSE moving picture "fans" who are looking for thrills and big scenes in the story the principal role of which is portrayed by a big star will find them all in "The Melting Pot," Israel Zangwill's famous play in which Walker Whiteside is being featured by the Cort Film Corporation.

The Cort Film Corporation has taken into consideration the drawing power of the names of star, play and author, and then has topped the whole thing with the strength of numbers and magnificence of setting which will make the film a real American spectacle production dealing with the things and happenings of life in this generation.

In the Kishineff massacre scenes alone, there has been much time and thought expended. The types have been gathered with a care to realism. More than fifty per cent. of the extra people used in these "bits" were recruited from the lower East Side, all of them having come to this country from Russia.

Many of them were in the Kishineff massacre. One family of fifteen used in the massacre scenes and in the steerage scenes was brought to America after experience in Kishineff with money contributed for the sufferers at the time. In these scenes 1,500 people and 200 horses were employed.

The scenes in the steerage were made aboard the S. S. Paloma in which there was plenty of room because of the very small number of immigrants coming into the country at the present time.

Three hundred and seventy-five people wer taken to the Paloma, off Sandy Hook, in two large tugs. Pictures were then taken all the way up New York Bay, part of the time with the vessel lying at anchor and part of the time under steam.

The pomp and splendor with which the court of Russian Czar is surrounded has been reproduced in careful detail and costumed with regard for the actual trappings worn by high officials.

The concert hall scene in which Mr. Whiteside directs an orchestra of one hundred symphony players has been staged with the big sets necessary to house the orchestra and a section of the audience containing more than 400 people in front of the camera.

Great Stars Engaged For Universal Program

Players of Renown on English Speaking Stage Will Appear in Adaptations of Successful Dramas and Best Sellers for Release on the Regular Service of the Company—Emmett Corrigan, Helen Ware, Marie Cahill, Wilton Lackaye and Frank Keenan Some of the Favorites



MARIE CAHILL FRANK KEENAN WILTON LACKAYE EMMET CORRIGAN HELEN WARE

ON the regular Universal program, as soon as the work of production can get under way, there will be released the most important features yet made by the Universal Film Manufacturing company.

These will present great stage stars of the present day in motion picture adaptations of dramatic successes and well-known books. They will be released on the regular Universal program, starting at the rate of one a week. This will be increased later. Most of the contracts call for the appearance of the star in one picture with an option which provides that the players shall become members of the regular Universal stock companies if the first picture is satisfactory.

The list of stars is truly a notable one, including only stars who are real stars. Among them are several members of the cast of the Frohman-Belasco all-star revival of "A Celebrated Case," and of the Shubert all-star revival of "Trilby."

Emmet Corrigan will start work next week at the Universal Coytesville studios, appearing in "Caleb West, Master Diver," an adaptation of the book of the same name by F. Hopkinson Smith. Lawrence Marsden, the old Kalem and Biograph producer, has been specially engaged by the Universal to direct the production. Mr. Corrigan is considered one of the best "straight" actors on the legitimate stage.

Helen Ware, the famous emotional actress, who starred in "Within the Law" last year and now is playing in "A Celebrated Case," will appear in "Lass o' Lowries," in which she was featured in New York and on the road for two seasons.

Marie Cahill Under Big Contract

Marie Cahill, comedienne, will appear in "Judy Forgot," one of her big stage successes. Avery Hopwood, the author of the play, will make the motion picture adaptation. Miss Cahill's contract calls for a stipend of $10,000. "Judy Forgot" will be produced at the Coytesville studio.

Wilton Lackaye, famous for his strong work in "The Battle" and many other Broadway shows, will appear in a play not yet announced. Mr. Lackaye is now playing Svengali in "Trilby."

Frank Keenan, whose sheriff in "The Girl of the Golden West" made him famous, will appear in a special production. This may be an adaptation of his vaudeville sketch "Vindication" in which he plays a Southern war veteran.

Henry E. Dixey, star of "A Thousand Years Ago" and "Adonis," will be seen in a four reel feature.

Lawrence D'Orsay, the famous English comedian, will be seen in his most popular role, that of "The Earl of Pawtucket."

Nat C. Goodwin, the much married star, now playing in "A Celebrated Case," will be seen in "Business Is Business."

Julia Dean, star of "The Law of the Land" now on Broadway, and a famous Juliet, will appear in "Her Own Money." Charles E. Evans, of the old team of Evans and Hoey, will appear in his famous old comedy "The Parlor Match." Ward and Vokes, a famous team, will appear in their success "The Run on the Bank." Herbert Kelsey and Effie Shannon, two famous stars, recently seen in "Years of Discretion," will appear in a play to be announced.

Popular Novels for the Screen

Negotiations have been almost closed with a good score of other famous stars which will be seen on the regular Universal program. These are in addition to the recently acquired screen stars which include Phillips Smalley and Lois Weber, Gene Gauntier and Jack Clark and Hobart Bosworth.

Among the popular novels which the Universal has secured for motion picture work are "Bucky O'Connors" by William McLeod Raine, "The Little Brother of the Rich" by Medill Patterson, "The Escape of Mr. Trimm" which Irvin S. Cobb considers his best work, "The Pirates of Panama" and "The Son of the Immortals" by Louis Tracy. Rights to the Alfred Henry Lewis novels, described in the contract as "all that are suitable for motion picture production," have been secured.

Plays That Have Been Obtained

The plays secured include C. T. Dazey's melodrama "The Suburban," Lottie Blair Parker's "Under Southern Skies" and Augustus Thomas' "Colorado." Rights have also been secured for Ralph Cameron's books "The Patrol of the Sun Dance Trail" and "Corporal Cameron."

These are not all, for negotiations for many more books and plays are pending.

CHINESE ACTOR ENTERTAINS PATHE PRODUCERS

Ah Ling Foo, one of the real Chinese actors in Pathe's "Exploits of Elaine," gave a dinner at the Oriental restaurant in Pell street, New York, the other night, to the Whartons, producers of the "Exploits," Mrs. Bess Wharton, E. A. MacManus, of the Hearst forces; Mr. Gordon, assistant to the Whartons, and Mr. and Mrs. J. Whitworth Buck.

A full line of Chinese delicacies was served, including real bird's nest soup, a rarity that costs about $5 a plate.

GOTHAM'S FIRST FEATURE COMPLETED

The Gotham Film Company, Inc., M. W. Taggart, president, has completed its first feature, "The Man Who Beat Dan Dolan," in four parts, founded on the story of the same name in "The Saturday Evening Post," and starring Betty Marshall and Willie Ritchie, the lightweight champion of America.

The picture, scheduled for release on June 1, will be shortly shown to the trade in a New York projection room.

FLAVIA ARCORA, MUSICAL COMEDY QUEEN, JOINS UNITED

Every one who has followed the history of musical comedy for the last number of years recalls with pleasure the memorable bits of comedy work and the singing hits of Flavia Arcora, who since the day when she created the role of Lady Anne in "The Student King" of Henry



FLAVIA ARCORA

Savage, has been one of the most popular of the comediennes of the light opera stage.

She will be remembered in De Koven's "The Snow Man," Louis Mann's "White Hen," with Eddie Foy in "The Orchid," as Zoe in "The Red Rose," with Edward Powers in "Two Little Brides."

She has now joined the Empress stock company, and will support Joseph Levering and Marian Swayne in one and two reel pictures for the United program.

Two of the splendid and unusual pictures which will appear on the United program soon, made by the Empress company, in which Miss Arcora will be seen, are "The Spender" and "The Vivissectionist"—a study in psychology written by Rev. Clarence J. Harris.

Substitute Censorship Bill Passes Ohio Senate

Penalty for Showing Uncensored Films to Fall on Exchanges Instead of Exhibitors; Censors May Delegate Powers—Governor Expected to Sign the Measure

Special to Motion Picture News

Columbus, O., May 4.

OVERRIDING, under the spur of Republican Floor Leader Howard, the amendments offered by Senator Fellinger, of Cleveland, to remove from the censor board the right to delegate their authority when overworked to certain of their subordinate employes, and of Senator Myers, to create a volunteer appeal board of ten representative men and women to whom producers or exchange men dissatisfied with the decisions of the board could appeal, the Senate yesterday afternoon passed the Besow bill.

The measure as passed, in addition to the power of calling upon subordinates to censor pictures, places the responsibility for showing uncensored films or films in which changes ordered have not been made upon the exchange men instead of the exhibitors and gives final jurisdiction in cases of violations to justices of the peace, police judges and mayors of the district in which the offenses were committed. The fees for censoring remain unchanged. It is believed Governor Willis will sign the bill.

The bill known as House Bill 450, passed the House by a safe majority and was sent up to the Senate. There it was met by the opposition, and promptly equipped with two amendments. The first of these killed the second of the above-named provisions, and made it incumbent upon the members of the board to do the reviewing of films themselves.

The second amendment, and the most important one from the manufacturers' standpoint, created an appeal board, consisting of ten men and women, to serve without salaries, upon appointment by the governor. This board would meet once, or at most twice a month, and all manufacturers and exchangemen would have the privilege of appealing from the decisions of the censor board to this higher body. Such an appeal would have automatically stayed all action by the censors until the appeal had been heard and passed upon by the new board.

Kane Offers $100 for Best Story of "Prohibition"

He Holds Showing in the Broadway Theatre at 2.00 a. m., for Contestants, Salvation Army Derelicts, Whose Experiences Seemed to Qualify Them as Judges

IN arranging for the descriptive matter to be contained in the literature exploiting the feature film "Prohibition," Robert T. Kane, president of the producing company handling the picture, made a novel experiment.

Seeking to get away from the usual stereotype story covering the mere dramatic action of the plot, Mr. Kane went into several Salvation Army meetings and publicly announced that he would give a prize of one hundred dollars to the best story of the film "Prohibition" written by one of the derelicts who came to the Salvation Army meetings in hope of finding a better way.

In order to give these men the opportunity of seeing the film and thus enabling them to write intelligently about it. Mr. Kane gave a special demonstration of the picture at a Broadway theatre at 2 o'clock in the morning, to which were invited inebriates only. Whether they were men who went out of curiosity and by their presence tacitly admitted falsely that they were victims of the alcoholic habit could not be accurately known, but the theatre was filled. Many interesting details of the occasion could be related, did space permit of so doing.

As a result of this contest about 1,200 stories were submitted, upon which Mr. Kane personally passed together with a selected board of publicity experts. The story selected as being the best was sent in by Donald Hobert French, a one time Australian newspaper man, who had lost his grip when he found himself unable to keep his foot off the brass rail. Mr. Kane had a chat with French, who said that with the hundred dollars he would try again.

Mr. Kane added another hundred dollars to give him two tries.



PANORAMIC VIEW OF GEORGE KLEINE'S NEW STUDIO AT GRUGLIASCO, ITALY, JUST COMPLETED

VITAGRAPH-LUBIN-SELIG-ESSANAY STARS WHO WILL BE SEEN IN FORTHCOMING SPECIAL FEATURES.



EDITH STOREY ("The Island of Regeneration") | KATHLYN WILLIAMS (In "The Rosary") | ROSE COGHLAN ("Sporting Duchess") | RUTH STONEHOUSE ("The Slim Princess") | ETHEL CLAYTON ("The College Widow")

FIRST AUTHENTIC PICTURES OF VOSGES BATTLE

Carting his camera into the Vosges Mountains where some of the most desperate and bloody encounters of the war have been staged, Leon Crabier, the Mutual Weekly photographer with the French



FRENCH TROOPS ADVANCING IN SKIRMISH FORMATION

army, has secured what will go down in history as the most wonderful motion pictures of actual warfare ever filmed. These pictures will be shown in Mutual Weekly No. 18, released at all Mutual exchanges May 6.

Leaving the Gaumont studios in Paris, shortly before eventualities in the Vosges region were resumed, M. Crabier arrived in time to meet the members of the council of French officers, planning the attack. The pictures show the advance, begun the following morning, the heroic French troops greatly handicapped by the snow, which at times reached to their knees.

The attack on the woods, which was cleared of German scouts and outposts after a bloody encounter of many hours is graphically depicted, while in the distance the camera has caught the advance line of the Germans, strongly entrenched on the crest of a hill. French scouts, followed by regiment after regiment of infantry, with the artillery bringing up the rear, are clearly shown.

MinA Films Will Come from Coast After June 1

New Studios for Housing and Working Bostock Animals Are Completed and Production in Los Angeles Will Commence at Once

BEGINNING with the release on the licensed program for Thursday, June 3, the maker of MinA Films announces that all future releases of this brand will be made at the newly and especially constructed and equipped studios in Los Angeles.

The film world was thrown into a state of expectancy last winter by the news that the maker of MinA Films had acquired the famous Bostock Arena and Jungle. This purchase of the Bostock animals gave rise to much speculation as to the purpose of the move. Then followed the announcement that arrangements had been made to present these mute performers in a new type of motion pictures.

Though MinA Films have up to this time been made in the East, it was decided that because of excellent climatic conditions California offered the best facilities to produce animal pictures.

A site in Los Angeles was selected for a studio which, because of the very nature of the pictures to be made, required a different style of construction than is ordinarily followed. Meanwhile, the animals were thoroughly rehearsed under the expert direction of Captain Jack Bonavita, M. Gay and ten other animal trainers.

Now, with the studios complete, and details for production arranged, the first release with the Bostock animals will be distributed very shortly.

"Phyllis of the Sierras" in Course of Production

Third Bret Harte Vehicle for Beatriz Michelena Provided by the California Motion Picture Corporation Is Under Way at the Company's Studios

"A PHYLLIS of the Sierras" will be the next Bret Harte photoplay produced by the California Motion Picture Corporation, which is making a specialty of transferring to the screen the greatest stories of this famous Western novelist.

Hard on the heels of "The Lily of Poverty Flat," the five-reel feature, released through the World Film Corporation, will come this new picture-play, depicting another romance of the bonanza days in the Golden State.

Charles Kenyon, who successfully dramatized "The Lily of Poverty Flat," has written the scenario for "A Phyllis of the Sierras," constructing a strong vehicle for Beatriz Michelena, the California screen star who once more plays the part of a mountain girl, untutored and unspoiled, a half-wild creature whose life is transformed by a great love.

While the exteriors for the photoplay are being filmed at the California Motion Picture Corporation's mountain headquarters in the Boulder Creek region, in the heart of the redwood country, the interiors are being taken at the San Rafael studio. "A Phyllis of the Sierras" will be released June 28.

NOTED PLAYERS WILL MARKET ART FILM SALES PICTURES

Jerome Lewis and Bertram Wolf, of the Noted Players, 110 West Fortieth street, New York, have taken over all the productions of the Art Film Sales Company, whose first release is the "Stubborness of Geraldine," based on the Clyde Fitch play of the same name, in which Laura Nelson Hall will be starred.

COMPLETION OF SENNETT FEATURE DEPENDS ON WEATHER

The six reel Sennett feature which has been in the making for the last two months and in which are being featured Mabel Normand, Mack Sennett, Ford Sterling, Owen Moore, and almost all the other members of the stock company, will be finished within the next week if the good weather keeps up.

DETROIT BANQUET IS SET FOR MAY 11

Special to Motion Picture News

Detroit, Mich., May 5.

The Detroit Motion Picture Exhibitors' League is no longer meeting in the Equity building, where it has maintained club rooms for several years. The league has arranged with the Detroit Kriterion Theatre Company, 183 Jefferson avenue, whereby it will hereafter have access to the projection room of that concern, located on the third floor, this being large enough to take care of any sized meeting which the league may have.

The league is arranging for a special meeting and banquet to take place on Tuesday night, May 11, the hour being 10:30 p. m. A short business session will take place, followed by the serving of refreshments. Secretary Orth asks that every member of the league be in attendance at this meeting.

At that time it is hoped to make arrangements for the coming convention of the State association, which is to take place at Lansing, on June 8 and 9. The important feature of this state convention, which is annual, is the election of delegates to the national convention at San Francisco.

ALL CELTIC FILMS TO RELEASE THROUGH WORLD

The All Celtic Film Company, of 1400 Broadway, New York, producers of the Rafferty series of one and two-part Irish comedy films, announce that their entire output will be released through the World Film Corporation, starting with the first release date May 31.

Two of these comedies have already been completed. Joseph Sullivan in the title role of the peaceful Rafferty fits the



C. C. O'HARA J. A. FITZGERALD

character most admirably. The direction of James A. Fitzgerald is uniformly excellent.

Charlie O'Hara, author of the Rafferty series, has a new series in preparation to follow the present one. Mr. O'Hara is also an officer in the company and one of its incorporators.

One reel a week will be the company's intention for the present, but later on they may specialize also in two and three-reel subjects as well as the comedies on the regular schedule.



SCENE FROM "THE LAST CONCERT"—Released May 3 Through the Mutual

Northwest League Opens Convention in Minneapolis

Mayor Delivers Address of Welcome to Large Attendance of Exhibitors—Automobile Tours and Musical Entertainments Provided for Visitors

Special to Motion Picture News

Minneapolis, May 3.

THE Exhibitors Association of the Northwest opened its convention here in the West Hotel at 10:00 a. m. today. President H. H. Green called the meeting to order half an hour later. The business of the morning session consisted of appointing various committees. An adjournment was then taken until 2:00 o'clock.

Mayor Wallace Nye delivered an address of welcome at the afternoon session, when the regular business of the convention was taken up.

The committee provided an athletic entertainment at Cocke's Gymnasium for Monday evening for the men from 9:00 to 12:00 p. m.

Arrangements were made with the management of the Shubert Theatre to entertain the ladies at a special performance at that theatre in the evening.

The following is the schedule for the rest of the convention:

PROGRAM FOR TUESDAY.

Convention called to order Tuesday morning at 10:30 a. m. by President Green. Regular order of business. Adjournment to 2:00 p. m. Called to order at 2:00 p. m. Regular order of business. Adjournment to Wednesday morning.

An automobile tour around the lakes of Minneapolis and Minnehaha Falls for the ladies. Leave West Hotel at 1:30 p. m., returning at 3:30 p. m. Musical entertainment in the evening from 8:00 to 10:00 p. m. at the West Hotel. Banquet at the Dyckman Hotel at 10:00 p. m. Coupon of official ticket admits you to same.

PROGRAM FOR WEDNESDAY.

Convention called to order at 10:30 by President Green. Regular order of business. Adjournment to 2:00 p. m. Called to order at 2:00 p. m. by President. Regular order of business.

Automobile tour to Lake Como and St. Paul and return for ladies. Leave West Hotel at 1:30 p. m., returning at 5:30 p. m. Entertained at luncheon in St. Paul by the wives of the members of Local 32 of St. Paul.

Wednesday evening big costume frolic and gambol in Minneapolis streets. Line of parade as follows: Start from West Hotel at 10:45 p. m., up Hennepin to 8th street, 8th street to Nicollet, down Nicollet to 4th street, 4th to Hennepin, and up Hennepin to West Hotel. Frolic and gambol will be held on Nicollet between 4th and 6th streets.

PROGRAM FOR THURSDAY.

Convention called to order at 10:30. Regular order of business. Adjournment to 2:00 p. m. Special order for the day will be election of officers.

There will be no entertainment for Thursday afternoon. Bohemian luncheon at the West Hotel, Thursday evening, from 10:00 to 12:00 p. m., with musical entertainment.

PROGRAM FOR FRIDAY.

Forenoon session regular business. Afternoon session installation of officers and seelction of date and place of next convention. Adjournment to next regular convention.

Automobile tours around various film exchanges of Minneapolis. Those not desiring to make the trip will be entertained at the West Hotel with musical numbers. Grand ball Friday evening at 9:30 at the West Hotel. Admission is one dollar and is open to the public. Grand march will start at 11 p. m. and will be led by actors from the Essanay Film Co.

Among the prime movers of the convention are: H. H. Green, president of the association; J. Gilosky, vice-president; O. C.; W. A. Steffes, secretary; Stelzner, treasurer; Frank Nemic, member of the executive board; W. A. Scott and Jay A. Gould J. Christopherson, and E. A. Nelson, also members of the executive board.

MARSTON VITAGRAPH FILMS PASS CENSORS

Theodore Marston, the Vitagraph director, who has picturized some of the most virile of the features turned out by that company, is proud of the fact that during the past eighteen months he has not had a scene cut from any of his productions by the Board of Censors.

The mention of this fact came during a discussion of "Out of the Big Snows," the latest feature which he has completed and which shortly will be seen.

Mr. Marston has been working on three of the feature releases of the Vitagraph company during the past two weeks. "Mortmain," in which Robert Edeson is featured; "Out of the Big Snows," in which James Morrison and Dorothy Kelly have the leading roles; and "The Four Grains of Rice," with the same two stars.

"HEIGHTS OF HAZARD" TO HAVE MILLIONAIRE ATMOSPHERE

The combination of Rev. Cyrus Townsend Brady, author, and Charles Richman, actor, in the making for the screen of Dr. Brady's "Heights of Hazard," spell immediate success for Mr. Richman's initial appearance as a Vitagraph star.

"Heights of Hazard" was pictured by Eugene Mullin and is being produced in five parts under the direction of Captain Harry Lambart, with Mr. Richman as Billy Williams, the unknown, Eleanor Woodruff as Olivia Martindale, and Charles Kent as Mr. Martindale.

In order to lend the correct atmosphere to the interior settings necessary to the action, the Vitagraph Company has leased a house on East Fiftieth street, New York City, and called in a well-known decorator, much in demand by the Vanderbilts, Morgans and other leading moneyed men, to furnish the elaborate settings necessary to show the interior of a millionaire's home, where many of the most interesting scenes take place.

VIOLET HEMMING GOES TO PRE-EMINENT, LTD.

Violet Hemming, who has been playing an important part in "The Lie" at the Harris theatre, New York, is now playing in "Under Cover" at the Cort theatre, has been secured by the Pre-Eminent Films, Ltd., to play a leading part under the direction of James Durkin in its first production "The Running Fight," from the novel from William Hamilton Osborne, and Louis Albions and David Perkins' play of the same name.

The next production by the Pre-Eminent Films, Ltd., will be "The Prodigal Judge" from the book by Vaughn Kester.

W. E. Greene is president and general manager of the Pre-Eminent Films, Ltd.

LEDERER GETS SCREEN RIGHTS OF "SUNDAY"

George W. Lederer has obtained from Charles Frohman the film rights to "Sunday," in which Ethel Barrymore scored a triumph. Mr. Froham had intended to revive it as a starring vehicle for Miss Barrymore. This will be Mr. Lederer's next screen production, staged on an elaborate scale with a star cast.

Mr. Lederer has contracted for a dozen of the biggest successes he believes are eminently suited for the screen. He has also signed contracts with a large number of celebrities of the legitimate stage who will appear in Mr. Lederer's forthcoming productions.

MABEL NORMAND AND ROSCOE ARBUCKLE BACK FROM FRISCO

Mabel Normand and Roscoe Arbuckle (Fatty) have returned to the New York Motion studios, having been at the San Francisco Exposition for two weeks on the grounds of which they staged two hilarious comedies. They also brought back about one thousand feet of film of the Exposition which will be used for educational purposes shortly.



A NEW PORTRAIT OF FANIA MARINOFF
(Kalem)

"FEATURE" ABRAMS TO MANAGE "QUALITY" STUDIOS

Charles "Feature" Abrams, one of the real old time film men, who has been prominently connected in the motion picture industry in New York for ten years, left Wednesday for Los Angeles, where he will be business manager of the Quality-Metro studios, where the Francis X. Bushman pictures will be produced for the Metro program. He was accompanied by Mrs. Belle Abrams.

Fred J. Balshofer, president and general manager of the Quality-Metro studios, left for the coast about the same time. Work of production will start there very soon. Mr. Balshofer, who engineered the deal by which Bushman's services were acquired, and Mr. Abrams are old associates. "Charlie," as Abrams is better known, was connected for a long time with Great Northern. Of late he and Joseph Miles have been conducting the Films Lloyds.

PIKE'S PEAK COMPANY MAKING TWO-PART WESTERNS

Two-part western dramas have taken a boom at the Garden of the God's studio of the Pike's Peak Film Company, releasing under the Lariat brand of the United program. William V. Mong has advanced into the assistant directorship of the Colorado Springs studio, into the editorship of the scenario department and into the role of leading actor as well.

With him he has brought not only new ideas, but some twelve odd years' experience as a star on the "legitimate" stage, and enough practice as a scenario writer and actor for the films to make his work acceptable to the public. He has only been at the Pike's Peak studio a few weeks, but already a series of lively western photodramas has come from his pen, and the Pike's Peak company, with Mr. Mong and Josephine West in the leads, are making film history under the directorship of Otis B. Thayer.

MUTUAL FILM MAY HELP HIM TO FIND WIFE

Another case of the whereabouts of a missing person discovered through motion pictures has just been reported by the Western Import Company, agents in Europe for Reliance, Majestic and New York Motion films.

A few months ago Allen A. Campbell, an efficiency engineer, moved to Cincinnati to take a position with the Union Gas and Electric Company of that city.

His wife remained in New York, but subsequently disappeared. Now he has discovered, through the "Mutual Weekly" that she is in Europe as a Red Cross nurse. A special run of the weekly was made for Mr. Campbell in order to study the scene which showed her leaving the French liner "La Lorraine" with a party of nurses.

The Western Import Company is now co-operating with Mr. Campbell and will seek to locate the missing woman through its extensive European organization.

EUGENE O'BRIEN TO LEAD IN "AN INDIAN DIAMOND"

Born in Dublin, Eugene O'Brien, who plays the lead in the World Film Corporation's forthcoming thriller, "An Indian Diamond," is endowed with a personality that will surely please motion picture fans the moment his handsome face is seen on the screen.

For one so young he has accomplished much meritorious stage work. With Ethel



EUGENE O'BRIEN

Barrymore in Pinero's "Mid-Channel," and Margaret Illington in "The Thief," he established himself in high favor with critical audiences. He also "led" with the late Kyrle Bellew, Henry Woodruff, Fritzi Scheff, Irene Fenwick, Frances Starr and Ann Murdock.

Frank Crane, the director of the picture, regards Eugene O'Brien as a precious find.

HORSLEY CREDITS SELIG WITH DEFEAT OF ANIMAL BILL

The following communication is self-explanatory:

Main and Washington Sts.,
Los Angeles, Cal.,
April 29, 1915.

Editor Motion Picture News,
New York City, N. Y.

Dear Sir: I note in many of the trade journals that credit is given to me for having been instrumental in defeating the proposed "Wild Animal" bill recently before the California Legislature.

While it is true that I assisted in every way possible to defeat the measure, the main credit is due to Mr. William Selig, who with his counsel, Frank Stobbs, worked hard and successfully in the interest of those opposed to the passage of the measure.

For this reason, I am writing and feel that you will give credit where credit is due. Very truly yours,

(Signed) David Horsley, M. C.

MORLEY IS AGAIN PLAYING IN LUBIN PICTURES

Jay Morley, who will be remembered for his work in recent Lubin releases, is back once more with the Melville forces at Los Angeles.



JAY MORLEY

He takes with him added prestige and a host of admirers, who will eagerly look forward to his re-appearance under the Lubin banner in the big features which are in the course of production and preparation at the Western Studios.

His new association with his old directors, Wilbert Melville and Leon Kent, is a happy one and big things are expected from the combination.

Mr. Morley's picture work covers a period of four years, during which time he has been identified with many producing companies on the coast. He was on the legitimate stage for several seasons in repertoire.

MOORE PRAISED FOR WORK ON "GOD'S WITNESS"

W. Eugene Moore, the Thanhouser director, is receiving a great deal of praise as the result of the acceptance of "God's Witness," as a Mutual masterpicture.

This picture was scenarioized from the book, "At the Mercy of Tiberius."

RUTH BLAIR IS ACTRESS OF UNUSUAL TALENT

Now that Mrs. Vernon Castle is going to enter the motion picture world she will find that there has already been a "Mrs. Vernon Castle of the Movies" in the realm of the silent drama

Mrs. Castle's rival is the tall, beautiful and graceful Ruth Blair, leading lady with the Pyramid Company in pictures appearing on the United programme, whose exquisite charm, whose wonderful clothes and daintiness of bearing have caused



RUTH BLAIR

her to be likened to the well known Mrs. Castle.

Miss Blair was born in Williamsport, Pa. Her early inspiration to become an actress came through her association with her famous teacher, Madame Currier, who trained Julia Marlowe. Madame Currier, seeing the unusual artistic and dramatic ability of the girl, encouraged her.

Miss Blair will play opposite Edwin August, who is the star for the Pyramid United Program Pictures.

MORRIS FOSTERS WELCOMED AT THANHOUSER STUDIO

Monday, April 26, was a big day for Mr. and Mrs. Morris Foster (she was—is—Mignon Anderson) at the Thanhouser studio.

The newlyweds returned from their honeymoon in Florida, were imprisoned temporarily in one of the offices in the executive building, and the whole stock company and office staff was summoned on a pre-arranged signal. Then there was uncovered before them a magnificent set of Colonial silver, the gift of all the Thanhouserites.

HAROLD LOCKWOOD IN "THE LURE OF THE MASK"

Harold Lockwood, one of the most prominent photoplay stars, and Elsie Jane Wilson, who will be remembered on the speaking stage in the title role of "Everywoman," appear as the leading characters in the American creation, "The Lure of the Mask," a coming Mutual masterpicture, which marks the debut of these well-known artists under the "Flying A" standard.

Mr. Lockwood has had many important leads in other big feature productions, and is also a protege of his present director, Thomas Ricketts, under whom he started his successful screen career several years ago.

Miss Wilson's film experience is well prepared through her stage experience, and possesses a character especially adapted to the part she plays. Irving Cummings is also prominently cast in this feature picture, as is Hal Clements, Lucy Peyton, William Ehfe and other screen favorites.

The scenario was prepared from Harold MacGrath's novel of the same title, which has lost none of its gripping character in the picturization.

CAPELLANI, OF WORLD FILM, RENTS WILLAT HOME

Albert Capellani, the new French director, now busily engaged with the World Film Corporation in making his first American production, "The Face in the Moonlight," the William A. Brady



ALBERT CAPELLANI

photoplay feature in which Robert Warwick is being starred, is pleased with his American environment, for he has leased "Doc" Willat's handsome home on the Palisades.

Mrs. Capellani will shortly sail from France, bringing with her the three Capellani children and the library of reference books, which in Parisian moving picture circles is reckoned as the most extensive collection of its kind.

THRILLING MOMENTS IN THE FOX FILM PRODUCTION, "PRINCESS ROMANOFF," FROM SARDOU'S "FEDORA."



IPANOFF BELIEVES THE PRINCESS IS DEAD — PRINCESS ROMANOFF FINDS THE MAN SHE HAS BEEN TRAILING — IPANOFF'S CONFESSION

"THE CHALICE OF COURAGE"

(Vitagraph—Six Reels)

REVIEWED BY PETER MILNE

THE Reverend Cyrus Townsend Brady has utilized a keen portrayal of human emotions, both good and bad, as a foundation for "The Chalice of Courage." Seldom do films act so upon their audiences as does this by reason of its human theme, a theme realistic and effective.

As a nucleus for the major plot we are given a man, Newbold. When his wife is mortally injured by a terrific fall, he kills her at her own request. Then we have the dead woman's old lover passionately fond of another girl. This girl is lost in the mountains, is found and cared for through the long winter by Newbold. A sacred love springs up between them, but for three months they live along as brother and sister. At length the lover appears, is recognized by Newbold, who, in a rage, nearly kills him, but outside interference saves the man's life. He humbles himself and shortly afterwards ends his life, leaving his old enemy and the girl he loves to live together, their union being sanctioned by the girl's father.

Situations unusual in photoplays are present here, situations which are of enormous power. Imagine a man possessed with such a supreme and unselfish love that he is willing to kill his wife for mercy's sake. Then come those scenes laid in the solitude of the mountains between man and woman alone. Their strength and dramatic power are nearly inmeasurable, their effect on the spectator awe-inspiring. Here we must leave the story and consider its background. Laid in the expansive mountains of our own west, the clear views are taken in the very heart of the untouched country. The snow scenes, over which play gorgeous light and shadow effects, are beautiful. Photographically the picture is a supreme achievement. In fact, the setting is ideal for the story.

The interest in the action is reinforced now and then by several thrilling occurrences. The wife's fall down the mountainside is the first. This is a far-away scene, but clearly and realistically performed. Newbold's rescue of the girl from the surging river is another daring piece of work, while his fight with Armstrong is terrible. Besides the rain and snow storm create no mean effects.

Rollin S. Sturgeon is to be heartily congratulated for his masterly handling of the film. In behalf of the cast, much might be said, but suffice it that each player is satisfyingly successful in the fulfillment of his duties. William Duncan appears as Newbold, Natalie De Lontan as his wife, George Holt as the other man, Myrtle Gonzalez as the girl, George Kunkel as a westerner, besides William V. Ranous, Otto Lederer and Anna Schaefer in character parts.

PENNSYLVANIA CENSOR BILL PASSES HOUSE

Special to Motion Picture News

Harrisburg, Pa., May 5.

THE Daix Censorship bill, granting material concessions to the film industry, passed the House today by a vote of 180 to 0. It now goes to the Senate for concurrence on a minor amendment. This will probably be granted.

"PRINCESS ROMANOFF"

(Fox Film—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

SELDOM has a stronger climax been seen than that reached in this adaptation of Sardou's "Fedora." The unhappy Princess Romanoff, played by Nance O'Neill, has been pursuing the man who killed her lover. After a chase over two continents the guilty man lies at her feet while outside the door are members of the Secret Police ready to kill him. Ipanoff, on the other hand, has learned that his mother and brother are held prisoners at home and has cabled to find out the name of the informant.

The Princess Romanoff finds out that Ipanoff killed her former lover to protect the name of his (Ipanoff's) wife. That balks her revenge. So she shelters Ipanoff from the police and cables an order for the release of the mother and brother.

But Ipanoff swears he will kill the informant. A cable reaches him at the Princess' house telling him that it was she who caused the arrest of his loved ones. Ipanoff starts to execute his threat. Servants stop him. The Princess in despair tries suicide by poison. Just then word arrives from abroad that Ipanoff's mother and brother have been released.

He, too, loses his desire for revenge; he tries to resuscitate the Princess. Then come the cheering words of the doctor, "She will live."

These scenes follow an exceedingly well told and worked up dramatic story—exceedingly well done.

Nance O'Neill plays the title role. One of the leading emotional actresses of the stage, she loses none of her forcefulness through the camera. Clifford Bruce plays Ipanoff; Dorothy Bernard plays his wife, and Stuart Holmes plays Vladimir, whom the Princess loved. These three are the most important of the lesser characters and all are very well done.

WING HONORED BY COAST PHOTOPLAY LEAGUE

Special to Motion Picture News

Los Angeles, May 3.

THE members of the board of control of the Photoplay Authors' League at a recent meeting elected W. E. Wing, former Los Angeles newspaper writer and Associated Press correspondent, and who for the past several years has been connected with the Selig company as scenario writer, editor of "The Script," the official organ of the league.

Mr. Wing will take up the new duties at once, succeeding Will M. Ritchey, who has edited the publication since it was founded by the league, more than a year ago.

"The Script," first published solely for the benefit of the members of the league, has been so ably conducted, and so many requests received from amateur writers to get on its mailing list, that the subscription has been opened to all.

A noteworthy achievement of the publication has been that of inducing many magazines and newspapers to stop carrying advertising matter from correspondence schools attempting to teach scenario writing, by producing evidence to prove that the schools were not giving value received in their so-called courses.

"THE DIAMOND FROM THE SKY"

(North American—Second Episode)

REVIEWED BY PETER MILNE

"THE Diamond from the Sky" undergoes the process of modernization in this chapter, entitled "An Eye for an Eye." Some twenty-one years are passed over which space of time completely transfers the period of the picture's action from the past to the present.

This lapse of years finds the two babies and the one little boy, introduced in Chapter One, full grown persons. Consequently the three big stars of the photoplay, playing the three main characters,



ESTHER IS THE CENTER OF ATTRACTION

are for the first time introduced as exponents of the American company's romantic novel.

Lottie Pickford, Irving Cummings and William Russell constitute this trio. Miss Pickford is the heroine, the real child of Cummings.

It need hardly be mentioned that each of these three players



BLAIR LOSES HEAVILY

possess the characteristic requirements of their rspective roles, and the little seen of them in this chapter merely whets the appetite for more.

On the other hand, Hagar, the gypsy mother, played by Eugenie Ford, still remains in the novel and performs very well, while George Periolat, playing Luke Lovell, the gypsy, has yet been honored with few opportunities over which to display his renowned villainy.

The picture continues on its glorious path with regard to photographic, scenic and light effects, while the story in itself reels on with ever increasing interest. Elswhere in this issue you will find a story revealing Roy McCardell as the author of "The Diamond from the Sky." The merits of the plot's construction, mentioned in last week's issue, may be more fully appreciated now that the author's name has been announced.

A brief synopsis of the action of this separate chapter follows. Three years following the exchange of the infants, Hagar, the gypsy, returns, intending to take her child away, but acting on the spirit of the moment she takes Esther, Colonel Stanley's daughter, together with the diamond, the charm against harm.

The old Colonel dies in the intervening eighteen years, at the end of which time Hagar gives Esther into the care of Dr. Lee. She soon wins the hearts of both Arthur, the accepted heir of Colonel Stanley, and Blair, the son of Judge Lamar Stanley, who now lives alone with his mother.

Blair hears much about the charmed diamond, which is now in the possession of Lee, and resolves to get it. Entering the old man's house at the same time that Arthur is serenading Esther, he encounters the old doctor, strangles him and finding the diamond, stands aghast at his foul deed when the chapter closes.

"THE WOMAN"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

IT is not often that the standard of a concern such as the Lasky company, which produces consistently meritorious pictures from one year's end to the other, is raised by one single offering. Such occurrences are infrequent, but with "The Woman" we honestly believe that the followers of motion pictures will rank the Lasky company as a better concern than heretofore.



"DON'T TELL HER NAME!"

The originality and the tenacious qualities embodied in the plot are the primary essentials responsible for this statement. Based on David Belasco's play the picture presents a series of powerful scenes.

A brief outline of the plot will convey its power to the reader. Senator Jim Blake, opposing Senator Mathew Standish and realizing the fact that he is losing ground, determines to unearth some shady episode in his rival's as yet untarnished career.

He soon discovers that there is a woman, a woman wronged by Standish, but her name is wanting. And he discovers, but not until three reels of intense action have been passed over, that the woman is his own happily married daughter. And so the old man must see his hated rival sweep on to victory, without the least resistance.

Such is the substance of William DeMille's play as produced by George Melford, who, it might be remarked, has produced it excellently. For relief from the tension of those dramatic scenes, before mentioned, the setting is changed now and then to the Senate chamber, where one of Blake's partisans is holding the gathered representatives by a long and dry speech.

These are comedy scenes and of the variety that create spontaneous laughter.

On the Strand program no single person was featured, but if we were to choose the most distinguished player in the cast it would be Theodore Roberts, the character actor who has yet been

unequaled on the screen. In interpreting the role of Jim Blake, Mr. Roberts brings out all the stubborn characteristics of the part, all the dominating majesty, besides investing the man with a most magnetic realism.

Playing Standish is Ernest Joy. It is a heavy part, and Mr. Joy handles it very well indeed. Mabel Van Buren is the woman, and a pathetic figure she makes of the role. Lois Meredith is the sympathetic little telephone operator, who has the information desired by the senator, but who refuses to give it up, even under the most trying circumstances. James Neill is good as the woman's husband. The rest of the cast includes Tom Forman, Raymond Hatton, Helen Hill and Dr. Beitel.

The photography and settings will undergo the most severe test applied, while the lighting is most effectively handled. Unless we are sadly mistaken, "The Woman" has set a mark that the Lasky company will find difficult to surpass.

"THE CARPET FROM BAGDAD"

(V-L-S-E-Selig—Five Reels)

REVIEWED BY PETER MILNE

NO better proof can be desired of the Selig company's ability to screen a drama laid in the far-off Orient than to mention "The Adventures of Kathlyn." "The Carpet from Bagdad" is another picture by the same author, Harold MacGrath, with a setting similar to that of the renowned serial.

Romance and the most harrowing sort of adventures are combined in this tale, while the Oriental setting lends a touch of attractive mysticism to the story. The lacale, which embraces divers cities and desert scenes in Egypt, is never betrayed by any reminders of our own country, the atmosphere being at all times realistic.

The countless supernumeraries have obviously been trained with care and understanding by the director, Colin Cambell. The exterior settings are as substantial as the genuine article, while the



THE RESCUE PARTY IS SIGHTED

interiors of the palace, harem, hotel and other places bespeak of a minute attention to detail.

The cause of all the trouble in the story is a sacred carpet, referred to in the title. It is looked upon with awe by its possessor, and even more so by its guardian, Mohammed. Wadsworth, a member of a band of international crooks, steals this precious carpet, and then and there the excitement commences.

He sells it to a buyer, who happens to be in love with the daughter of the leader of the same band of crooks. All three are captured by Mohammed, undergo nerve-racking experiences and are finally rescued.

Then, back in New York, the buyer, Jones, discovers that Wadsworth is a crook, but in other respects, including the love affair, the film closes with a satisfying finale.

Speaking of excitement, the three fights which are staged, in which one American copes with some half dozen natives, are so realistic that they make one really anxious over the fate of the participants.

Guy Oliver makes the crook, Wadsworth, a character who plays varyingly on the spectator's emotions. Sometimes he is to be admired, other times to be condemned, but in every respect he acquits himself creditably.

Kathlyn Williams makes a sympathetic figure of Fortune, the girl, while Wheeler Oakman is acceptable as the hero, though displaying little animation. Others in the cast are Eugenie Besserer, Frank Clark, Harry Lonsdale and Charles Clary, who plays the role of Mohammed.

"WHEN JUSTICE SLEEPS"

(Pathe-Balboa—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THIS is the third of the "Who Pays?" series, appearing in theatres at the same time that the stories are published in newspapers throughout the country. Each story is complete in itself, but each deals with some problem of modern life.

The present picture is designed to show the rather bungling work of modern courts in the punishment of crime. The man



THE CASHIER AND HIS EXTRAVAGANT WIFE

who actually commits the crime is often much less guilty than some other person who urges him on, but goes unpunished. The story used to illustrate this truth is a little more fanciful than is necessary, as more probable situations would have served equally well; however, it is possessed of real interest, and is well acted.

As in all of this series, Henry King and Ruth Roland are seen in the leads. Miss Roland combines good acting with an attractive personality in a manner which is decidedly effective.

A young bank cashier is getting a good salary and is happily married. His wife, however, develops her extravagant streak until she ruins her husband's credit. He makes a lucky play on a long shot at the races, and later is successful in the stock market, but with "borrowed" money from the vaults of the bank.

The bank examiner is coming and in order to get the stolen money back into the vaults the cashier induces his brother to go to the bank at night, open the vaults and restore the cash. This leads to the brother's capture and imprisonment. The question is "Who pays?"

A moral which is not mentioned but which is of much importance is the folly of a husband keeping his wife in ignorance of the amount of money he is making.

THANHOUSER BRINGS OUT SPECIAL POSTER

ALL over the country theatres are displaying a very pretty one sheet poster announcing the Falstaff comedies, made by Thanhouser. The border design is the torched Shakespearian horn, which is also the trade-mark of the brand.

The poster is done in Turkey red, with quaint, antique lettering. They were shipped to the Mutual exchanges for distribution to their customers, and the branch managers are busy getting them to the theatres which are asking for Falstaffs.

"THE ABSENTEE"

(Mutual Master Pictures—Five Reels)

REVIEWED BY PETER MILNE

OF late much has been written and spoken concerning the factory owner who leaves his plant in charge of a self-seeking and disloyal manager, departing himself to enjoy his more or less honestly gained wealth. Taking this as a theme, William Christy Cabanne and Frank E. Woods, of the Majestic Company, have collaborated on a story which makes a stanch appeal for the abolishment of this neglectful practice. Mr. Cabanne also produced the picture.



THE RESULT OF ILL-GOTTEN WEALTH

Practically the entire first reel is utilized to present an allegorical introduction to the modern story. It is really a miniature replica of what follows, and consequently the course of the second story may be almost anticipated in detail. Yet this knowledge furnished to the onlooker is by no means a dampener to his interest.

It is most attractive to watch the development of the main plot after seeing the same characters in the allegorical prologue. It is fascinating to see the similarity of the abstract and the specific, as conceived by the authors and to note the truth of both versions of the themes.

For a starter Ambition, personified as young and as yet undisappointed, is shown. He is striving to meet Success. Success has attained his coveted station by hard work, and when he at last has the opportunity to relax he places Might and that person's evil self in his place and goes off with Pleasure. Might, influenced by his wife, Extravagance, and his daughter, Vanity (Genevieve Rhodes), and spurred on by the selfish advice of his evil spirit, misuses his authority and forces all the Toilers, including Ambition, to suffer.

Then the blind eyes of Justice are opened to the miserableness of the Toilers, and she informs Success of Might's cruel work, with the result that Success returns once more to his lofty position and alleviates the suffering of the people.

The main and modern story is an elaboration of this same theme. Success is a factory owner, played by Robert Edeson. Might (A. D. Sears) is the man left in charge. Justice (Olga Grey) is an employe of the factory. Ambition (George Berranger) is a young inventor, the evil self of Might is his right-hand man. This modernization of the theme presents numerous opportunities to introduce spectacle and heart interest.

The strike riots, the patrol of the militia, the suffering caused by the cutting of wages are all masterly handled, and the climax, the owner's return and the adjustment of affairs, is handled with an excellent understanding of dramatic construction.

Then follow some scenes illustrating the fact that the reversion to the old order of affairs came too late. Some girls strayed, some women died and some men were arrested. These scenes are anti-climaxical and are a bit too long, about the only fault in the story's development.

The film is not an incentive to industrial antagonism. It will promote good feeling by its finale, but in its entirety it might be termed "neutral." It has been produced very well. The allegorical scenes are laid in the mountains.

"THE GIRL WHO MIGHT HAVE BEEN"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

THESE three reels are taken up in showing the manner in which a detective falls in love with a girl, an unwilling tool of a band of crooks, how she is killed for threatening to give her pals away, and finally, how the detective successfully discovers the murderer and hunts him to the ground.

The story is of average interest. There is nothing to startle by its originality in any scene. The characters are, however, carefully drawn, and well interpreted by the players.

The action is thrilling most all the time, for the methods of the crooks and the detective while working against each other create a considerable amount of excitement.

The final scenes, in which the master criminal is attempting to escape from the detective, who has traced him to his den, are replete with stirring incidents. The sleuth at length overpowers the other and he falls to the street below.

As a thrilling melodrama this picture is good. It contains inconsistencies which always accompany such offerings. It might be mentioned that the title does not seem particularly applicable to the story, and again that some of the sub-titles are unnecessary. The photography and scenes are good.

Included in the cast are: Harry Morey, Ned Finley, Betty Gray, Edward Elkas, Frank Currier and Paul Scardon.

"THE BUTTERFLY"

(World Film—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

HENRY KITCHELL WEBSTER'S novel of the same name from which this picture is adapted is a book which enjoyed a just popularity. The story is not, however, one which lends itself to a very strong screen version. Aside from a few incidents there is little action, and the peculiar nature of the plot makes it difficult to follow.

Howard Estabrook plays the leading part, that of John Butler, the successful suitor of the dancing girl Elaine. The



THE OLD FORTUNE TELLER

latter is played by Barbara Tennant. As an emotional actress Miss Tennant has registered some notable successes, but she is too mature for the part of the young girl, who is the heroine of this story. O. A. C. Lund is the director and also plays the part of John Arthur.

The opening incidents of the drama take place in Egypt, and the story concerns a hunchback who plans a life-long revenge on the woman who has spurned him. He attacks her through her stepdaughter, who he lures to the stage and teaches to become a dancer.

Later he murders the woman, although this was not part of his plan. One of Elaine's lovers is blamed for the crime, but she succeeds in establishing his innocence, while the real criminal is killed by a timely fall from a precipice.

"RUMPELSTILTSKIN"

(Mutual Master-Pictures—Four Reels)

REVIEWED BY PETER MILNE

TO see enacted on the screen a fairy story, perhaps one of the most extensively read and liked of its kind, will indeed be a pleasure to even an audience comprised of adults, to say nothing of the joyous effect it will have upon juveniles. In fact, human nature will hardly allow any to be dissatisfied with "Rumpelstiltskin," except perhaps those who have just past the fairy tale age, and consider themselves above such a thing.

To see the trysts and then the happy marriage of the prince and the miller's daughter, to see the wondrous magic of the good fairy, to behold the misshapen dwarf and his evil workings, to look upon the jolly court of old King Cole, to watch the straw being turned to gold, Simple Simon changed to a frog, in fact to behold the entire production makes one very, very glad he is alive, and thankful to think that one of the best producers in the country has an artistic and imaginative enough mind to turn a delightful myth into a more delightful picture.

And then the atmosphere has been faultlessly brought out. The interior of the mill is realistic, the outside a revelation. The old king's court is an illustration transferred from the book to the screen. The scenes in the forest are beautiful, and the interior of Rumpelstiltskin's cave is an inspiration. All are supported by pleasing photography, and the film has been artfully tinted in many places.

Cast as the title character is Clyde Tracy, who proves himself fully capable of handling the role of the deformed and ugly dwarf. Elizabeth Burbridge is a most characteristic type for the miller's daughter, and the same may be said of Kenneth Browne, the prince. Margaret Thompson is fascinating as the good fairy, while J. Barney Sherry and Louis Morrison handle the respective roles of the miller and King Cole in fine style.

There is much that is humorous and much that is pathetic in



THE DWARF DISTURBS THE KING'S KITCHEN

the four reels, just the right proportion of each. The course of the prince and his wife over hill and dale by means of the magic carpet might be mentioned as a most ingenious piece of double exposure work.

Thomas H. Ince and all those in "The Village by the Sea" who were concerned in the production of "Rumpelstiltskin" deserve sincere congratulations for the presentation of an eternal fairy story in just the right manner conceivable.

"WHO'S WHO IN SOCIETY"

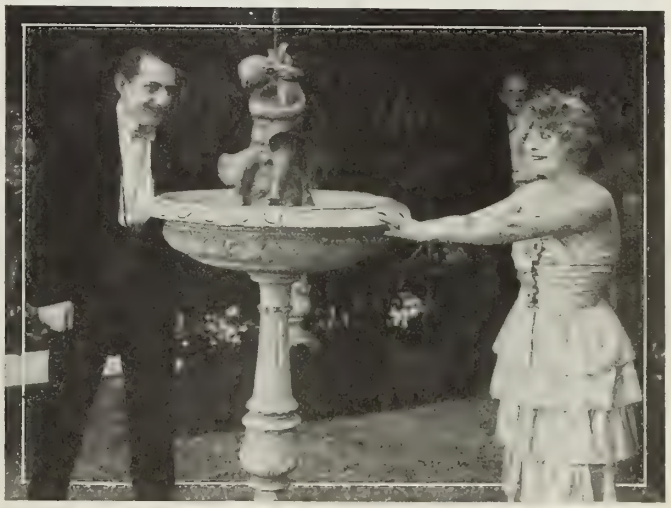
(George Kleine—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

NO one knows who made the adaptations for the many good refined comedy pictures which George Kleine has been producing of late. George Fitzmaurice, the old Pathe scenario expert, now a full fledged director, both wrote and produced "Who's Who in Society."

It is an original scenario with plenty of fun to carry it through four reels of laughter and a cast of players who have appeared in other Kleine pictures.

Mr. and Mrs. Patrick O'Brien are new rich, Mrs. O'Brien being afflicted with social ambitions. So she almost adopts Lord Algy, who arrives via a broken down auto and wishes him onto her pretty daughter Mary. That evening comes the reception with all O'Brien's old, low-life, pals on the job. Mrs. O'Brien scorns a humble detective whom she thinks is a crook. But the detective captures Lord Algy and explains that the latter is a real crook and that the auto accident was prearranged. O'Brien rejoices and Mary Ellen slips her hand into



MARY ELLEN AND THE DETECTIVE FIND MUCH IN COMMON

that of the stranger while Mrs. O'Brien throws away her copy of "Who's Who in Society."

Much fun is furnished by O'Brien and Mary Ellen making fun of "the juke." A Jap butler also proves a real comedian. Then there are the sub-titles which liven up the high comedy spirit. Some day these Kleine comedy subtitles will be proverbial. It's nice to be able to hand George Fitzmaurice the credit he deserves for the script.

Now for the cast. There are Kate Sergeantson and Dan Moyles as the O'Briens and pretty Della Connors as Mary Ellen. They are ably aided and abetted by Edward Lester as Lord Algy and William H. Power as the detective.

This is up to the Kleine comedy standard, which is the very highest.

"THE MIDDLEMAN"

(Cosmofotofilm—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

HERE is a truly exceptional dramatic offering, one which commands a feeling akin to reverence through the intensity of its story, the acting and the notable technique of the producer. At its first American showing, an invitation affair held recently in the Broadway theatre, New York City, it made a strong impression on a "hard" trade gathering.

Albert Chevalier, one of the few players with an international following, plays the leading role, that of Cyrus Blenkarn. Of special interest in this country is the work of Jane Gail, an American girl, in the feminine leading role, Mary Blenkarn, and the fact that the producer is George Loane Tucker, also an American. Both did themselves proud.

The story, compressed, tells of the enrichment of Joseph Chandler, owner of the Tatlow potteries, through the discovery of a new glaze by Cyrus Blankarn, an employee. Julian Chandler and Mary Blenkarn, their children, are in love. But the ambitious Chandler, Sr., wants his son to mary an heiress. So when Julian leaves for Africa the father intercepts a letter from the son to Mary.

The girl is left to bear her shame, thinking her sweetheart faithless. Blenkarn swears revenge. Stock speculation ruins Chandler. Another invention by Blenkarn brings him into control of the potteries and leaves his former employer a bootless suppliant for work. Julian returns to learn of the stolen letter. Through the marriage of the two young persons

their elders' anger is cooled and the story ends with prospects of a happy future for all.

Chevalier does some very gripping work. His interpretations of the humble servant, the angry father and the man glorying in his revenge and the humbling of his enemy were very telling. Miss Gail did her usual excellent, well-judged work throughout.



WHEN THEY MET

Mr. Tucker deserves more than a word. His handling of the mob scenes was masterful, and many times he made an expression or turn of the hand tell the story more effectually than could the spoken word or a sub-title. The players include Douglas Munro, Gerald Ames, George Bellamy, Hubert Willis, Frank Stanmore, Minna Grey, Gwynne Herbert and Christine Rayner.

"THE LOVE LIAR"

(Pathe-Balboa—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

FEW persons will deny the truth pointed out in this powerful drama of the "Who Pays?" series. The point emphasized is that bitterness and heart-sickness are the lot of the woman



A PRETENDED AFFECTION

who sells herself for a price, whether or not a wedding ceremony is concerned in the affair.

The woman in this case had always enjoyed wealth and luxury. So lazy of mind had she become that the thought of living any other sort of life seemed repellent. Suddenly she faced an unanticipated necessity.

Either she must marry an old man of vast wealth or she must meet poverty. She chose the farce of a marriage with the old man. Sickened as she was with her life with him, her lot was soon made much harder when she fell desperately in love with a young doctor, who cared for the aged invalid she called her husband.

In some stories the old man would have died a timely death or removed himself quietly in another way. Not so here. Instead the cold, stinging jealousy of the old man is seen, and the would-be lovers face the misery which the woman has brought on them by selling herself. The woman is the cause but she is not the only one who pays.

Ruth Roland does some excellent acting in a role which calls for much emotional work. David Gilfether, as the old husband, carries realism and lack of affectation to a most creditably high point. Henry King appears as the unfortunate young lover.

"HER PROPER PLACE"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

IF one forgets the improbable actions of the governor in this drama and considers it as a story of self-sacrifice and its reward, there is no question about its interest Everyday emotions are dealt with, but there is a most unconventional twist in the actions of the girl in the case. This adds the element necessary to hold the spectator's attention.

Marc MacDermott as Senator Northrup does his usual excellent acting. The role of the persecuted older sister is well taken by Miriam Nesbitt.



THE GOVERNOR ATTENDS THE RECEPTION

Agnes is the oldest of three sisters, and has allowed herself to be so imposed upon by them that they all expect her to do the unpleasant things about the place. They even force her to refuse congenial occupation because it would take too much of her time from waiting on them. The younger sisters are married while Agnes hardly gets a chance to see a man. After the weddings she goes to the city and gets a place as a stenographer.

Senator Northrup has so attracted her that she has fallen in love with him, although she has never met him. When a crank shoots the senator in his office she happens to be near and aids in taking care of the wounded man and in hushing the matter up for his political good.

Later she is forced to return home, and out of self-respect tells her family that she is engaged, but refuses to tell to whom. Finally she tells as a secret that it is to Senator Northrup, now candidate for governor. Of course, the news gets out and no one is more surprised than Northrup.

He decides to attend a reception given by Agnes' family, but does so with the intention of announcing her as impostor. When he sees who the girl is he forgets his anger and tells the newspaper men that he will not deny the engagement.

"THE ALTAR OF AMBITION"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THIS is a well presented political drama. The various settings are appropriate and carefully staged. Some of the scenes take place in the rooms of a downtown club, and from the windows one observes the passing traffic of the street outside. The scene showing the election returns projected from the offices of the daily paper is also well done, and the tempter's fatal fall from a spirited horse is realistic.

David Lythgoe and Vivian Rich, who take the leading roles, receive excellent support from Harry Von Meter and Jack



THE RECONCILIATION

Richardson, while the child in the juvenile part on occasion shows real histrionic ability.

The plot hinges on the attempt of Richard Barry, a candidate for Governor, to beat John Farden, his opponent, by involving Farden's wife in an affair with William Morris, a man who is heavily indebted to Barry.

The plan works so well that Farden turns his unjustly accused wife from his house. In spite of the fact that full publicity is given this scandal Farden is elected.

However, his victory promises to cost him dearly, for his little daughter is taken seriously ill, and her mother for whom she cries, is unable to be located. At this juncture Morris on his death bed confesses the whole plot, and Farden's wife returns home in time to save the life of her child.

"THE BULLDOGS OF THE TRAIL"

(Interstate-Picture Playhouse—Four Reels)

REVIEWED BY PETER MILNE

THIS is the first release of the Interstate Film company and can be obtained through the Picture Playhouse Film Company. Kenneth MacDougall is responsible for the story, the direction and likewise the impersonation of the heroic member of the Northwest mounted police.

The story is unusual in its construction and production. It deals with the vengeance meted out to two old men by a Hindu secret society which they had betrayed. Both of them die suddenly before the spectator is aware of the nature of the society.

This method of developing the story has an effect productive of great interest. Following this the daughter of one of the murdered men is captured by the Hindus, and the rest of the film is employed to show the daring and thrilling manner in which her lover rescues her from their clutches.

These scenes with the hero and heroine constantly in danger are most exciting, and of course are capped with a final which is very gratifying.

The photography is all that could be desired. The snow scenes are tinted with a light sepia shade which is pleasing to the eye. The exterior locations are not in conformity with our conception of a Northwestern Canadian output, but do not detract from the story's interest. One interior of a cabin is plainly artificial, but the remainder are realistic enough.

Mr. MacDougall makes a most manly figure of the young soldier, and in the opposite role of his sweetheart, Sydney Shields performs with pleasant and consistent merit. Wynn Davidson and Hamilton Crane are others in the cast.

No sensation will be created by this subject, yet its story is upheld by original production together with some strong situations, and the whole supported by artistic photography and settings will certainly entertain.

"THE NEW EXPLOITS OF ELAINE"

(Pathe—Episode Nineteen)

REVIEWED BY CLIFFORD H. PANGBURN

THE originality which has marked this series from its start continues to be in evidence in this instalment, entitled "The Saving Circles." The thrills in these adventures are of two varying sorts. At times they are produced entirely by the tenseness of the situation, and on other occasions by spectacular feats. It is the latter style of thrill which predominates in this chapter and an aeroplane is used to obtain the desired result. A good view of the Sperry gyroscopic stabilizer adds to the interest.

A duel between this aeroplane and an armored motor car, mounting an aeroplane gun, is the most striking feature of the episode. With a plentiful supply of the small steel areo-arrows, which need only the force of their fall to drive them through man as if he were a soap-bubble, Wu Fang is circling about in a monoplane driven by his new ally, an aviator.

As he seeks to drop the terrible weapons on Elaine, Craig Kennedy appears in the armored motor car, and the army man with the aero-gun soon brings him to the ground. But though terribly hurt Wu Fang is seen to be still alive as the picture closes.

To go back to the beginning, Wu Fang planned to blow up Kennedy's laboratory by a bomb dropped from above. The place was marked for the aviator by a white circle painted on the roof. Fortunately Kennedy discovered the circle, and painting it out placed one of the same sort on the roof of the building in which



WU FANG FACES DEATH

Wu Fang's spy was watching. The spy was killed and the other building wrecked.

So intent are the two parties on each other's activities that nothing directly concerning the fortune found by Kennedy is done. Arnold Daly, Pearl White and Edwin Arden continue their good work. Also the acting of Creighton Hale as Walter Jameson should be mentioned. Throughout the whole series Mr. Hale has acted a minor part in such attractive style as to make it of almost equal importance to that of the famous detective.

GALBRAITH MAKES SCREEN DEBUT WITH AMERICAN

JOSEPH Galbraith, a former star of the speaking stage at the Belasco theatre in Los Angeles, has joined the leading American studio forces and will be cast in some of the leading roles in "Flying A" productions under the direction of Archer MacMackin.

Mr. Galbraith has an excellent screen personality, and will prove a pleasing addition to this company of stars.

"THE BLACK BOX"

(Universal Special—Episode Ten)

REVIEWED BY PETER MILNE

PROFESSOR Ashleigh is growing more suspicious appearing as the story advances. While before Craig seemed to be the chief offender, now the professor is beginning to appear even more guilty than his one time servant.

The fact that when any foul crime is perpetrated the professor is not to be found until some time afterwards, well upholds the belief that he is in some manner or another connected with the execution of the deed.

At the outset of this chapter, entitled "The Ship of Horror," a murder is committed on board the ship bound for South Africa. The victim is an inocent old lady, and her death is caused by a poisoned cup of boullion, which was evidently ment for Quest. Soon after the doomed passenger has sipped the deadly fluid, Craig's head appears in a port hole and a look of horror spreads over his face. A few minutes after this the professor enters the cabin.

Quest's party is unable to locate the fugitive Craig on the ship, and on arriving in Port Said they consult the professor as to the place in which he will seek seclusion. The professor informs them that he believes Craig to have taken shelter with a friendly tribe of natives and consequently the party sets off across the desert to search for him. In the dead of night their guides forsake them, as the water they have been drinking is poisoned.



QUEST STARTS HIS SEARCH FOR CRAIG

This change of locale has caused a number of realistic exterior street settings to be introduced. The photography of the two reels is very good, and the usual high class acting continues.

"THE ROAD O' STRIFE"

(Lubin—Fifth and Sixth Parts)

REVIEWED BY IRENE PAGE SOLOMON

THESE pictures increase in thrills with each week that passes. Alene, not knowing what marriage means, marries Abner Gray in prison, because the lawyer tells her she can thus keep from testifying against him.

Just then a note comes purporting to be from Dane, requesting her presence at a lonely old mill. Arrived at the mill, no Robert Dane is there. Clara Delane, jealous of Gilbert Jerome's attentions to Alene and thoroughly unscrupulous, has forged the note, and the minute Alene arrives, pushes her into the slimy, deep-mill pond. Abner Gray, released from prison for lack of evidence, and Robert Dane, notified of events through the papers, arrive in time to see Alene's death struggle.

In attempting a rescue, both men are heroes. Meantime Clara, thinking all three have perished, flies with Gilbert to the city, he, in spite of village protests, taking along the old silver cup.

Mary Charleson's realistic acting in the old mill scene shows that no mistake was made in starring her in this series.

Crane Wilbur gives a fine impersonation as Robert Dane.

"THE COMEBACK"

(Majestic-Mutual—Two Reels)

REVIEWED BY CLIFFORD H. PANGBURN

EVERY producer of two-reel motion pictures in the country will do well to study this film. It is a remarkably fine example of a fast-moving, well-put-together and gripping story told in the best possible style. But it is more, because it is a clean, attractive drama, which avoids the many unpleasant pitfalls into which so many directors tumble in their eager attempts to install a "punch."

There are plenty of thrills, and there is a crime incident, but nothing offensive exists in the two reels. The heroine is effectively and charmingly played by Billie West. Her much victimized husband is portrayed by Elmer Clifton. A number of unusual scenes, such as one in which the hero makes the outgoing steamer by means of the baggage hoist, give strength to the "high spots."

A business man sends his son to Europe to look after a contract. The son has just become engaged, but his step-brother is extremely jealous of him. The European trip was largely at his instigation in order to give him a chance to win the girl. During the lover's absence the father dies and leaves him his property, it to go to his step-son if the first heir dies childless.

The crooked step-son arranges a scheme by which on the lover's return he has a crony insult his sweetheart while they are sitting at a table on which a pistol is lying. The weapon is loaded with blanks, but the hot-headed lover fires at the blackguardly visitor and then flees, supposing he has killed him. He is provided with a ticket to China, but decides to go to the lumber camps.

Shortly after this the other man obtains a body from a morgue, hides it in the bushes and identifies it as that of his step-brother. He thus obtains the estate. In the lumber camp the younger man learns the truth through a newspaper clipping and arrives just in time to make a desperate chase after the crook and capture him on the steamer. Overjoyed at seeing him, his sweetheart, whose parents have forced her to accept the other man, calls for the ship's chaplain and there is a marriage on board after all.

"MEANS AND MORALS"

(Essanay—Two Acts)

REVIEWED BY T. S. MEAD

H. S. SHELDON has supplied the scenario for a human interest drama that will appeal to most audiences, particularly as it is presented by a very good cast, including Edna Mayo, Bryant Washburn, Peggy Sweeney and Thomas Commerford. Edna Mayo is most attractive in this picture and her acting is thoroughly natural and effective.



THE PICKPOCKET IS GIVEN A CHANCE

Irma Carson and Frances Smith are two shop girls who are forced to subsist on their salary of six dollars a week. This leaves very little for anything but the bare necessities. Irma, one night urged by a craving for a good substantial meal, goes

out into the street and deliberately accosts a man, trusting that he will prove of the right sort.

The man is Dick Hardy. He takes her to a restaurant and when he demands his pay, she lays the truth of the matter before him. She is a good girl, she is hungry, she took a long chance.

Dick escorts her safely home and when he leaves her he tells her that he is a pickpocket. Later Dick is caught stealing a pocket-book of a woman shopper in the store where Irma works. Irma goes to the manager and tells him the whole story of the evening spent with Dick.

The manager is won over by her eloquent appeal and decides to give Dick a chance to make good. He does so, and six months later marries Irma.

"WORMWOOD" LEOPARD CREATES EXCITEMENT AT FOX STUDIOS

THE forthcoming William Fox production of "Wormwood," Marie Corelli's book and drama, visualized for the screen by Marshall Farnum, the director, and Garfield Thompson, affords Mr. Farnum an opportunity to make his debut as an animal trainer. The instrument of his plunge into the ranks of the arena is a spotted leopard, which is used with startling effect in this Fox Film Corporation production. There were several exciting adventures with the leopard over at the William Fox studios when the scenes in which the big cat takes part were being made.



TAKING THE LEOPARD SCENES FOR FOX'S "WORMWOOD"

The animal was peacefully gnawing at a bone, when its trainer gave it a prod with a goad in order to make it walk in front of the black velvet curtain, which was dropped behind it for "vision stuff," the idea being that Gaston Beauvais, the absinthe-soaked, is haunted day and night by this spotted creature of his wormwood-induced delirium.

The leopard took offense at the interruption at his meal time in this arbitrary fashion, and made a leap, not for his trainer, but for Mr. Farnum. The latter had never qualified as an acrobat, but he did a back jump, and then a leap for life for the stairway that would have done credit to any tumbler. Cameraman Thompson was just as nimble in getting out of the way.

CAPT. MELVILLE MAY ESTABLISH STUDIO IN EXPOSITION GROUNDS

Special to MOTION PICTURE NEWS

Los Angeles, May 3.

CAPT. WILBERT MELVILLE, head of the Western Lubin Company, is now on his way to New York City, where he will embark in the yacht he purchased last September, and return to Los Angeles by the Panama Canal.

With his arrival here plans for an additional studio, to be located at San Diego, will be completed. It is reported that Mr. Melville has been granted the right to establish a studio on the California-Panama exposition grounds, where two and three-reel subjects will be filmed. Whether this is a fact or not, it is definitely stated that his new yacht, "Vergana," which is one hundred and eighty feet in length and has a twenty-foot beam, will be anchored in San Diego bay and that Capt. Melville intends to keep it there for a long period, and during the time produce pictures. The "Vergana" will be the largest private yacht permanently located in Pacific waters.

The Lubin players are this week producing a two-reel subject, "The Web of Hate," from an original scenario by Julian Lamothe.

PATHÉ BALL TEAM IN MANUFACTURERS' LEAGUE

THE Pathé baseball team, better known as "The Roosters," has been paid the compliment of being selected from sixteen semi-pro teams of Jersey City, to represent that place in the new "Manufacturers' League of New Jersey." This league is under National Commission rules, and represents the cream of semi-pro talent of the state.

The teams now starting the pennant race are Pathé Frères Jersey City; the Babcock & Wilcox Company, of Newark; the Oxweld-Star Electric Company, of Newark; the Michelin Tire Company, of New Brunswick, and the Singer Sewing Machine Company, of Elizabethport. The league season starts May first and closes September first.

Pearl White, the Pathé star, is to pitch the first ball at the opening game, and General Manager Gasnier, of Pathé, will be there to give his pets a good send-off.

"MILLIONAIRE BABY" COMPLETED

Special to MOTION PICTURE NEWS

Chicago, May 5.

THE production of the "Millionaire Baby," the second Selig Red Seal play, to be released through the V-L-S-E on May 31, was completed last Monday. An elaborate theatre scene was staged, which has an important bearing upon the plot.

One of the Selig Chicago studios was transformed into a perfect theatre. The audience of some hundred people all in evening clothes, were seated between the camera and the stage.

After four hours of careful rehearsing, several pictures of the scene were taken in order that both the actions of the audience and the acting of the principals engaged in the scene on the stage would appear thoroughly realistic.

Thomas Heffron had charge of the directing of this large scene. Grace Darmond, Charles Siddon, Robert Sherwood and Baby Erickson were in the cast which presented the act before the camera.

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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Much Needed Lesson." (Biograph. Mon., May 10.)—A rather laughable story is told in this comedy drama. A young wife thinks her husband is too attentive. Her father, a girl friend and the husband carry out a little plot which teaches her to be less particular. In the cast are Jack Mulhall, Rea Martin, Gus Pixley and Irma Dawkins.

"The Confession." (Biograph. Two reels. Tues., May 11.)—Filled with bitterness when his wife died at the time of her daughter's birth a wealthy man went to Paris with his young son. He left the baby in the care of a doctor and his wife, who concealed the news of the child's death in order to keep receiving the money sent for its care. After the son had grown up he returned to America and met the daughter of his dead sister's foster parents. They fell in love and were married. Then the father appeared, and, ignorant of the truth, told them that they were brother and sister.

The girl's mother, torn with conflicting emotions, told the truth just in time to save her from siucide. Franklin Ritchie and Gretchen Hartman are the young couple.

"The Sheriff's Story." (Biograph. Thurs., May 13.)—There is a gloomy though powerful note in this Western drama. Pressed by Indians, a pioneer yields to his wife's request and kills her with his last cartridge. Hardly has the shot been fired when help arrives. The realization that he has uselessly killed his wife makes the man insane.

"The Little Scapegoat." (Biograph. Fri., May 14.)—Here again is seen the familiar story of the poor girl who goes to live with rich relations, who make a servant of her. It goes without saying that she captures the wealthy suitor of her haughty cousin. Irma Dawkins plays the title role, and Jack Mulhall that of her lover.

"The Oriental Ruby." (Biograph. Sat., May 15.)—A Hindoo steals a ruby and makes an unsuccessful attempt to fix the blame on the father of the dead man's sweetheart. Augusta Anderson, Charles Perley and Edward Cecil are the principals.

"Nearly a Scandal." (Edison. Wed., May 12.)—William Wadsworth and Arthur Housman appear as two excitable Germans in this slapstick comedy. A considerable portion of the film is devoted to a chase, and some good use is made of trick photography.

"His Peasant Princess." (Edison. Sat., May 15.)—The conventional story of the young prince who falls in love with a peasant girl only to find that she is not only a princess in disguise, but the very princess he is supposed to marry. The use of comedy names and semi-humorous makeup for the various dignitaries and nobles has a rather unfortunate effect. Frank McGlynn is seen as the prince.

"An Innocent Thief." (Edison. Tues., May 11.)—This is an attractive love story with a new twist on the idea of an innocent thievery. Augustus Phillips and Bessie Learn are seen in the leading roles.

"By the Sea." (Essanay. Thurs., April 29.)—In this laughable one-reel comedy Charles Chaplin is ably assisted by several others in presenting a riot of slapstick fun. The action takes place by the seashore on a windy day. The picture is filled with his usual clever antics of the kind that have never failed to bring forth hearty laughter.

"Home Coming." (Essanay. Mon., May 10.)—Bryant Washburn and Nell Craig play this drama written by I. A. R. Wylie. A famous young opera singer discovers the German girl he had loved in boyhood. She is dying of homesickness in a large American city. He saves her life by the disclosing of his identity and asking her to marry him.

"Means and Morals." (Essanay. Two acts. Tues., May 11.)—Reviewed at length in another part of this issue.

"The Fable of the Highroller and the Buzzing Blondine." (Essanay. Wed., May 12.)—A comedy produced form a very clever George Ade fable. An actress with lemon meringue hair leaves a Wall Street plunger when she thinks he is broke. A pretty little nurse falls in love with him and they are married, only to find to the surprise of both that he had cleaned up a fortune while he was laid up in the hospital. Bryant Washburn and Ruth Stonehouse are among the cast.

"Sweedie in Vaudeville." (Essanay. Thurs., May 13.)—A good Sweedie comedy with plenty of action and many laughs. Sweedie, the scrubwoman of the theatre, decides on a stage career, and secures Slivers, a three hundreed pounder, for her song and dance partner. When their turn comes to go on, the Props jealously try to crab the act, but after a fierce struggle, Sweedie and Slivers hold possession of the stage.

"The Awakening Hour." (Essanay. Three acts. Sat., May 15.)—A fairly well developed drama with Joseph Byron Totten and Nell Craig in the leading roles. The first part of the picture drags, but in the latter enough action is developed to hold the interest to the end.

The plot deals with a young girl's rise in the theatrical profession and her final reconciliation with her country suitor through the efforts of the leading man who is unselfishly in love with her.

"A Sister's Burden." (Kalem. Two reels. Mon., May 10.)—Martha, the oldest of three children, has to keep house for them and her lazy father. She gives up a chance to have married happiness because of what she believes to be her duty.

Fifteen years later she meets her former lover, and they plan to be married, but again the claims of her family interfere. Then her fiance shows her the mistake she is making, and she realizes that even helpfulness can be made a sin. Alice Hollister and Harry Millarde play the leads.

"Rushing the Lunch Counter." (Kalem. Tues., May 11.)—The usual amusing slapstick comedy of the Ham comedies is seen in good form here. Ham and Bud, finding a railway lunch counter temporarily unattended, proceed to take care of it in a style of their own. The adventures which follow cause them to leave town filled with food but covered with bruises. A hand-car serves as their Pullman.

"Scotty Weed's Alibi." (Kalem. Two reels. Wed., May 12.)—The girl detective, played in this instance by Cleo Ridgeley, accuses a suspected crook of stealing a diamond tiara at a society woman's ball. His room is searched and the tiara found in an electrolier.

"The Black Ring." (Kalem. Three reels. Fri., May 14.)—A black ring is found by a wealthy young man posing as a chauffeur in order to be near a girl with whom he is in love.

The ring makes it possible for him to enter the meeting place of a gang of criminals who style themselves "Knights of the Black Ring." This leads to his recovering a diamond necklace stolen from the girl. Meantime she has fallen in love with him, and is of course much pleased both at his bravery and his real identity.

The film is a good adventure story. Tom Moore and Marguerite Courtot are the lovers. Robert Ellis is seen as the leader of the crooks.

"A Fiend at the Throttle." (Kalem. Sat., May 15.)—An injured engineer escapes from his bed and jumps on a locomotive while in delirium. Rita, the telegraph operator, learns of the train with its mad engineer, and boards the engine from a hand-car. She is just in time to stop the train and bring help to the conductor, who has come forward and is struggling with the deranged man. In this picture the part usually taken by Helen Holmes is played by Elsie McLeod.

"A Lucky Strike." (Lubin. One reel. Tues., May 18.)—Written and produced by Arthur D. Hotaling. Played by Mae Hotely, Babe Hardy, Cora Walker, Frances Ne Moyer. Although in real life men often advertise for wives and sometimes obtain them—with more or less happy results—there is seldom the comedy element present that is injected in this one reeler.

Bill Meyers, a rich miner, having in good faith advertised for a wife, Nellie Crehan and her niece Elinor answer it for a lark. When Bill in dead earnest comes East for the interview, they substitute Nora, the cook, for the supposed willing bride.

After finding out that Bill has just been paid a "cool million" for his mine, the joke is on the Crehans and they try to put Nora back in her place. But too late! Bill has tasted Nora's pie and thinks a good cook a good enough wife for a miner, so Nora gets the "Lucky Strike."

"A Decision of the Court." (Lubin. Two reels. Thurs., May 20.)—Written and produced by Paul Powell. A story of long cherished hatred and revenge which in the end falls with crushing force on the villain's head. In this case a "villainess" works all the damage, feeling, however, that she is doing an act of just retribution. Madge Cord hates Judge Hall with vindictive force because he sentenced her son (justly, be it said in passing) to a long prison term. The son dies shortly. The mother later remarries and prospers, but never forgets her grievance.

Later when Judge Hall and his son Elwood appear in the same hotel as the Cords, she deliberately aims to make a gambler of Elwood, and succeeds with but little trouble.

When Elwood is deep in debt to the Cords and their cronies Burke and Booth, they use this debt as a lever to force him to steal a forthcoming decision of his father's which will materially affect the stock market.

With this inside information, the Cord gang proceed to "clean up" the "Street." Unable to resist a temptation to "gloat," Madge calls on her old enemy and voices her triumph. He shows her his real decision, which, owing to later evidence, reverses Elwood's purloined document. Result: a tumble in stocks, ruin of the Cord syndicate, a triumphant judge, a crushed and broken woman. Ample justice is done by the cast: Velma Whitman, Robert Gray, George Routhe, Sidney Hayes, Melvin Mayo, L. C. Shumway.

"In the Dark." (Lubin. Three reels. Wed., May 19.)—Reviewed at length in next issue.

"Just Retribution." (Lubin. One reel. Fri., May 21.)—Written and produced by Geo. W. Terwilliger.

Almost too improbable for even a melodrama, with an attempted crime in every scene, but well produced and with a splendid cast in Ormi Hawley and Earl Metcalfe as leads, ably assisted by Kempton Greene, Edwin De Wolfe and Jack O'Neil.

May Larkin loves Harry Campbell, her father's lawyer, but their marriage is postponed by the father's death. As the will bequeathes all to a nephew in case of May's death without heirs, he becomes a villain to get that money.

His efforts, aided by a more villainous gang, to abduct the girl, try to kill her and set fire to the house when her sweetheart manages to come to her aid, form the plot and cause many thrills. In the end the true lovers marry and the nephew gets his just deserts.

"The Clubman." (Lubin. One reel. Sat., May 22.)—Again is Billy Reeves the "whole show" in this comedy of Comus. But instead of the wings of the good, this drunken reveler has feet that tangle him in all sorts of traps. On his final arrival at home, the "Clubman" stumbles inadvertently into the tiger's jaws, a rug reposing peacefully on the hearth, but mistaken by the inebriate for a real "beastie." This is a very funny scene.

After wife rescues hubby from this dilemma, he gets into trouble with a refractory pillow, and before slumber finally closes his weary lids, caps the climax of his antics by swallowing at one gulp (feathers and all) a poor little canary chirping in its cage. I can hear in fancy the howls of laughter which will greet this Billy Reeves stunt.

"The Ingratitude of Liz Taylor." (Selig. Two reels. Mon., May 10.)—This picture from a Maibelle Heikes Justice scenario is made unusually interesting by the clever acting of Roland Sharp, a juvenile, who plays the role of a newsboy, and by the equally clever acting of his airedale pup Paddy.

The rest of the cast led by Vivian Reed and Guy Oliver are also excellent. The newsboy falls in love with an older girl, who has been kind to him. He serves her devotedly, and is heart-

broken when he learns she is about to marry a man of her own age. This is an excellent production of a very pretty story, and ought to appeal strongly to most audiences.

"The Yellow Streak." (Selig. Tues., May 11.)—The profligate son of an Eastern capitalist sent West to reform, returns home at the death of his father, deserting a pretty young girl of the mining camp. Seventeen years later on a trip through the West he runs across his son, who, unknown to him, was born shortly after his desertion. He is saved from shooting him by the mother. E. J. Brady and Eugenie Forde and Leo Pierson appear in this picture.

"The Last of the Stills." (Selig. Wed., May 12.)—A good production of an improbable story dealing with the love of a city man for the daughter of a moonshiner. Most of the scenes are laid in the mountains of Kentucky. The cast includes Virginia Kirtley, Robyn Adair and E. J. Brady.

"A Matrimonial Boomerang." (Selig. Fri., May 14.)—A Tom Mix Western comedy in which the cowboys, to revenge themselves on the sheriff for the prohibition of gambling, force him to marry an old Indian hag. It later turns out that she is a pretty school teacher with whom they are all in love. She had disguised herself to escape their attentions.

"The Jarrs Visit Arcadia." (Vitagraph. Mon., May 10.)—The sixth of the Jarr family series of comedies is told in this film. It is as amusing as is the rule with these sprightly adventures. The Jarrs go for a visit to the suburban home of their friends, the Jenkins, in Arcadia. Their experiences make their Harlem flat look good. As usual the Jarrs are played by Harry Davenport and Rose Tapley.

"When a Feller's Nose Is Out of Joint." (Vitagraph. Wed., May 12.)—A very pretty comedy drama is told in this reel. Sonny Jim does not appreciate the attention which is showered upon the new baby. So one night he carries the little new brother out to the barn, hoping that a stork will take him elsewhere. Soon after a fire starts in the nursery. So Sonny Jim's escapade results in saving the baby's life.

"To Save Him for His Wife." (Vitagraph. Thurs., May 13.)—Self-sacrifice leads to a happiness which the little country girl had given up hoping for in this fine comedy drama. Believing the hotel guest with whom she is in love to be married, Mary saves him from the wiles of an adventuress. Then it turns out that he has no wife, but that he wants one, and she is Mary. Lillian Walker plays the part of Mary, while that of her lover is taken by Evart Overton.

"The Professor's Painless Cure." (Vitagraph. Fri., May 14.)—The absent-minded actions of the professor furnish the chief comedy element in this picture, which is played by Mr. and Mrs. Sidney Drew. The Professor cures his wife of the dance craze by a simple and effective plan.

MUTUAL PROGRAM

"Their Social Splash." (Keystone. Sun., April 26.)—Charlie Murray appears as one of the stars in this laughable slapstick, which contains much that is strikingly original for this variety of comedies. The finale when all the characters end up in a tank, having fallen therein through the roof, is most humorous, and many of the other scenes will produce the heartiest kind of laughter. There are several risque scenes, which should be omitted, and it is believed the censor board has seen to these defects in an otherwise clean film.

"A Bear Affair." (Keystone. Thurs., April 29.)—A foolish and very funny appearing individual repairs to the west to hunt, and gets into all manner of scraps before he finally departs. The hunter is a good comedian, but there is too much vulgarity mixed up with the comedy. Some of it will doubtless be elmiinated.

"The House of Bentley." (Reliance. Two reels. Sat., May 1.)—This is a particularly fine picture. The idea presented is entirely free from morbid attempts to offer problems, and is one which in spite of its familiarity has a strong appeal.

Besides this it is well constructed and acted. Teddy Sampson makes a most charming heroine. A wealthy business man discharges his pretty stenographer when he discovers that his son has fallen in love with her. He also tells the boy that he will disown him if he marries her.

The youth goes to his grandmother and she takes a hand. She goes to see the little stenographer, and approves heartily of her grandson's choice. Then she takes her home, and leaving her in her room proceeds to recall to her son the story of his own marriage. Realizing how unhappy he would have been if not allowed to marry the girl of his choice the father relents, the girl is called in and everyone is happy. In every way it is a good picture.

"Ethel's Disguise." (Komic. Sun., May 2.)—Ethel consents to go to a cafe in male attire in order to serve papers in a divorce case on an Italian. Her sweetheart happens to come to the same place, and unintentionally appears in a bad light to Ethel. There is considerable excitement, ending in the discovery of Ethel's identity by her sweetheart. Fay Tincher does her usual clever work as the snappy stenographer.

"Monsieur Nickola Dupree." (Thanhouser. Two reels. Tues., May 4.)—A young artist is constantly beset by a tempter, who he believes is the personification of the Devil, but developments show that this character is no other than his uncle who is testing him to discover whether he is worthy of inheriting his fortune.

While this production contains the elements of a good story, poor producing has caused most of the action to appear somewhat ridiculous. It is novel, to be sure, yet some of its scenes fail to "get over." The letter written by the girl to her lover is rather foolish.

The cast which includes Ernest Ward, Morris Foster, Harris Foster and Florence La Badie is entirely competent. In photography and settings the two reels leave little to be desired.

"Mutual Weekly, No. 18." (Thurs., May 6.)—San Francisco celebrates the ninth anniversary of her rapid rise since the earthquake of 1906; Mayor Mitchell reviews New York's annual police parade; Mayor Thompson takes office in Chicago after Prosperity Day Parade. The war news is still interesting, while a number of timely domestic events make the entire reel most entertaining.

"A Scientific Mother." (Falstaff. Fri., May 7.)—The Falstaff brand is still good, for "A Scientific Mother" is a very novelly conceived offering, which is sure to keep one laughing all the time. The young mother is frightened at the marked diminutiveness of her child, so she adopts a scientific diet for the boy.

He grows most rapidly, until at the age of eighteen he measures seven feet at least. Then she has difficulty in finding a mate for him, but he surprises her by picking out his own wife, who happens to be about half his height. Jack Doughty is the young giant in this, while Ruth Elder is seen as his sweetheart and Mignon Anderson as his mother.

"The Old Shoemaker." (Reliance. Two reels. Sat., May 8.)—The youthful reporter loves the shoemaker's daughter, but a most villainous Italian stands in his way. This man abducts the girl and the other proves the hero, rescuing her from a mountain cave.

This is a rather poor picture considering the fact that Reliance produced it. It is melodrama and relies too much upon coincidence to convince thoroughly. The back drop, seen through the window of the cobbler's shop, is quite poor. The photography is very good.

"The Song of the Heart." (Thanhouser. Two reels. Tues., May 11.)—An engaging story which depicts the adventures of two young people, one a struggling musician and the other a carbaret singer, who finally are triumphant over both villainy and poverty. While exhibiting nothing remarkably original, this story has been well produced, and is always interesting.

A few inconsistencies are present in the development of the plot, among them being the fact that a bar room is shown with both men and women patronizing it. The faults, however, are not large enough to do bodily harm to the interest in the story. Mignon Anderson and Arthur Ashley are the principals. The photography is good.

"The Altar of Ambition." (American. Two reels. Mon., May 10.)—Reviewed at length in another part of this issue.

"Life's Staircase." (Beauty. Tues., May 11.)—This is an exceptionally pretty picture containing many examples of perfect technique in double and triple exposures and fade-ins. It is the first Beauty picture in which Neva Gerber appears, and her work is excellent.

Webster Campbell is also good. Following the announcement of their engagement the boy and the girl decide to destroy all tokens of their past love affairs. Memories of these presented by fade-ins supply interesting material for the greater portion of the picture.

"The Broken Window." (American. Wed., May 12.)—A window broken by some boys in the Professor's house introduces his attractive maid to the young repair man. In order to renew their acquaintance, first the repair man and then the maid smash the same window on two succeeding occasions.

The professor thinks burglars are responsible, but when he discovers the truth, he realizes that a minister and not a policeman is needed. A pleasing and unusual comedy played by John Steppling, Winifred Greenwood and Ed. Coxen.

"His Affianced Wife." (Broncho. Two reels. Wed., May 12.)—A version of the celebrated plot in which a girl manages to break away from her unfavorable surroundings and become the stenographer of a respectable man.

At the last moment her brother returns bent on blackmail, and the girl shoots him in self defense. Her employer, although discovering her shady past, refuses to allow her arrest on old charges by claiming her as his fiancee.

This is interesting despite its somewhat hackneyed theme. Its situations are of a powerful nature, and the story is well worked out to the climax, which puts a finishing thrill on the picture. Leona Hutton plays the title role well, and George Fisher is her crooked brother, while Harry Keenan makes a convincing business man.

"The Shoal Light." (Domino. Two reels. Thurs., May 13.)—The old light-house keeper, and his almost equally old successor, are irreconcilable until the villain appears. This gentleman extinguishes the light hoping that the ex-light-house keeper's son will land on the rocks.

Through their combined efforts and the aid of the daughter of the keeper the light is set in working order again, in the nick of time to save the young man and his ship. This is a highly pleasing offering, departing considerably from the beaten path in both theme and situations. The two old men are very good character actors, and Charlie Ray is seen in a good part as the young son.

His rescue of his father's rival's daughter from the water is a nice bit of thrilling work, and the final scenes which show the old men with the aid of the girl lighting the light are productive of a great suspense. The scenes in this are realistic, even an artificial scene which shows the light-house at a distance.

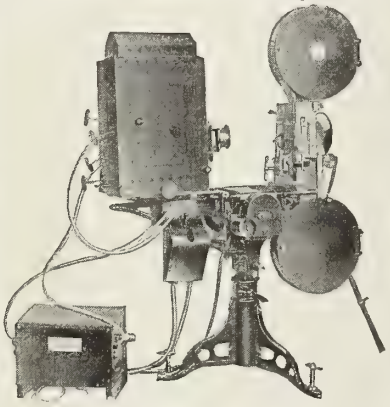
"Casey's Tribulations." (Royal. Sat., May 15.)—An attempt at slapstick which is too poor to deserve comment. There is much that is vulgar in the reel, while the attempt at poetry in the subtitles makes one wonder why.

"The Human Octopus." (Kay Bee. Two reels. Fri., May 14.)—A story concerning newspaper and political life in which a reporter "gets the goods" on the boss, and forces him through threatening publication of his information to allow him to marry his daughter.

Although interesting in its melodramatic structure the story is hardly true enough to life to convince the onlooker. A political boss would hardly go through his duties without looking at a paper; a reporter, no matter how much of a star, would hardly speed about the town in a touring car, and that gentleman would hardly sacrifice an important story to his own interests.

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"Pathe News, No. 33."—The portion of this reel which is intended for general distribution is devoted to scenes in this country, with the exception of the departure of Jess Willard from Havana. A feature which will interest woman is the section devoted to spring hats.

Colonel Heeza Liar at the front, an animated cartoon, completes the reel. In addition to this there are special sections showing incidents of local interest at Kansas City, Boston, Syracuse, New York, Philadelphia and Mississippi valley cities.

"Whiffles and the Emperor." (Pathe. One reel.)—Whiffles and his uncle are not on good terms, and the former's chances of being the heir are rapidly diminishing. The uncle suffers from a nightmare involving Napoleon, and this unfortunately leads to more trouble for the nephew. A good example of the Whiffles comedies.

"The Ladder of Love." (Pathe. Two reels.)—While the underlying idea of this drama is not new there is a novel twist to the story, which, combined with good acting, makes it a worthy offering. A banker's son marries a chorus girl, and as a result is turned out of his home.

He starts working and gradually builds up a small fund besides maintaining a comfortable little home. The father owns a worthless gold mine in which he has invested much money. He circulates false accounts of a rich strike at the same time that he puts stock in the affair on the market. The son invests all of his money and loses the whole amount.

In rage he goes to his father and demands restitution, which, being refused, he enters the house and robs the safe, believing that he is right in doing so. He is caught by his sister, but the ultimate result is a reconciliation with his father.

"From Oxford to Windsor." (Pathe. Split reel.)—A fine series of views taken from a boat on the river. The highly cultivated scenery of the region is shown attractively.

"A Giraffe Hunt in Africa." (Pathe. Split reel.)—Colored pictures show a brief view of hunters before and after the killing of a giraffe. On the same reel is "From Oxford to Windsor" and "Some Interesting Birds."

"Some Interesting Birds." (Pathe. Split reel.)—This is a very fine colored film showing certain European birds. It is sure to please, and its only fault is its brevity.

"The Bay of Ha-Long." (Pathe. Split reel.)—Some most interesting views of this strange Oriental harbor make an attractive but short film.

"Ima Simp, Goat." (Pathe. One reel.)—In an effort to cure Ima Simp of a peculiar affliction, which makes him yawn constantly, a doctor transfers some goat's blood into his system. The result is that he butts everything in sight and adopts a diet of tin cans. He is finally cured. An amusing comedy.

"Father's Brilliant Idea." (Pathe. One reel.)—Father is troubled by the extravagance of his daughter, and when she becomes engaged and wants a high-class wedding with all the fixings he is upset. He suddenly thinks of the saving if he could induce his daughter to elope. He carefully plans the elopement, but alas, it falls through entirely, and the expensive wedding takes place after all. A rather original and amusing comedy.

"An Excursion to the Vosges Mountains." (Pathe. Split reel.)—This short piece of color film shows some very beautiful views in this region which is now the seat of some of the bitterest fighting. Three other short colored films go to make up a full reel with this one. They are "The Otter" and "The Agouti," interesting educationals, and "Picturesque Camau," an attractive scenic. The four subjects make a varied offering.

UNITED FILM SERVICE

"Alias Holland Gin." (Lariat. Two reels.)—The first reel shows the familiar story of a minister's daughter seduced and abandoned. Seven years then elapse and she is shown as the proprietress of a gambling house in a Western town. She is rough, but respectable. She fleeces a man who from a superficial resemblance she takes to be her false lover. Later he helps her to square accounts with the real man, who is fortunately killed. The woman then makes a happy marriage with the gallant stranger.

"The Curse." (Premier. Two reels.)—A young scientist is secretly married to a mountain girl. He is suddenly sent to South America, and the note which he leaves for the girl is never received by her. Her father does not believe her story and orders her from the house with his curse.

The young husband comes home as agreed in his note, and finds that the girl's father has become partly insane. He insists that the girl is dead, and the younger man is forced to believe him. Needless to say things do not end in so unfortunate a way. There is not much action in the picture, but it holds the attention without this element.

"In Her Daddy's Footsteps." (Grandin. Two reels.)—A girl who wants to have a good time like her brother dons masculine attire, and follows her father to a poker joint. The place is raided and as an example the patrons get ten days at hard labor. The girl and her father are cell mates. The story is, of course, entirely impossible, but it is a rather amusing bit of comedy. Ethel Grandin is featured.

"The Vivisectionist." (Beaumont-American. Two reels.)—Wishing to study the various mental aspects of a jealous woman a famous psychologist deliberately makes his wife believe that he loves another in order to use her as a handy subject for his observation.

Before he is through with his experiments he finds himself condemned to death for a murder which he did not commit, but which resulted from circumstances for which he was in part responsible. The familiar death bed confession saves him about five minutes from the gallows. Marian Swayne plays the leading feminine role, while Joseph Levering is seen as the detective.

"Davy Crockett." (Superba. One reel.)—This is a burlesque of the famous and popular pioneer. As such it is a regrettable production, and will probably be none too popular. The production is entirely a slapstick one, but it burlesques situations in which there was nothing funny.

UNIVERSAL PROGRAM

"Animated Weekly, No. 165." (Wed., May 5.)—A view of the completed Roosevelt Dam in Phoenix, Ariz.; Confederate veterans parade in Atlanta, Ga.; the launching of the U. S. S. Wadsworth, latest destroyer at Bath, Me.; a large selection of war scenes, a few other domestics and Hy Mayer's cartoons complete this reel.

"Fate's Alibi." (Laemmle. Sun., May 6.)—A drama produced by Frank Lloyd which contains a heart-interest theme that is sure to be enjoyed, although the idea is slightly exaggerated. A down and out gentleman recovers a lady's lost purse, and instead of returning it to her he buys himself some respectable clothes and obtains a position, which in time is lucrative. The girl remembers his face and the police arrest him, but on hearing his story he is set free. Millard K. Wilson and Helen Leslie are the leads in this.

"Wanted—A Chaperone." (Nestor. Two reels. Fri., May 7.)—Whether a plot be original or conventional makes little difference when Lee Moran is at his best.

Here he is disguised as a female chaperone, superintending a party of two girls and two boys, with results that are exceedingly uproarious to say the least. The usual complications arise when the girls prepare for the night, when they go in bathing, et cetera. No offense is given, however, as Al Christie has handled each situation with extreme care. Others in the cast of this truly funny feature are Eddie Lyons, Victoria Forde, Jack Dillon, Billie Rhodes, Stella Adams and Harry Rattenberry.

The Girl Who Had a Soul." (Victor. Three reels. Mon., May 10.)—A version of the story in which a girl, reared among thieves and murderers, manages to break away from her hereditary environment, and becomes the housekeeper of a rich young doctor.

This gentleman is engaged to a young woman who wants merely his money, being quite in love with his assistant. Friend Doctor surprises his fiancee in the arms of his aide; his temper runs away with him, and drawing a knife, he kills Dr. Fox.

His adoring housekeeper takes the blame; she is arrested; it is discovered she is an old offender, and she is about to be sentenced when in rushes the young physician, explaining that he killed Fox in self-defense. The rest can be surmised.

While Mary Fuller, and in fact, the rest of the principals, do excellent work, in their respective parts, the story seems to have been somewhat neglected in regard to logic, to further the opportunities of the players. Inconsistencies creep

in here and there and assert themselves to the disadvantage of the story's realism; yet despite them, the entire three reels are extraordinarily interesting; this fact, however, is due to the cast and direction.

Realism predominates in the scenes, particularly so in the crooks' den, where Mrs. Charles Craig and Curtis Benton register some effective bits of character portrayal. Miss Fuller is more than pleasing in the role of the reformed Lady Raffles, while Matt Moore imbues the doctor with his always pleasing personality.

Photographically the subject is very good, and the settings are most fitting. Lucius Henderson, director, has scored Mary Fuller in another success, and its success is all the more praiseworthy when one stops to consider the development of the plot.

Uncle's New Blazer. (Imp. Mon., May 10.)—Rather a weak specimen of present-day comedies, with Billy Garwood and Violet Mersereau in the leading parts. By wearing his uncle's new blazer the nephew is mistaken by his aunt for her husband. He is seen with another girl, which makes auntie jealous, so the young man promises to get rid of the girl for a substantial check, and all ends well.

"The Torrent." (Gold Seal. Two reels. Tues., May 11.)—There is so much that is worthy of lengthy description in all of Henry McRae's productions that it is hardly possible to do them justice in such short space.

Suffice it to say, that "The Torrent" is a highly pleasing melodrama, with thrills innumerable, of which the biggest is the bursting of a huge dam, and the flooding of the valley below. This is the climax which all the action leads to, but that action instead of being left to take care of itself is full of smaller thrills, all of which reflect credit on the producer's name and the members of his company.

Throughout the two reels a remarkably well trained horse and dog perform, their acting being almost astounding, so much intelligence do they display.

In the cast of this production, Wellington Playter appears as the hero, Sherman Bainbridge as the heavy, Marie Walcamp as the girl, and Rex de Roselli as her father. The scene of action never varies from the construction work of the dam, which makes a most interesting locale.

"A Shot in the Dark." (Rex. Tues., May 11.)—The husband is accused of shooting his wife's old lover, but it develops that the man's Hindu servant, whose sister had been betrayed by the same man, committed the deed.

Ben Wilson, Dorothy Phillips and Joseph W. Girard appear in this drama, which will be responsible for quite an amount of suspense. The male characters are mostly members of an army post, and the combination of such an unconventionally constructed story with this locale makes the drama a desirable one-reeler.

"He Fell in the Park." (Nestor. Tues., May 11.)—A comedy of mixed identities and an extremely jealous husband, produced by Ed. Lyons and written by Al. Christie. Lee Moran gets in some clever work as the jealous Mr. Crabb, while Ed. Lyons and Victoria Forde appear in the other important parts.

"What a Blind Man Saw." (Laemmle. Two reels. Wed., May 12.)—A girl marries a wealthy man merely for his money. After the marriage he is stricken blind, and his wife carries on with a former lover. The wife's sister tries to dissuade her from her disgraceful actions but with no avail.

On regaining his sight the husband keeps quiet concerning his recovery and learns his wife's character. She elopes with the other man, and he is content to marry her sister. A fair drama, with Sidney Ayres, Doris Pawn and Val Paul in the principal parts.

"The Stool Pigeon's Revenge." (L-Ko. Wed., May 12.)—Hank Mann again supported by Peggy Pearce and a number of other funny people in another acrobatically strenuous farce.

The plot revolves about the act implied in the title and is developed well by the dare-devil cast. This will surely get over. The L-Ko assemblage has omitted the dirt from all their releases of recent weeks, which has raised their standard considerably.

"An Idyll of the Hills." (Rex. Two reels. Thurs., May 13.)—The story of this is very good, but there is hardly enough action to sustain the interest over two thousand feet. A few of the episodes of the story are none too clearly put. The photography and scenes are very good. Pauline Bush, Lon Chaney and M. K. Wilson are the principal characters.

"Pokes and Jabs." (Sterling. Thurs., May 13.)—A strenuous slapstick, in which two henpecked husbands go out for a "time," one of them dressing as a woman. The situations resulting on their home-coming and during their tour of the saloons are humorously conceived and very well carried out by the cast.

The majority of the male comedians who appear seem confirmed acrobats, and their actions have obviously been well guided by a director who knows his business. This was made by an outside company, but the Sterling brand has seldom been honored with a more acceptable slapstick.

"The Corsican Brothers." (Imp. Three reels. Fri., May 14.)—Reviewed at length in a previous issue.

"A Stranger in the Camp." (Victor. Fri., May 14.)—A clubman, much the worse for wear, lands in a lumber camp, clothed in a dress suit. He is made the cook of the establishment and when the sheriff arrives looking for a murderer the officer believes that he is the guilty party. This reel is composed of rather meaningless comedy, which will amuse in only a few places. The acting, except for that of Brimsley Shaw and Glen White, is poor.

"Following Father's Footsteps." (Nestor. Fri., May 14.)—One of the average Nestor comedies produced by Al Christie, with a cast including Lee Moran, Billie Rhodes, Harry Rattenberry and Stella Adams. The widower has a son and the widow a daughter.

The two older people get married, and then after complications have been fathomed the young people follow the example set by their elders.

"Framed." (Powers. Sat., May 15.)—A miner is cheated out of his gold by a gambler and his daughter, who later learns of his mother's poverty. She sends some money to her and later the miner realizes her generosity, and the story terminates happily. This is only an ordinary offering, which will entertain fairly well. Sydney Ayres, Doris Pawn and Val Paul are the principals.

"Nothing Ever Happens Right." (Joker. Sat., May 15.)—The renowned scenario writer dreams of his wife having incurred the enmity of two villains because of the gown she wore.

They try in divers manners to kill her, and her husband stands around rubbing his hands in great glee, because he believes he has found new ideas for his writings. This was produced by Roy McCray and is way below the standard of Joker comedies, mainly because the story is too ridiculous even for a comedy-dream.

Ernest Shields is the author, and does some good work, but he is not capable of lifting an awfully poor plot.

"The Jungle Queen." (Bison. Two reels. Sat., May 15.)—Marie Walcamp is responsible for all the thrills that are present in this wild animal drama produced by Henry McRae.

For entering into close proximity with wild animals Miss Walcamp's superior has yet to be seen, and in this picture she well upholds her title for being the most fearless woman in the films. The story of these two reels is good, but Miss Walcamp's daring demands the greatest amount of interest. Others in the cast are Wellington A. Playter, Sherman Bainbridge and Rex de Roselli.

"Where Brains Are Needed." (Big U. Two reel. Sun., May 16.)—The detective who is discharged from the force because of his age, goes in search of evidence when his daughter is accused of robbing her mistress, and discovers the real thieves, and by this act he regains his position on the force.

Murdock MacQuarrie produced this besides playing the part of the detective. His portrayal of that character is most convincing and pleasant to watch. The picture, too, is put on very well, and the action never tires.

Agnes Vernon plays the daughter. This feature ought to take well in any house, as it contains both heart interest and exciting action, supplemented by good acting and direction.

MISCELLANEOUS

"Rafferty Stops a Marathon Runner." (All-Celtic.)—This is the second of the All-Celtic series of comedies. Rafferty has an amusing time with an escaped inmate of an insane asylum who thinks he is a Marathon runner and a real runner whom Rafferty thinks is the "nut."

There is plenty of good, clean fun in the picture. It stands high among one-reel comedies. In the cast are Joseph Sullivan, Laurie Mackin, Charles A. Mason, Billy Bowers, W. P. Lewis, Resi Vern, A. E. Sprague, Pat Foy, Tommie Mullens, Charlie Craig and John J. Eller and Lawson Robertson, the professional athletes.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, May 10, 1915.

BIOGRAPH—A Much Needed Lesson, Com.-D., 1000.. 17792
EDISON—Her Proper Place, D., 3000..... 17798
ESSANAY—Home Coming, D., 1000..... 17802
KALEM—A Sister's Burden, D., 2000..... 17793
LUBIN—The Strength of Love (Road o' Strife, No. 6), D., 1000 17803
SELIG—Ingratitude of Liz Taylor, Com.-D., 2000..... 17795
SELIG—Hearst-Selig News Pictorial, No. 37, N., 1000. 17801
VITAGRAPH—The Jarrs Visit Arcadia, C., 1000..... 17797

Tuesday, May 11, 1915.

BIOGRAPH—The Confession, D., 2000..... 17813
EDISON—An Innocent Thief, D., 1000..... 17804
ESSANAY—Means and Morals, D., 1000..... 17805
KALEM—Rushing the Lunch Counter, C., 1000..... 17812
LUBIN—Who Stole the Doggies, C., and A Hot Time in Punkville, C., Split Reel..... 17811
SELIG—The Yellow Streak, D., 1000..... 17807
VITAGRAPH—The Girl Who Might Have Been, D., 3000 17808

Wednesday, May 12, 1915.

EDISON—Nearly a Scandal, C., 1000..... 17815
ESSANAY—The Fable of the Highroller and the Buzzing Blondine, C., 1000..... 17818
KALEM—Scotty Weed's Alibi, D., 2000..... 17816
LUBIN—Who Bears Malice, D., 2000..... 17821
SELIG—Last of the Stills, D., 1000..... 17820
VITAGRAPH—When a Feller's Nose Is Out of Joint, Com.-D., 1000 17819

Thursday, May 13, 1915.

BIOGRAPH—The Sheriff's Story, D., 1000..... 17826
ESSANAY—Swedie in Vaudeville, C., 1000..... 17827
LUBIN—The Gray Horror, D., 3000..... 17828
MINA—The Trouble Maker, C., and Doctor Monko, C., Split Reel 17833
SELIG—Hearst-Selig News Pictorial, No. 38, N., 1000.. 17832
VITAGRAPH—To Save Him for His Wife, Com.-D., 1000 17831

Friday, May 14, 1915.

BIOGRAPH—The Little Scapegoat, D., 1000..... 17843
EDISON—The Struggle Upward, D., 2000..... 17834
ESSANAY—The Other Girl, D., 1000..... 17836
KALEM—The Black Ring, D., 2600, and The Sinews of War, 400, Split, 3 Reels..... 17837
LUBIN—What Money Will Do, C., 1000..... 17842
SELIG—A Matrimonial Boomerang, C., 1000..... 17840
VITAGRAPH—The Professor's Painless Cure, C., 1000. 17841

Saturday, May 15, 1915.

BIOGRAPH—The Oriental Ruby, D., 1000..... 17852
EDISON—His Peasant Princess, D., 1000..... 17844
ESSANAY—The Awakening Hour, D., 1000..... 17845
KALEM—A Fiend at the Throttle, D., 1000..... 17851
LUBIN—The Substitute, C., 1000..... 17848
SELIG—Tiger Bait (Animal D.), 1000..... 17853
VITAGRAPH—The Valley of Humiliation, D., 2000... 17849

RELEASES OF THE WEEK AFTER

Monday, May 17, 1915.

BIOGRAPH—The Canceled Mortgage, D., 1000.....
ESSANAY—Manners and the Man, D., 1000.....
KALEM—The Lure of Mammon, D., 3000.....
LUBIN—Into the Night (Road o' Strife, No. 7), D., 1000
SELIG—The Jest of Jealousy, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 39, N., 1000..
VITAGRAPH—Mr. Jarr and the Dachshund, C., 1000..

Tuesday, May 18, 1915.

BIOGRAPH—Felix Holt, D., 2000.....
EDISON—Their Own Ways, D., 1000.....
ESSANAY—A Lesson in Romance, D., 3000.....
KALEM—The Liberty Party, C., 1000.....
LUBIN—A Lucky Strike, C., 1000.....
SELIG—Across the Desert, D., 1000.....
VITAGRAPH—The Awakening, D., 2000.....

Wednesday, May 19, 1915.

EDISON—Chinks and Chickens, C., 1000.....
ESSANAY—The Fable of the Two Sensational Failures, C., 1000 .....
KALEM—The Closed Door, D., 2000.....
LUBIN—In the Dark, D., 3000.....
SELIG—Love Finds the Way, D., 1000.....
VITAGRAPH—Almost a Hero, C., 1000.....

Thursday, May 20, 1915

BIOGRAPH—For Her Happiness, D., 1000.....
ESSANAY—Swedie's Hero, C., 1000.....
LUBIN—A Decision in the Court, D., 2000.....
MINA—Where Is Oliver?, C., 1000.....
SELIG—Hearst-Selig News Pictorial, No. 40, N., 1000..
SELIG—The Two Natures Within Him, D., 3000.....
VITAGRAPH—Dimples the Auto Salesman, C., 1000...

Friday, May 21, 1915.

BIOGRAPH—Bobby's Bargain, Com.-D., 1000.....
EDISON—The Wrong Woman, D., 3000.....
ESSANAY—The Revenue Agent, D., 1000.....
KALEM—Jean of the Jail, D., 1000.....
LUBIN—Just Retribution, D., 1000.....
VITAGRAPH—Cupid Puts One Over on the Shatchen, C., 1000 .....

Saturday, May 22, 1915.

BIOGRAPH—The First Piano in Camp, D., 1000.....
EDISON—A Hazardous Courtship, C., 1000.....
ESSANAY—Otherwise Bill Harrison, D., 2000.....
KALEM—The Broken Train, D., 1000.....
LUBIN—The Club Man, C., 1000.....
SELIG—The Jaguar Trap (Animal D.), 1000.....
VITAGRAPH—In the Days of Famine, D., 3000.....

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BIOGRAPH RE-ISSUES

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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, May 10, 1915.

AMERICAN—The Altar of Ambition, D., 2000..... 03376
RELIANCE—At the Hour of Eleven, D., 1000..... 03378
KEYSTONE—Title Not Reported, C., 1000..... 03379

Tuesday, May 11, 1915.

THANHOUSER—The Song of the Heart, D., 2000.... 03381
MAJESTIC—The Smuggler, D., 1000..... 03383
BEAUTY—Life's Staircase, D., 1000..... 03384

Wednesday, May 12, 1915.

BRONCHO—His Affianced Wife, D., 2000..... 03386
AMERICAN—The Broken Window, Com.-D., 1000.... 03388
RELIANCE—The Son of the Dog, D., 1000..... 03389

Thursday, May 13, 1915.

DOMINO—The Shoal Light, D., 2000..... 03391
KEYSTONE—Title Not Reported, C., 1000..... 03393
MUTUAL WEEKLY—No. 19, N., 1000..... 03394

Friday, May 14, 1915.

KAY-BEE—The Human Octopus, D., 2000..... 03396
FALSTAFF—Ferdy Fink's Flirtations, C., 1000..... 03398
RELIANCE—Mike's Elopement, D., 1000..... 03399

Saturday, May 15, 1915.

RELIANCE—Added Fuel, D., 2000..... 03400
KEYSTONE—Title Not Reported, C., 1000..... 03402
ROYAL—Casey's Tribulations, C., 1000..... 03403

Sunday, May 16, 1915.

MAJESTIC—At the Stroke of the Angelus, D., 2000... 03404
KOMIC—Ethel's Romance, C., 1000..... 03406
THANHOUSER—Three Roses, D., 1000..... 03407

RELEASES OF THE WEEK AFTER

Monday, May 17, 1915.

AMERICAN—The Greater Strength, D., 2000..... 03408
RELIANCE—When Cameron Passed By, D..... 03410
KEYSTONE—Title Not Announced..... 03411

Tuesday, May 18, 1915.

THANHOUSER—The Heart of the Princess Marsari, D., 2000 03412
MAJESTIC—The Electric Alarm, D..... 03414
BEAUTY—Naughty Henrietta, C., 1000..... 03415

Wednesday, May 19, 1915.

BRONCHO—The Operator at Big Sandy, D., 2000..... 03416
AMERICAN—At the Edge of Things, D., 1000..... 03418
RELIANCE—Grigley's Wife, D., 1000..... 03419

Thursday, May 20, 1915

DOMINO—Her Alibi, D., 2000..... 03420
KEYSTONE—Title Not Announced..... 03422
MUTUAL WEEKLY—No. 20, N., 1000..... 03423

Friday, May 21, 1915.

KAY-BEE—Bad Buck of Santa Inez, D., 2000..... 03424
FALSTAFF—The House That Jack Moved, C., 1000.... 03426
THANHOUSER—The Refugee, D., 1000..... 03427

Saturday, May 22, 1915.

RELIANCE—The Man of It, D., 2000..... 03428
KEYSTONE—Title Not Announced..... 03430
ROYAL—When Beauty Came to Kos Kob, C., 1000.... 03431

Sunday, May 23, 1915.

MAJESTIC—Eleven-Thirty P. M., D., 2000..... 03432
KOMIC—The Rivals, C., 1000..... 03434
THANHOUSER—Daughter of Kings, D., 1000..... 03435

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 10), "The Ship of Horror," D., 2000.... 0497

Monday, May 10, 1915.

VICTOR—The Girl Who Had a Soul, D., 3000..... 0478
IMP—Uncle's New Blazer, C., 1000..... 0479
JOKER—No Release This Week.....

Tuesday, May 11, 1915.

GOLD SEAL—The Torrent, D., 2000..... 0480
REX—A Shot in the Dark, D., 1000..... 0481
NESTOR—He Fell in the Park, C., 1000..... 0482

Wednesday, May 12, 1915.

LAEMMLE—Profit and Loss, D., 2000..... 0483
L-KO—The Stool Pigeon's Revenge, C., 1000..... 0484
ANIMATED WEEKLY—No. 166, N., 1000..... 0485

Thursday, May 13, 1915.

REX—An Idyll of the Hills, D., 2000..... 0486
BIG U—A Buried City as Seen by Homer Croy, E., 1000 0487
STERLING—Pokes and Jabs, C., 1000..... 0488

Friday, May 14, 1915.

IMP—The Corsican Brothers, D., 3000..... 0489
VICTOR—A Stranger in the Camp, C., 1000..... 0490
NESTOR—Following Father's Footsteps, C., 1000..... 0491

Saturday, May 15, 1915.

BISON—The Smuggler's Lass, D., 2000..... 0492
POWERS—Framed, D., 1000..... 0493
JOKER—Nothing Ever Happens Right, C., 1000..... 0494

Sunday, May 16, 1915.

BIG U—Where Brains Are Needed, D., 2000..... 0495
LAEMMLE—Fate's Alibi, D., 1000..... 0496
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 11), "The Desert Vengeance," D., 2000. 0516

Monday, May 17, 1915.

VICTOR—Baby, Com.-D., 2000..... 0498
IMP—Destiny's Trump Card, D., 1000..... 0499
JOKER—A Day at the San Diego Fair, C., 1000..... 0500

Tuesday, May 18, 1915.

GOLD SEAL—The Dancer, D., 3000..... 0501
REX—No Release This Week.....
NESTOR—When Cupid Crossed the Bay, C., and Homer Croy Along the Nile, E., Split Reel, 1000.. 0502

Wednesday, May 19, 1915.

LAEMMLE—From Italy's Shores, D., 2000..... 0503
L-KO—Love and Sour Notes, C., 1000..... 0504
ANIMATED WEEKLY—No. 167, N., 1000..... 0505

Thursday, May 20, 1915

REX—A Fireside Realization, D., 1000..... 0506
BIG U—Celeste, D., 1000..... 0507
STERLING—The Battle of Running Bull, C., 2000..... 0508

Friday, May 21, 1915.

IMP—Court Martialed, D., 3000..... 0509
VICTOR—No Release This Week.....
NESTOR—They Were Heroes, C., 1000..... 0510

Saturday, May 22, 1915.

REX—When Love Is Love, D., 2000..... 0511
POWERS—Diamonds of Fate, D., 1000..... 0512
JOKER—The Lady Doctor of Grizzly Gulch, C., 1000.. 0513

Sunday, May 23, 1915.

BIG U—The Old Doctor, D., 2000..... 0514
LAEMMLE—One Kind of a Friend, D., 1000..... 0515
L-KO—No Release This Week.....

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VITAGRAPH

"THE JARRS VISIT ARCADIA" Comedy — MONDAY, MAY 10
Chasing chickens, drinking lemonade with a knife, and the demoralization of the natives, make Arcadia a laughable surprise. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"THE GIRL WHO MIGHT HAVE BEEN" Three-Part Drama
Broadway Star Feature — TUESDAY, MAY 11
She is predominated by an evil genius, who mysteriously kills her. The man whose wife she might have been, solves the mystery and convicts the criminal. HARRY MOREY, BETTY GRAY, NED FINLEY, EDWARD ELKAS, PAUL SCARDON and FRANK CURRIER are the cast.

"WHEN A FELLER'S NOSE IS OUT OF JOINT" Comedy-Drama — WEDNESDAY, MAY 12
Sonny Jim tries to get rid of his baby brother, whom he considers a usurper. It's good he did. He unintentionally saves it from being burned to death. BOBBY CONNELLY as Sonny Jim.

"TO SAVE HIM FOR HIS WIFE" Comedy-Drama — THURSDAY, MAY 13
He hasn't got a wife. Her intentions were good and he asks her to become his wife. She consents. LILLIAN WALKER in the lead.

"THE PROFESSOR'S PAINLESS CURE" Comedy — FRIDAY, MAY 14
He acquires the same symptoms as his wife, augmented by worse ones. He cures his wife, gets rid of his own and enjoys himself. SIDNEY DREW as the Professor.

"THE VALLEY OF HUMILIATION" Two-Part Drama — SATURDAY, MAY 15
Rosemary's life is one of repeated humiliation. While in the depths of despair she is lifted to the heights of happiness. ELEANOR ELEVENS, ANNE SCHAEFER, GEORGE STANLEY, ALFRED VOSBURGH and OTTO LEDERER are the cast.

SIX A WEEK, including a Three-Part Broadway Star Feature

"MR. JARR AND THE DACHSHUND"—Comedy....Monday, May 17
"THE AWAKENING"—Two-Part Drama.....Tuesday, May 18
"ALMOST A HERO"—Comedy.....Wednesday, May 19
"DIMPLES, THE AUTO SALESMAN?"—Comedy....Thursday, May 20
"CUPID PUTS ONE OVER ON THE SHATCHEN"—Comedy. Friday, May 21
"IN THE DAYS OF FAMINE"—Three-Part Drama. Broadway Star Feature.....Saturday, May 22

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THREE PARTS	BINGLES MELODRAMA	FOUR PARTS	SYLVIA GRAY
FIVE PARTS	MY OFFICIAL WIFE	FIVE PARTS	THE LITTLE ANGEL OF CANYON CREEK
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Dear Sir: Enclosed herewith is a check for one year's subscription to Motion Picture News. I think Motion Picture News a very fine magazine and a credit to the publishers.

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P. M. REDDY,
B. F. Keith's Theatre.

Carter, Okla, April 20.
Editor, Motion Picture News.

Dear Sir: I received the first issue on my subscription to Motion Picture News, issue of April 24, yesterday, and am much pleased with the paper.

Yours, very truly,
E. H. BEVERLY, Manager.
Maestjic Theatre.

Jackson, Mich., April 19.
Editor, Motion Picture News.

Dear Sir: We are enclosing our check for two dollars in payment of a year's subscription to Motion Picture News.

We find in our seven years in the business that there are a lot of managers who claim they can successfully run their houses without the trade papers, but we are here to say "it can't be did." Long life to the "News."

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Colonial Theatre Company.
W. S. McLAREN, Manager.

New York, N. Y., April 20.
Editor, Motion Picture News.

Dear Sir: I have received my first copy of Motion Picture News on my subscription, issue of May 8. I find it a valuable trade paper.

EDWARD BIMBERG, Mgr.
Schuyler Theatre.

Motion Picture News

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WHERE TO BUY

LABELS

Ever Ready Roll Label Co., 203 W. 40th St., New York.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neb.

PICTURE MACHINES & SUPPLIES

Calehuff Supply Co., 1301 Race St., Philadelphia.
Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240 E. Ontario St., Chicago.

POSTER & PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

PIPE ORGANS

M. P. Moller, Hagerstown, Md.

PRINTING

The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

REWINDERS

Williams, Brown & Earle, Inc., 918 Chestnut St., Philadelphia, Pa.

TICKETS

Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

UNIFORMS

Fechheimer Bros. (Union-made), Cincinnati, O.

Charleston, Kanawah Co.,
W. Va.
April 16.
Editor, Motion Picture News.

Dear Sir: I own three houses in the city of Charleston, and I am interested in other theatres outside of this city. I see to it that my managers take Motion Picture News. I want to congratulate you upon having the most up-to-date paper in the business.

Yours very truly,
T. L. KEARSE,
United Film Company.

THE GEM PHOTOPLAY THEATRE.
110-112 South Locust St.
Centralia, Ill.
Editor, Motion Picture News.
New York City.

Dear Sir: As to how I like the "Motion Picture News," would say that I am more than pleased with it. I consider it the brightest and newsiest picture magazine that I have ever had in my office.

Yours very truly,
H. M. FERGUSON.

EMPRESS THEATRE.
W. R. Davis, Prop.
Shattuck, Okla.
Editor, Motion Picture News.
New York City.

Dear Sir: The enclosed check will give you some idea as to what my opinions of "Motion Picture News" are. Will say further, however, that I think the "News" is the very best paper for the motion picture exhibitor that I have ever had the pleasure of reading.

Respectfully yours,
W. R. DAVIS.

LUBIN

LIBERTY BELL Features

"LIBERTY BELL" is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

For the present we are offering

"The Eagle's Nest"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest" featuring Edwin Arden and Romaine Fielding is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of the Gods."

Also

"The College Widow"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin LIBERTY BELL feature for release June 7th is Cecil Raleigh's successful comedy drama

"The Sporting Duchess"

with the popular and famous star, Rose Coghlan, in the cast.

Booked Direct

LUBIN, 1600 Broadway, New York City

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES OF NEXT WEEK

Monday, May 10, 1915.

IDEAL—A Country Lad, D., 2000..... 4158

Tuesday, May 11, 1915.

SUPERBA—All About a Baby, C., 1000..... 4159

Wednesday, May 12, 1915.

GRANDIN—In Her Daddy's Footsteps, D., 2000..... 4160

Thursday, May 13, 1915.

STARLIGHT—Tough Luck, C., 1000..... 4161
LUNA—How Allopath Conquered Boneopath, C., 1000.. 4162

Friday, May 14, 1915.

UNITED—The Education of Father, D., 2000..... 4163

Saturday, May 15, 1915.

UNITED—The Stronger Mind, D., 2000..... 4164

Sunday, May 16, 1915.

CAMEO—Where Can I Get a Wife?, C., 1000..... 4165

RELEASES OF THE WEEK AFTER

Monday, May 17, 1915.

IDEAL—The Little Band of Gold, D., 2000..... 4166

Tuesday, May 18, 1915.

SUPERBA—Davy Crockett, C., 1000..... 4167

Wednesday, May 19, 1915.

EMPRESS—The Spender, D., 2000..... 4168

Thursday, May 20, 1915

STARLIGHT—The Ghost Fakirs, C., 1000..... 4169
LUNA—The Poor Fixer, Com.-D., 1000..... 4170

Friday, May 21, 1915.

PREMIER—The Curse, D., 2000..... 4171

Saturday, May 22, 1915.

LARIAT—Alias Holland Jim, D., 2000..... 4172

Sunday, May 23, 1915.

CAMEO—Can a Jealous Wife Be Cured?, C., 1000..... 4173

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

Keystone Exhibitors to Hold Convention in Reading

League Members Expected to Turn Out in Force in June—Two Floors of Rajah Temple Engaged for Event—Parade a Feature

Special to Motion Picture News

Harrisburg, Pa., May 5.

THIS city is going to be largely represented at the big state convention of the new Motion Picture Exhibitors' League of Pennsylvania, which is to be held in the neighboring city of Reading on June 7, 8 and 9.

This convention is going to assume the form of a sort of exposition of the motion picture business and the entertainment features will be most elaborate. One feature is to be a big parade and it has just been announced that the Keystone Motorcycle Club, a crack organization of this city, will have charge of the entire motorcycle division of the procession. The club is now in communication with motorcyclists' organizations in all parts of the state, lining them up for the big time.

Frank A. Gould, of Reading, publicity agent of the State League, has been on the job among the picture men of the state. He was in Harrisburg this week and also visited Lancaster, York and other Central Pennsylvania cities where he met with much encouragement in getting motion picture men to accept invitations to be on hand.

Among the Harrisburg exhibitors who already have announced their intention of being present for the jollification are Isaac Silverman, owner of the Photoplay, and his manager, Clyde D. Klinger; Athens and James George, of the Victoria; Peter Megaro, Regent; C. Floyd Hopkins, Colonial; Rumford and Windsor, Arena; J. M. Lenney, proprietor of two theatres in East Harrisburg, and H. L. Sellers, of Steelton.

Rajah Temple, Reading, where the convention will be held, consists of two floors. The lower one will be used for the exhibit, while the upper part will be devoted to entertainment of various kinds.

Mr. Zerr is making up one of the neatest booklets comprising over fifty pages. These are to be of such a fine nature that they will be sold. Embossed on the front cover will be a large pretzel for which Reading is noted far and wide. The word "pretzel" as well as the real article will play a conspicuous part at the convention.

The Reading local is arranging to hold a grand ball on Tuesday evening during the exhibit. This will be one of the most unique affairs of its kind ever held in the state. Many of the screen favorites have been invited to attend and already numerous acceptances have been received.

On Monday evening a "Dutch lunch" will be given the visitors, while a banquet will mark the close of the affair, Wednesday night. At the latter it is expected to have as one of the guests Governor Brumbaugh and other State officials, in addition to Mayor Stratton and his cabinet of Reading.

One of the treats to be enjoyed will be the demonstration promised by "Pop" Lubin, who has agreed to send one hundred or more of his players, bringing them to the city on a "special." They will be accompanied by the Lubinville band. Arrangements for the Lubin delegation have been placed in the hands of Mr. Lubin's publicity representative, J. Allen Boone. Mr. Zerr, accompanied by Frank A. Gould, state publicity representative for the League, visited the Lubin studio in Philadelphia, where they were cordially received and assured that the Lubin people would do everything possible towards making the Reading convention a success.

While the exhibitors are in session there will be entertainment aplenty for the visitors' wives and friends. The delegates will be conveyed over the mountain railways and participate in the parade on Tuesday afternoon.

Among the exhibitors who are active in the arrangements include: J. C. Hansen, Carr & Schad, Frank D. Hill, L. C. Bright, Smith and Kantner, Chas. Graul, L. B. Reinert, Charles L. Snyder and Hen Johnston.

MOTION PICTURE NEWS

IS THE SHORT CUT

from where you are

TO PROSPERITY

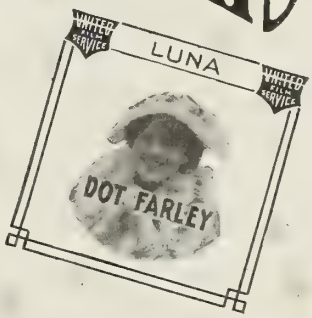
Ask any live-wire exhibitor

UNITED STARS IN THE WEEK'S PLAYS









Live Theater Managers Book the *4th* Program

Because They Get The Quality and Exclusiveness That Removes Competition and Increases Their Profits.

Manager SAMUEL FAUST of the STAR THEATER, Brooklyn, writes:

"I played your two-reel feature entitled TAINTED BLOOD, featuring Ethel Grandin, and found it to be one of the best pictures ever played in my theater. Having found your service satisfactory in all respects, I will surely continue same as long as I am in the business."





STANDING OF THE STUDIOS IN THE FIGHT FOR QUALITY ONE AND TWO-REEL PICTURES

Week of May 10

Judged From the Standpoint of Entertainment Value, Story, Cast, Direction, Production and Photography

FIRST—GRANDIN—
Clever Little Ethel Grandin in
IN HER DADDY'S FOOTSTEPS
Two Part Comedy Drama

SECOND—CAMEO—
Broadway's Star Comedian, Harry Kelly, in
WHERE CAN I GET A WIFE?
One Reel Comedy.

THIRD—STARLIGHT—
James Aubrey and Walter Kendig as Heinie and Louie in
TOUGH LUCK
One Reel Comedy

The 4th Program is 1st in Quality









UNITED FILM SERVICE

130 WEST 46TH ST. NEW YORK CITY

DISTRIBUTING OFFICES EVERYWHERE

RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

4—21. She Walketh Alone, D.....1000
4—26. The Day of Reckoning, D.....2000
4—28. Wife Wanted, C.-D.....1000
5— 3. One Summer's Sequel, D.....2000
5— 5. When Empty Hearts Are Filled, D....1000
5—10. The Altar of Ambition, D.....2000
5—12. The Broken Window, D.....1000
5—17. The Greater Strength, D.....2000
5—19. At the Edge of Things, D.....1000
5—24. The Purple Hills, D.....2000
5—26. Reprisals, D. 1000

BEAUTY

4—20. Oh! Daddy, C.-D.....1000
4—27. No. Quarter, D.....1000
5— 4. The Face Most Fair, C.-D.....1000
5— 7. Dreams Realized, D.....1000
5—11. Life's Sacrifice, D.....1000
5—18. Naughty Henrietta, C.-D.....1000
5—25. The Stay at Homes, Com.-D.....1000
6— 1. Little Chrysanthemum, D.....1000

BRONCHO

4—14. Shorty Turns Actor, D.....2000
4—21. The Disillusionment of Jane, D.....2000
4—28. The Renegade, D.....2000
5— 5. The Spark from the Embers, D.....2000
5—12. His Affianced Wife.....2000
5—19. The Operator at Big Sandy.....2000
5—26. Shorty's Trouble Sleep.....2000
6— 2. The Conversion of Frosty Blake, D...2000

DOMINO

4—15. The Sons of Toil, D.....2000
4—22. The Artist's Model, D.....2000
4—29. A Power of the Street, D.....2000
5— 6. The Man from Nowhere, D.....2000
5—13. The Shoal Light, D.....2000
5—20. Her Alibi, D.....2000
5—27. Hostage of the North, D.....2000
6— 3. Scales of Justice, D.....2000

FALSTAFF

4— 9. The Reformation of Peter and Paul, C.1000
4—16. The Actor and the Rube, C.....1000
4—23. The Handicap of Beauty, C.-D.....1000
4—30. The Movie Fans, C.....1000
5— 7. A Scientific Mother, C.....1000
5—14. Ferdy Fink's Flirtations, C.....1000
5—21. The House that Jack Moved, C.....1000
5—28. It's an Ill Wind, C.....1000

KAY-BEE

4—16. The Taking of Luke McVane, D.....2000
4—23. The Riddle of the Wooden Leg, D...2000
4—30. The Valley of Hate, D.....2000
5— 7. The Kite, D.....2000
5—14. The Human Octopus, D.....2000
5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000
6— 4. A Piece of Amber, D.....2000

KEYSTONE

4—12. (Special) Droppington's Family Tree..2000
4—15. Do-Re-Mi-Boom ! ! 1000
4—17. Ambrose's Nasty Temper.....1000
4—19. Wished on Mabel.....1000
4—22. Fatty and Mabel Viewing the World's Fair 1000
4—24. Love, Loot and Crash.....1000
4—26. (Special) Gussie Rivals Jonah.....2000
4—26. Their Social Splash.....1000
4—29. A Bear Affair.....1000
5— 1. Mabel's Willful Way.....1000
5— 3. Gussle's Backward Way.....1000
5—10. (Special) Our Dare-Devil Chief.....2000

KOMIC

4—11. By Fair Means or Foul, C.....1000
4—18. Ethel's New Dress (Bill No. 21), C...1000
4—25. Home Again, C.....1000
5— 2. Ethel's Disguise (Bill No. 22), C.....1000
5— 9. Flooey and Axel, C.....1000
5—16. Ethel's Romance (Bill No. 23), C.....1000
5—23. The Rivals, C.....1000

MAJESTIC

4—25. For the Honor of Bettina, D.....2000
4—27. Checkmate, D.....1000
4—30. The Little Soldier Man, D.....1000
5— 2. The Comeback, D.....2000
5— 4. Her Grandparents, D.....1000
5— 9. The Spell of the Poppy, D.....2000
5—11. The Smuggler, D.....1000
5—16. At the Stroke of the Angelus, D.....2000
5—18. The Electric Alarm, D.....1000
5—23. Eleven-thirty P. M., D.....2000
5—28. Little Dick's First Case, D.....1000
5—30. Out of Bondage, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

4—24. God Is Love, D.....2000
4—26. The Open Door.....1000
4—28. The Buried Treasure.....1000
5— 1. The House of Bentley, D.....2000
5— 3. The Missions of Morrison, D.....1000
5— 5. The Baby, D.....1000
5— 8. The Old Shoemaker, D.....2000
5—10. At the Hour of Eleven, D.....1000
5—12. The Son of the Dog, D.....1000
5—14. Mike's Elopement, D.....1000
5—15. Added Fuel, D.....2000
5—19. Grigley's Wife, D.....1000
5—22. The Man of It, D.....2000
5—29. The Huron Converts, D.....2000

ROYAL

4—10. Burglars by Request, C.....1000
4—17. When Youth Won Out, C.....1000
4—24. Hungry Hank at the Fairs, C.....1000
5— 8. That Doggone Serenade, C.....1000
5—15. Casey's Tribulations, C.....1000
5—22. When Beauty Came to Kos Kob, C...1000

THANHOUSER

4—25. Fashion and the Simple Life, C.-D...1000
4—27. Bianca Forgets, D.....2000
5— 1. Their One Love, D.....1000
5— 4. Monsieur Nickola Dupree, C.-D.....2000
5— 9. Love and Money, D.....1000
5—11. The Song of the Heart, D.....2000
5—16. The Three Roses, D.....1000
5—18. The Heart of Princess Marsari, D....2000
5—21. The Refugee, D.....1000
5—23. Daughter of Kings, D.....1000
5—25. Fairy Fern Seed, D.....2000
5—30. The Angel in the Mask, D.....1000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife, C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel
5—23. Can a Jealous Wife Be Cured? C..1 reel

EMPRESS

4—23. More and More, C.....1 reel
4—30. Back to the Farm, C.....1 reel
5— 5. The Shop Nun, D.....2 reels
5—19. The Spender, D.....2 reels

FEATURES IDEAL

4—26. The Mysterious Airship, D.....2 reels
5— 1. Beginning at the End, D.....2 reels
5— 3. Avarice, D. .....2 reels
5—10. A Country Lad.....2 reels
5—17. The Little Band of Gold, D.....2 reels

GRANDIN

4—28. The Stolen Will, D.....2 reels
5—12. In Her Daddy's Footsteps, C.....2 reels

LUNA

4—22. Her New Yob, C.....1 reel
5— 6. Louisa's Battle with Cupid, C.....1 reel
5—13. How Allopath Conquered Boneopath.1 reel
5—20. The Poor Fixer, Com.-D.....1 reel

LARIAT

4—24. The Parasite's Double, D.....2 reels
5— 8. Told in the Rockies, D.....2 reels
5 —22. Alias Holland Jim, D.....2 reels

PREMIER

4—27. Brothers, D. .....1 reel
5— 7. The Other Girl, D.....2 reels
5—21. The Curse, D.....2 reels

STARLIGHT

4—22. You Need a Doctor, C.....1 reel
4—29. Jealousy, C. .....1 reel
5— 6. The Fortune Tellers, C.....1 reel
5—13. Tough Luck, D.....1 reel
5—20. The Ghost Fakirs, C.....1 reel

SUPERBA

4—20. Uncle's Last Letter, C.....1 reel
4—27. A Million Hid, C.....1 reel
5— 4. The Trunk Mystery, C.....1 reel
5—11. All About a Baby, D.....1 reel
5—18. Davy Crockett, C.....1 reel

UNITED

4—25. Love Thy Neighbors, C.....1 reel
5— 2. Love and Skates, C.....1 reel
5—14. The Education of Father, D.....2 reels
5—15. The Stronger Mind, D.....2 reels

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued Every Wednesday.

BIG U

5— 2. His Uncle's Ward, Com.-D.....2000
5— 6. Roses and Thorns, D.....1000
5— 9. The Master Rogues of Europe, D.....3000
5—13. A Buried City as Seen by Homer Croy, Ed. 1000
5—16. Where Brains Are Needed, D.....2000
5—20. Celeste, D. 1000
5—23. The Old Doctor, D.....2000

BISON

5— 1. Nabbed, D. 2000
5— 8. The Blood of His Brother, D.....2000
5—15. The Smuggler's Lass, D.....2000

GOLD SEAL

4—27. Matty's Decision, D.....2000
5— 4. The Faith of Her Fathers, D.....2000
5—11. The Torrent, D.....2000
5—18. The Dancer, D.....3000

IMP

5— 3. The Blank Page, D.....1000
5— 7. Tony, D. 1000
5—10. Uncle's New Blazer, C.....1000
5—14. The Corsican Brothers, D.....3000
5—17. Destiny's Trump Card, D.....1000
5—21. Court-Martialed, D. 3000

JOKER

5— 1. Si Perkins in the City of Delusion, C.1000
5— 3. She Winked, C, and A Trip to Cairo, E. .....Split Reel
5— 8. The Runaway Auto, C., and Fighting the Hookworm, E.....Split Reel
5—15. Nothing Ever Happens Right, C.....1000
5—17. A Day at San Diego Fair, C.....1000
5—22. The Lady Doctor of Grizzly Gulch, C..1000

LAEMMLE

5— 5. The Little Girl of the Attic, D.....2000
5— 9. The Toll of Youth, D.....1000
5—12. Profit and Loss, D.....2000
5—16. Fate's Alibi, D.....1000
5—19. From Italy's Shores, D.....2000
5—23. One Kind of Friend, D.....1000

L-KO

4—14. Under the Table, C.....2000
4—25. Poor Policy, C.....1000
4—28. Shaved in Mexico, C.....1000
5— 5. Father Was Neutral, C.....1000
5—12. The Stool Pigeon's Revenge, D.....1000
5—19. Love and Sour Notes, C.....1000

NESTOR

4—30. Her Friend, the Milkman, C.....1000
5— 4. Caught by a Thread, C.....1000
5— 7. Almost a King, C.....2000
5—11. He Fell in the Park, C.....1000
5—14. Following Father's Footsteps, C.....1000
5—18. When Cupid Crossed the Bay, C., and Homer Croy Along the Nile...Split reel
5—21. They Were Heroes, C.....1000

POWERS

4—24. Love and Handcuffs, D.....1000
5— 1. Tiny Hands, D.....1000
5— 8. In the Hills Beyond, D.....1000
5—15. Framed, D. 1000
5—22. Diamonds of Fate, D.....1000

REX

4—27. Faces in the Night, D.....1000
4—29. Unlike Other Girls, D.....2000
5— 6. Rene Haggard Journeys On, D.....2000
5—11. A Shot in the Dark, D.....1000
5—13. An Idyll of the Hills, D.....2000
5—20. A Fireside Realization, D.....1000
5—22. When Love Is Love, D.....2000

STERLING

4—29. The Chief's Revenge, C.....1000
5— 6. Counting Out the Count, C.....1000
5—13. Pokes and Jabs, C.....1000
5—20. The Battle of Running Bull, C.....2000

VICTOR

4—26. The Honor of the Ormsbys, D.....3000
4—30. A Romance of Hawaii, D.....1000
5— 3. For Cash, D.....2000
5— 7. Father's Money, C.....1000
5—10. The Girl Who Had a Soul, D.....3000
5—14. A Stranger in the Camp, C.....1000
5—17. Baby, Com.-D. 2000

(For Table of Contents See Page 80.)

No Program CAN BEGIN TO COMPARE WITH THIS BIG UNIVERSAL ALL STAR AGGREGATION.

COURT MARTIALED

A thrilling and realistic IMP 4 reel Military Drama.

Features Al Holubar, Frances Nelson and Hobart Henley

Tells in a series of striking episodes the story of a young French officer and his career of deception and wrong doing. Stopping at nothing in his desperation, he even robs his father and wrongs his best friend. Finally through his mother's pleadings, he confesses and pays the penalty to which another man had been condemned to in his stead.

"BABY"

A screaming VICTOR 2 reel farce. The funniest picture of the century.

Featuring Harry Myers and Rosemary Theby

Far and away the most screaming farce ever shown on the screen. One succession of roaring laughs from end to end. It's simply inimitable—a feast of pure unmitigated joy. Harry Myers and Rosemary Theby have set a new high-water mark in humor of the best kind.

THE DANCER

A Gold Seal 3 reel dramatic triumph.

Features Cleo Madison and Joe King

The story of a young man and his infatuation for a beautiful dancer. Through his mother's pleading, he marries his foster sister, but cannot renounce his old love. Just as they have planned to leave everything and go away together, a dramatic discovery gives the story a quite unexpected turn.

WHEN LOVE IS LOVE

A great BISON 2 reel drama.

With Pauline Bush and William Clifford in the leading parts

An unusual story of life in a department store. Amy has had to renounce a career as a singer to work as a stenographer. Will Braddon, the cashier, befriends her against the sneers of her fellow clerks. Dick, his brother is a handsome, reckless spendthrift who finally cashes a bogus check. Will and Amy buy tickets in a big lottery. Meanwhile Dick gets into the hands of a blackmailer. To enable Will to help his brother, Amy changes the tickets after it is announced that she has won the big prize. Although Will accepts the money, he finally discovers Amy's love and her secret.

THE OLD DOCTOR

Murdock Macquarrie in A beautiful BIG U 4 reel drama

A beautiful story of an old doctor and a successful young rival, who finally takes away most of the old man's practice. The young man is engaged to the daughter of the town's leading citizen, but when she falls ill, he fails to cure her and finally throws himself on the old doctor's mercy.

FROM ITALY'S SHORE

A real life story of immigrant joys and sorrows LAEMMLE 2 reel.

A picturesque story of an immigrant girl and her brother. Accidentally separated in a great city, they both find good friends and are, finally, happily reunited through the girl's remarkable gift of song. A picture which is bound to be popular wherever shown.

THE BATTLE OF RUNNING BULL

An uproarious STERLING 2 reel military farce which cannot fail to please evèrybody.

A screaming military picture full of surprises and brimming over with hearty laughter. The ferocious General Delivery, his pretty daughter and her love affairs, with the uproarious adventures of "Cookie," will keep the audience in a roar.

ALL INCLUDED IN REGULAR UNIVERSAL PROGRAM FOR WEEK OF MAY 17

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Universal Film Manufacturing Co.

Carl Laemmle, President. **"The Largest Film Manufacturing Company in the Universe"**

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How can an advertiser continue advertising? By giving YOU value.

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

EXCELSIOR FEATURE FILM CO.
When Fate Leads Trump.....4 parts
In the Shadow.....5 parts

FAVORITE PLAYERS
The Last Chapter.....5 parts
The High Hand.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
Lord Loveland Discovers America (coming)

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

PROGRESSIVE MOTION PICTURE CORP.
The Martin Mystery.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

SELECT PHOTO-PLAY PRODUCING CO.
At the Old Cross Roads, D.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Great Leap.....
The Gangsters of New York.....
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Frou-Frou .....
Joseph In the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts
The Middle Man.....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenseau Case .....5 reels
A Woman's Resurrection.....5 reels
Wormwood (coming) .....
The Plunderer (coming).....

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent.....3 parts

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
The Avalanche .....5 parts
A Modern Magdalen.....5 parts

METRO PICTURES CORPORATION

Cora .....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
The Quest (*American*).....5 reels
The Lost House (*Majestic*).....4 reels
The Outcast (*Reliance*).....4 reels
The Devil (*N. Y. Motion*).....5 reels
The Outlaw's Revenge (*Reliance*)....4 reels
Enoch Arden (*Majestic*).....4 reels
On the Night Stage (*N. Y. Motion*).5 reels
Man and His Mate (*Reliance*).....4 reels
Man's Prerogative (*Reliance*) .....4 reels
Captain Macklin (*Majestic*).....4 reels
The Cup of Life (*N. Y. Motion*)....5 reels
Child of God (*Reliance*).....4 reels
The Absentee (*Majestic*).....5 reels
The Victim (*Majestic*).....3 reels
Rumpelstiltskin (*N. Y. Motion*).....4 reels
Strathmore (*Reliance*) .....4 reels
Lure of the Mask (*American*).....4 reels
God's Witness (*Thanhouser*).....4 reels

PARAMOUNT PICTURES

BLAZON FILM CO.
3— 4. "Rule G".....5 reels

BOSWORTH
3—11. Sunshine Molly .....5 parts
4—19. Captain Courtesy .....5 reels
5— 6. Little Sunset .....4 reels
5—17. Betty in Search of a Thrill.....5 reels

FAMOUS PLAYERS
3—18. Gretna Green .....4 reels
3—22. Are You a Mason?.....4 reels
3—25. The Commanding Officer.....4 reels
4— 5. When We Were 21.....5 reels
4—15. May Blossom .....4 reels
4—26. Niobe .....5 reels
5—10. Fanchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels
5—27. Taming of Red Butte Western.....4 reels

JESSE LASKY COMPANY
3—15. The Governor's Lady.....5 reels
4— 1. The Unafraid .....5 reels
4—12. Snobs .....4 reels
4—22. The Captive .....5 reels
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels

MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....5 reels
4—29. Help Wanted .....5 reels

PICTURE PLAYHOUSE FILM CO., INC.
The Explosion of Fort B2.....5 parts
The Black Envelope.....4 parts

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Week of April 19, 1915.
Exploits of Elaine, No. 17, D.....2 reels
Just Nuts, C.....1 reel
He Takes Well at Parties, C., and The Ant Eater, Ed. .....Split reel
Toledo, Picturesque Spain, Scenic, and Army Engineers, France, Ed.....Split reel
Who Pays? No. 2, "The Pursuit of Pleasure" .....3 reels

Week of April 26, 1915.
Exploits of Elaine, No. 18, D.....2 reels
Police Dog No. 4, Cartoon, C., and Seville, Colored Scenic .....Split reel
Max Braves the Briny, C.....1 reel
Physical Training in the French Army, Ed., and Sicily in Storm and Calm, Scenic .....Split reel
Who Pays? No. 3, "When Justice Sleeps".3 reels

Week of May 3, 1915.
Exploits of Elaine, No. 19, D.....2 reels
Pisa, Picturesque Italy, Colored Sc., and A Study in Insect Life.....Split reel
Col. Heeza Liar Signs the Pledge, Cartoon C., and Old Andalusia, Picturesque Spain, Sc. .....Split reel
Unfounded Jealousy, D.....2 reels
Who Pays? No. 4, "The Love Liar".....3 reels
Just Tramps, C. .....1 reel

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut .....5 parts
5—17. The Island of Regeneration.....6 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts

SELIG
5— 3. The Carpet from Bagdad.....5 parts
5—31. The Rosary .....5 parts

ESSANAY
4—26. Graustark .....6 parts
5—24. The Slim Princess.....4 parts

WORLD FILM CORPORATION

Alias Jimmy Valentine .....5 parts
Money .....6 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras.....5 parts

FLAMINGO FILMS
Compressed Air .....2 parts
The Rival Inventors.....2 parts
The Book Agent.....2 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

SHUBERT
4—13. Hearts in Exile.....
5—10. The Butterfly .....
5—17. When It Strikes Home.....

SPECIAL RELEASES
Your Girl and Mine.....7 parts
The Adventures of a Boy Scout....5 parts
In the Land of the Head Hunters...
Salambo .....6 parts

WORLD COMEDY STARS.
4—19. Sauce for the Gander (Kathryn Osterman).
4—26. Beware the Dog (Jeff de Angelis).
5— 3. Two of the Finest (Weber and Fields).
5—10. Something Just as Good (Paula Edwards).

(For Table of Contents See Page 80.)

PARAMOUNT The Oliver Morosco Photoplay Co. PROGRAM

A NEW WORLD'S RECORD ESTABLISHED

BY

BOSWORTH INCORPORATED

IN ASSOCIATION WITH

OLIVER MOROSCO PHOTOPLAY CO.

Four Productions in Broadway's Best Theater in One Week

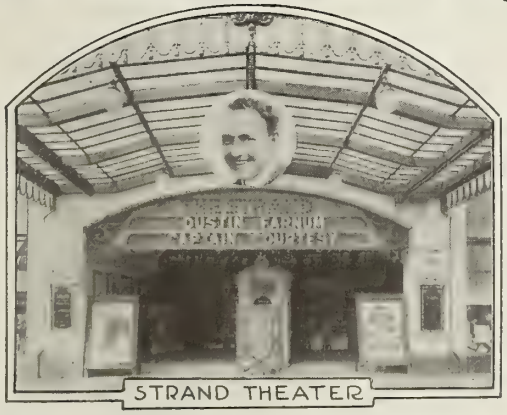


BROADWAY THEATER



81st STREET THEATER


RIVERSIDE THEATER



STRAND THEATER

S.L. ROTHAPFEL
MANAGING DIRECTOR

WHO PLACED "CAPTAIN COURTESY," FEATURING DUSTIN FARNUM, UPON THE SCREEN AT THE **STRAND THEATRE**, WITH THE USUAL ACCOMPANIMENT OF EXCELLENT & HIGHLY DESCRIPTIVE MUSIC AND SCENIC EFFECTS, HAS THE FOLLOWING TO SAY ABOUT THE PRODUCTION: "I CONSIDER 'CAPTAIN COURTESY' A SPLENDID PICTURE, WHICH WENT WELL WITH MY AUDIENCES & OFFERED EXCEPTIONAL OPPORTUNITY FOR PRESENTATION"

LOUIS COHN
MANAGER RIVERSIDE THEATER

"AN IMPROVEMENT IN THE BUSINESS OF THE HOUSE HAS BEEN EVIDENT THIS WEEK AND ELSIE JANIS IN THE "CAPRICES OF KITTY" IS THE REASON. THE PICTURE WENT OVER BIG, PARTICULARLY WITH THE LADIES. MY PATRONS ARE USED TO THE BEST AND IN 'CAPRICES' THEY RECEIVED A FILM THAT WAS A CREDIT TO MY HOUSE"

LEON LANGFELD
MANAGER BROADWAY THEATER

"'FRITZI SHEFF' IN 'PRETTY MRS SMITH' WENT OVER GREAT. IT PROVED ONE OF THE MOST SUCCESSFUL FILMS I HAVE YET RUN AT THIS THEATER AND RESULTED IN BIG BUSINESS AND WELL SATISFIED AUDIENCES. I AM HAPPY TO SAY THAT I WAS AS ENTHUSIASTIC OVER THE FILM AS WERE MY PATRONS"

WESTERN UNION
NIGHT LETTER

WESTERN UNION

RECEIVED at

1238	950PM	

SEND the following Night Letter, subject to the terms on back hereof, which are hereby agreed to

NEW YORK APR 23D 15

BOSWORTH MOROSCO COMPANIES
648 SOUTH OLIVE STREET, LOS ANGELES, CAL

WITH CAPACITY AUDIENCES AT ALL FOUR THEATERS BOSWORTH MOROSCO COMPANY NOW HOLDS WORLD RECORD WITH FOUR OVERWHELMING SUCCESSES ON BROADWAY ALL RUNNING AT THE SAME TIME FRITZI SCHEFF AT THE BROADWAY DUSTIN FARNUM AT THE STRAND HYPOCRITES AT EIGHTY FIRST STREET AND ELSIE JANIS IN THE CAPRICES OF KITTY AT THE RIVERSIDE AS THIS IS A RECORD NEVER BEFORE ACCOMPLISHED BY ANY PHOTOPLAY COMPANY DURING THE HISTORY OF THE INDUSTRY PLEASE ACCEPT OUR CONGRATULATIONS UPON YOUR ACCOMPLISHMENT

BOSWORTH INC NEW YORK OFFICE

A.L. SHAKMAN
MANAGING DIRECTOR 81st STREET THEATER

"HYPOCRITES" IS THE MOST ORIGINALLY ARTISTIC PICTURE I HAVE EVER SEEN. THE FILM HAS DONE SOMETHING FOR THE 81st STREET THEATER WHICH HAS RARELY BEEN DONE BEFORE. IT RAISED THE AVERAGE ATTENDANCE OF MY MATINEES TWENTY-FIVE PER CENT. CAPACITY AUDIENCES WERE EVIDENT AT THE NIGHT SHOWS, WITH BIG LINES IN FRONT OF THE BOX OFFICE.

OLIVER MOROSCO PHOTOPLAY CO
IN ASSOCIATION WITH
BOSWORTH INCORPORATED

211 NORTH OCCIDENTAL BV'D.
LOS ANGELES, CALIF.

220 WEST 42 ND STREET
NEW YORK, N.Y.

BOSWORTH INCORPORATED

Many a packed house is directly traceable to an advertisement in the "News."

Two Big Master-Pictures are Scheduled for This Week

"Rumpelstiltskin"

(a fascinating Fairy Story)

a four-reel New York Motion Picture feature, with America's eminent character actor, Clyde Tracy, supported by Elizabeth Burbridge—and produced under the personal supervision of Thomas H. Ince.

And

"Strathmore"

a four-reel Reliance dramatization of the famous book by Ouida, with Charles Clary and Francelia Billington.

As Advertised in the

Mutual Master-Pictures Have Met With Instant Public Approval

Because they have met the demand for better pictures—and because of their uniformly high quality.

No single feature pictures are as well known or as well advertised.

The theatres that are showing Mutual Master-Pictures are giving the public what it wants, and are making money for their owners.

Mutual Film Corporation

71-73 West 23rd Street

New York City

Saturday Evening Post

A magazine's success is measured by its advertising. Look over the "News."

Ouida
wrote the book—
Reliance produced the play
STRATHMORE
the latest four-reel Reliance Master-Picture



You remember the story—the secret marriage of Bertie Errol, the young English officer, who, in order to save the property he is to inherit from his uncle, establishes his wife on the estate of his dear friend, Lord Strathmore—

How Lord Strathmore quarrels with Bertie over a woman with a shady reputation,—the resulting duel and the death of Bertie.

And how the shock of Bertie's death kills his wife and leaves his child to be taken care of by Lord Strathmore.

As Advertised in the





You remember this beautiful daughter of Bertie Errol, the ward of Lord Strathmore, falling in love with him and finally marrying him—

When you read Ouida's book you felt the remorse, the sorrow and suffering of Lord Strathmore—the man who murdered his friend, the father of the girl he marries.

And yet how everything turns out happily in the end—

You never forgot the story because it was so intensely human—

And now your patrons can see it in a great Master-Picture—played by such well-known actors as Charles Clary, Elmer Clifton, Francelia Billington, Irene Hunt and others.

Get this Reliance Master-Picture—with all the advertising helps that go with it.

Book It for Your Theatre— TODAY

Booked through the MUTUAL FILM CORPORATION

Reliance Motion Picture Corporation

71 West 23rd Street, New York City

Extraordinary Opening Bill

The Majestic Motion Picture Co.

Presents

Sunday, May 16



FRANCELIA BILLINGTON

At The Stroke Of The Angelus

with

Charles Clary

and

Francelia Billington

MAJESTIC AND KOMIC GUIDES FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

HER GRANDPARENTS. (1 Reel Majestic.) Release date Tuesday, May 4. Dorothy Gish in an unusually pleasing drama. She is tempted to desert her aged grandparents, but relents in time.

THE SPELL OF THE POPPY. (2 Reel Majestic.) Release date Sunday, May 9. A thrilling society and Chinatown melodrama, telling how a young society girl was lured into the opium habit and saved from the dreadful fate.

FLOOEY AND AXEL. (1 Reel Komic.) Release date Sunday, May 9. A decided novelty, introducing Victor Forsythe, the noted newspaper cartoonist, in a farce comedy in which the famous cartoon characters, Flooey and Axel, come to life.

THE SMUGGLER. (1 Reel Majestic.) Release date Tuesday, May 11. An interesting detective story.

AT THE STROKE OF THE ANGELUS. (2 Reel Majestic.) Release date Sunday, May 16. The little American girl picked up on the desert by a Mexican bandit is rescued in later years by an American after a series of exciting episodes.

ETHEL'S ROMANCE. (1 Reel Komic.) Release date Sunday, May 16. No. 23 of the "Bill" stories. Bill's dream of marriage to Ethel is shattered.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
Los Angeles, Calif.

Business Office: 71 West 23d St.
New York City

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

Cosmofotofilm Co





"Where the REAL FEATURES Come From"

Takes Pride and Pleasure

in announcing its

FIRST ANNIVERSARY

and in expressing

Sincere Appreciation and Grateful Recognition

of the hearty co-operative spirit manifested by

EXCHANGE MEN and EXHIBITORS

for the splendid manifestations of Talent so wonderfully portrayed in Motion Pictures by the Brilliant Actors and Actresses of

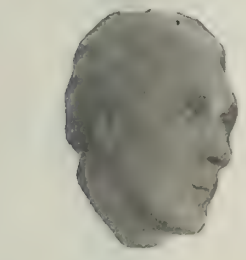
The LONDON FILM COMPANY

(some of whose portraits appear hereon) who also appeared in the following magnificent films presented in America by

Cosmofotofilm Co

"THE HOUSE OF TEMPERLEY"
"THE BOSUN'S MATE"
"LAWYER QUINCE"
"THE THIRD STRING"
"BEAUTY AND THE BARGE"
"THE TWO COLUMBINES"
"A CHRISTMAS CAROL"
"ENGLAND'S MENACE"
"ENGLAND EXPECTS ——"
"SHE STOOPS TO CONQUER"
"THE VICTORIA CROSS"
"THE BLACK SPOT"
"CALLED BACK"
"BOOTLE'S BABY"
"FOR HOME AND COUNTRY"
"O-18" OR "A MESSAGE FROM THE SKY"
"INCOMPARABLE MISTRESS BELLAIRS"
(Shown at New York Hippodrome May 2nd—8th)
and last and greatest of all
"THE MIDDLEMAN"
(disposed of to the Metro Pictures Corporation)

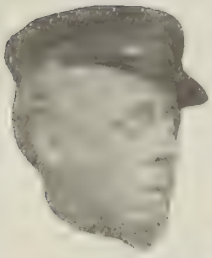
Address us at 110 W. 40th St., New York



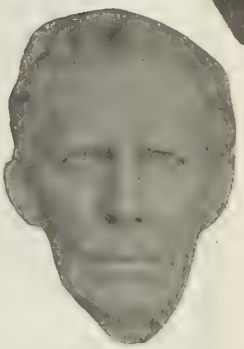


















Cosmofotofilm Co

Alliance Programme

HENRY B. WALTHALL

Actor

The World's Greatest Motion Picture Supported by Miss Joyce Moore

IN

"BEULAH"



6 PARTS

PRODUCED BY THE

BALBOA AMUSEMENT PRODUCING COMPANY





Scenario by WILL M. RITCHEY

Directed by BERTRAM BRACKEN

A Wonderfully Acted and Elaborately Staged Production of Augusta J. Evan's Famous Southern Novel. This Picture is being Played by the Biggest and Highest Class Houses Everywhere to the Largest Receipts of the Season. Write to the Alliance Exchange in your Territory for Particulars.

Alliance Films Corporation Andrew J. Cobe Pres't. 130 W. 46th St., N. Y. City

THE GOTHAM FILM CO., INC.

M. W. TAGGART, Prest.

PRESENTS

MISS BETTY MARSHALL AND WILLIE RITCHIE

(The Gotham Fashion Plate) **(America's Lightweight Champion)**



In the Celebrated Story Success

FROM

THE SATURDAY EVENING POST

"THE MAN WHO BEAT DAN DOLAN"

(By Helen Van Campen)

IN FOUR PARTS



Strong Casts—300 Vivid Scenes—2000 Artists

Beautiful advertising matter, consisting of 2 styles of one sheets, 2 styles of 3 sheets, 2 styles of 6 sheets, Heralds and Slides

Released June 1st, 1915

THROUGH THE FOLLOWING EXCHANGES

THE NEW YORK GOTHAM FILM EXCHANGE, 71 West 23d St., N. Y. Charles L. Brookheim. Covering Greater New York.
NEW YORK GOTHAM FILM EXCHANGE, Syracuse, N. Y. C. L. Brookheim, Mgr. Covering N. Y. State.
NEW YORK GOTHAM FILM EXCHANGE, 1113 Bloomfield St., Hoboken, N. J. A. C. Davidson, Mgr. Covering N. J.
THE GUSTAVE-FROHMAN BOSTON PHOTO PLAY EXCHANGE, Boston. M. Louis Machet, Genl. Mgr. New England.
THE GOTHAM FILM EXCHANGE, 247 North 11th St., Philadelphia. For Eastern Pennsylvania.

THE GOTHAM FILM EXCHANGE, 101 Fourth Ave., Pittsburgh, Pa. For Western Pennsylvania.
THE GOTHAM-WOLVERINE FEATURE FILM CO., 17 Campau Bldg., Detroit, Mich. For the State of Michigan.
THE CELEBRATED PLAYERS FILM CO., 207 Wabash Ave., Chicago, Ill. For Illinois, Wisconsin, Indiana and Kentucky.
THE STANDARD FILM SERVICE, 216 Columbia Bldg., Cleveland, Ohio. H. Charmas, Genl. Mgr.

Minnesota, North and South Dakota announcement later.
Colorado, Wyoming, Utah, Nevada, Arizona and New Mexico, announcement later.
South, announcement later.
Washington, Oregon, Idaho and Montana, announcement later.

Missouri and Kansas, announcement later.
Iowa and Nebraska, announcement later.
California, announcement later.
Eastern Canada, announcement later.
Western Canada, announcement later.

THE GOTHAM FILM CO., Inc., 225 Fifth Ave., New York, N. Y.

Clarence Schottenfels, Mgr. of Sales

Don't take our word—read what the critics are saying of Edison Features in Regular Service. See the superiority for yourself.



A trio cast at their best

Mabel Trunnelle, Gladys Hulette and Augustus Phillips

in the

Remarkable 3-act Feature, "*THE WRONG WOMAN*"

From a famous English play of undying popularity

In "The Wrong Woman" you get the girl that won her way and hearts in the winning "Olive's Opportunities"—Mabel Trunnelle, now for the first time as an adventuress. In "The Wrong Woman" you get all the melodramatic punch that that series had, because it's put on by the same producer—Richard Ridgely. But you get more—you get pictorial beauty blended into punchful situation—situations scenarioized to their brimful of suspenseful power—scenes and situations that pull one along with bated breath. In short, "It's a Ridgely picture," with three artists—Mabel Trunnelle, Gladys Hulette and Augustus Phillips to place into screen life a remarkable plot, masterly produced—not to overlook so good a villain as George Wright whom we all can cordially dislike for his true-to-life smoothness. Released Friday, May 21st—3000 feet.

Another screen proof—right before our very eyes—that the new life thrilling the Edison program is due to their hard and fast—perhaps old-fashioned, but thoroughly honest belief that it pays in the end to "Feature Features of Strength—Not Length." Seeing is believing, Mr. Exhibitor. See for yourself.

Mrs. Wallace Erskine, John Sturgeon and Yale Benner in "Their Own Ways," of which the World said "There is a sweet naturalness, a delightful lack of affectation that will endear it to spectators wherever it is shown." Released Tuesday, May 18th.—1000 feet.

Raymond McKee and Dallas Welford in the comedy, "A Hazardous Courtship." Released Saturday, May 22nd—1000 feet.

Wadsworth and Housman in the comedy, "Chinks and Chickens." Released Wednesday, May 19th—1000 feet.

TRADE MARK
Thomas A Edison

Thomas A. Edison, Inc.
275 Lakeside Avenue Orange, N. J.

Edison Films are approved by the National Board of Censorship and are released through the General Film Company Program

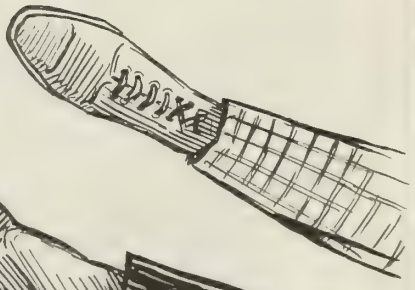
GEORGE HOWARD

As the "Reporter"











In his First Great Motion Picture Production

The **KICKOUT**"

IN 3 ACTS

Direction of
ROBERT T. THORNBY

ON THE REGULAR

GENERAL FILM PROGRAM

Knickerbocker Star Features

NEW YORK

NOTICE

THE DIRECTORS OF THE

Tulsa Motion Picture Company

wish to announce that they will complete and begin to operate their new Two Hundred and Fifty Thousand Dollar ($250,000) park and studios May 30. This plant is one of the most complete, beautiful and best located in America.

We propose to produce high-class features along with one and two reel drama and comedy subjects. We will release through one of the large Eastern combinations. Watch for further announcements.

WANTED

IN ADDITION TO OUR FORCE ALREADY ENGAGED, WE WANT:

DIRECTOR—With a national reputation and ability to produce high-class feature subjects. Also
DIRECTORS—Comedy and dramatic, for one and two reel subjects.
TALENT—Dramatic and comedy.
CAMERA MEN—Must be first class and able to do high grade work.

Artists when replying to this advertisement are requested to send pictures with details and references in first letter.

Tulsa Motion Picture Company

Offices and Studios

TULSA, OKLAHOMA

Accessory News

A SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

At Last

Seamless—MIRROROID—Fireproof



NO ADVANCE IN PRICE

36⅓c. a square foot. $3.25 a square yard



After years of experimenting, at a cost of over $10,000, I have completed and built the largest, the only coating machine of its kind in the world.

Think Of It

This, my greatest invention, will metalize over two miles of cloth 13 feet wide, in one week. Think of it! Over 130,000 square feet—over 14,444 square yards. This means a screen regardless of size ready for shipment every 10 minutes.

Over 8,500 Mirroroid Screens now in use. I have been told by seven competitors—by leading experts: "Genter, if you can make Mirroroid seamless, no screen on earth could stand against it." Well, Genter has done it.

I Will Personally

Guarantee: That all cloth used is purchased in 500-yard bales.

I'll guarantee: It's not window shades.

I'll guarantee: It's metalized glass.

I'll guarantee: It contains no glue, varnish, starch, whiting, turpentine or paint oil. Above all it won't crack no matter how close you roll it. Nor will it turn black or tarnish.

I'll guarantee: Washable with soap and water.

Above all protection on patent infringements.

At present made in smooth finish. But in pale gold, silver flesh or silver white.

Mirroroid, de luxe grade, heavy matte finish in 2 weeks.

To guarantee against imitations genuine Mirroroid is so stamped. In addition the back of each Mirroroid screen is tinted lilac, silver white, pink, silver flesh, orange, pale gold. In addition, apply a lighted match, Mirroroid won't flame.

I intend to place a Mirroroid screen in every theatre. Get yours now.

MIRROROID (*Send for Large Free Samples*)

Patents June 9, 1908; Feb. 16, 1915. Other Patents Pending.

THE J. H. GENTER COMPANY, Inc.

The Largest, the Oldest SCREEN MANUFACTURERS IN THE WORLD.

NEWBURGH, N. Y.

AGENCIES IN ALL IMPORTANT CITIES

Note—Pure white cloth muslin, 13 feet wide, seamless at $1.50 per running yard.

LET US WIN THE PENNANT FOR YOU

A WINNING BASEBALL TEAM

Must Have a Good Catcher as Well as a Good Pitcher

The Radium Gold Fibre Screen

Is the Best Catcher Yet Devised for Use in Motion Picture Theatres

IT will catch the picture thrown by the projector and bring out those finer details which are inevitably lost through the use of a poor projection surface—and, remember, in these days of keen competition the photoplay fan patronizes only those theatres which do everything in their power to provide the best service possible.

We Believe That:

RADIUM GOLD FIBRE IS THE BEST PROJECTION SURFACE MADE and

We Welcome

Every Opportunity to Substantiate Every Claim We Make.

Only One Grade—and That's the Best!

Write for Sample and Price

RADIUM GOLD FIBRE SCREEN, INC.

No. 220 West Forty-second St. New York City

"ASK THE EXHIBITOR WHO OWNS ONE"

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

Pasadena, Cal., Has Theatre For Millionaires

A THEATRE built and furnished especially to cater to the desires of a colony of millionaires has been opened at Pasadena, Cal., and very fittingly it has been named the Strand, the theatre beautiful, after the New York City theatre of the same name. J. M. Root is lessee and manager.

The building is owned by Frank Dale, a Pasadena man, and is located at 434 Colorado street, a few steps from the new Maryland Hotel, rebuilt on the site of the one destroyed by fire early this year, near other popular winter hostelries of the foot hill city, and but one block from the centre of the retail district of the city.



EXTERIOR, THE STRAND, PASADENA, CAL.

The plans were drawn by Train and Williams, architects, Exchange building, Los Angeles, and the construction work and finishing was done by the contracting firm of H. H. Hines, Inc., with offices in Los Angeles and San Francisco.

The building, 65 x 120 feet, is of class A construction, with a store room on each side of the lobby, offices on the second floor, and a deep basement under the entire structure, needed for the ventilating and heating system installed.

Complete Ventilation System Installed

In the planning of the building special stress was laid on the ventilating and heating systems, and it was finally decided to install the combined Ellingwood system, manufactured by the Buffalo Forge Company, Buffalo, N. Y., which makes it possible to cool the air going into the theatre on warm days, or heat it on cold days.

All air for the theatre is drawn in from the roof through a number of sprays of water, and by another suction fan is forced into the theatre, entering through a series of mushroom radiators, one of which is placed under every third seat.

In passing through the water, before entering the theatre, the air is cooled to the extent of thirty or forty degrees. It then passes over a heating system, in which oil is used for fuel, and heated to the desired degree.

Entering the theatre as it does through the many radiators no draughts are caused, and at the same time the foul air is forced out the vents in the ceiling. The capacity of the system is fifteen cubic feet of air every minute for every seat in the house.

The lobby, vestibule, rest rooms, auditorium and stage setting are very attractive because of the simplicity of the decorating scheme. Throughout the colors used are ivory, green and gold, and there is a noticeable absence of the gaudy colorings profusely used in many places of amusement.

Extending from the building to the curb is a natural color copper marquise, with roof of prism glass that casts rainbows on the spotless tile flooring of the lobby during the day. The lobby has a wainscoting of Mexican marble and onyx, with rows of frames for photographs along either side, conveniently placed for the appreciation of the eye of the passerby.

But one other display—that of a large brass frame in the center at the front—is used in the lobby. The box office is of onyx, with beveled plate glass and brass fastenings.

Vestibule Is Striking in Appearance

Beginning in the lobby, extending through the spacious vestibule, and then entirely around the auditorium, is a frieze of free-hand decorations, consisting of musical cupids holding wreaths of roses, painted in soft tints. This is the work of S. Simmins, a well-known decorator whose work is to be found in many of the mansions of this and the Old World.

The vestibule, finished with a wainscoting of genuine solid mahogany reaching from the tile floor to within a few feet of the tastefully decorated ceiling, is furnished with green velvet draperies and velour carpets of the same color.



INTERIOR OF THE STRAND, PASADENA

At the entrance of the auditorium, on either side, is a massive mahogany pillar, hand carved and fourteen inches in diameter at the base. In the center of the vestibule is a very pretty display of flowers, principally roses, for which Pasadena is noted.

The auditorium is divided into three sections, the main one being in the center. The back three rows of each section constitute the loge seats, where Pasadena-made rattan chairs of a very comfortable size and shape are used. Special attention was given here so that the section should not be crowded, and it

(*Continued on page 125*)

Projection

CONDUCTED BY HERBERT W. ANDEM

No agent is permitted to take subscriptions for Motion Picture News for less than the authorized rates. Have the agent taking your subscription show his letter of credentials and receipt book.—Projection Problems answered.

Decision Handed Down in Power Fire Valve Suit

NICHOLAS POWER COMPANY, Plaintiff, vs. C. R. Baird Company and Chester R. Baird, Defendants, before Judge Mayer, United States District Court, Southern District of New York, for infringement of letters patent No. 959,601, dated May 31, 1910. This involves the fire valve for the protection against fire at the entrance of the magazines. Judge Mayer gives a short history of the necessity for such protection and its development.

He goes on, "The prior art defenses may be divided into (1) prior patents, and (2) prior use devices."

"The paper, art (Granichstaedten patent of February 5, 1901; Hughes British Patent of 1902, and Weiser patent of February 13, 1906), neither anticipates nor negatives invention."

"The previous Power patent No. 809,981, dated January 16, 1906, was constructed differently from the device of the patent in suit."

"Eberhard Schneider produced three valves known as Exhibits I, J and K. Exhibit K need not be considered. Exhibits I and J doubtless put out fire—how efficiently is problematic—but they do not prevent scratching and they are sufficiently crude to be a long distance away from the Power fire valve."

Judge Mayer then goes on to say that Mr. Power did something which Mr. Schneider did not do and his failure "is, to my mind, convincing proof that what Power accomplished in this regard was invention," as far as Schneider is concerned.

Judge Mayer then considered Exhibit O, the valve made by Earle M. Wooden, and states, "If prior use (not merely experimental), of the Wooden valve had been successfully established, I would have had no doubt that the Power patent would have been invalid as against Wooden's valve."

He then goes on to give the history of Wooden's work and his invention, which was used according to the testimony at Port Chester, New York, and in Nilsson Hall, in New York City. This latter place proved to be Teutonia Hall, and not Nilsson.

Judge Mayer goes on to say, "By a process of elimination the plaintiff succeeded in creating substantial doubt as to the correctness of Wooden's testimony in respect of the Port Chester exhibition, and as to that I have an affirmative doubt."

"I do not wish to be understood as stating that I do not believe that Wooden gave the exhibition at Port Chester, but I do believe that he is in error as to his date."

"As to the Teutonia Hall exhibition, I may say that it is entirely clear that such an exhibition took place, and, in this regard, Wooden is corroborated by credible and disinterested witnesses, but I cannot say that he has satisfied me beyond a reasonable doubt that Exhibit O was used on the occasion of the production of the 'Passion Play' at Teutonia Hall."

Beside the question of unreasonable doubt, Judge Mayer says that the testimony shows that the Wooden valve was merely experimental and shortly abandoned and that no attempt was made "of giving something to the world" as "he consigned the structure literally to the junk heap."

"As there is no question of infringement on this branch of the case, I conclude that this patent is valid and infringed by defendant company and, in so doing, I am of opinion that the transaction between the parties did not put the defendant company in the position of an implied licensee."

"I do not recall any testimony upon which infringement can be found against Baird individually."

Machine and Supply Jobbers Hold Meeting in Chicago

AN important meeting of prominent distributors and jobbers of motion-picture machines and supplies was held recently in Chicago at the Hotel LaSalle.

Among those present were: H. T. Edwards, of the Picture Theatre Equipment Company, and J. H. Hallberg, of New York; Lewis Schwaab, of Philadelphia; E. E. Fulton and Frank Huff, of Chicago, the latter representing the Kleine Optical Company; A. D. Flintom of Kansas City; Mr. Smith, of Clark and Rowland, and Ludwig Hommel, of Pittsburgh.

The general object of the meeting was to advance the interests, both of the exhibitor and the dealer, in respect to theatre supplies. Views and information were exchanged in an effort to determine what machines and supplies are giving best satisfaction to the exhibitor, and in the latter's interest to take steps to discontinue the sale of unsatisfactory articles. It was decided to introduce more vigorously and advertise the meritorius articles extensively.

Ways and means of stopping the unscrupulous dealer were freely discussed. This particularly applies to the dealer who sells machines and other equipment through misrepresentation. The practice, it is stated, is very common at the present time in adding inferior parts to well-known makes of machines.

An important matter which came up concerned the introduction of new and highly superior lenses, the cost of which may run up as high as $100.

These lenses will be introduced to the high-class exhibitor who pays a large service fee and wants the very highest grade of projection. Also steps were taken to provide for each dealer an ample supply of carbons hereafter in case of stringency. It is expected that other prominent dealers will co-operate in this movement, and meetings hereafter will be held regularly at frequent intervals and reported in MOTION PICTURE NEWS.

Michigan Twice-a-Year Inspection Bill Ready for Governor's Signature

Lansing, Mich., May 5.

THE Michigan legislature has adjourned for this session and has passed only one bill pertaining to the moving picture industry, although it had under consideration at least a half dozen, some of which would have been very disastrous to the industry, if passed.

The only bill which passed both the senate and house and which will become a law as soon as it is signed by the Governor of the State, is that which compels the state fire marshal to inspect moving picture show houses at least twice a year, a fee of ten dollars being charged for each inspection, but owners not having to pay more than twenty dollars in any one year.

The state fire marshal has been making two inspections annually for the past several years. A number of exhibitors called on the state fire marshal some months ago and en-

deavored to have the inspections reduced to one annually, but their efforts in that direction were unsuccessful.

The argument presented by the introducer of the bill was that two inspections would make the theatres less susceptible to fires, and that it was the duty of the state to take every precaution to make theatres absolutely fire-preventative.

An amendment to the bill was made, however, which exempts moving picture theatres for religious, educational or scientific purposes when shown from non-inflammable films and in special machines. This means that such machines as the Pathescope can be used.

This is a great victory for the makers of that machine, as some time ago a deputy inspector of the fire marshal's office stopped a number of firms from using the Pathescope machine on the ground that it was against the law.

Union in Phoenix, Ariz., at Deadlock With Managers

THE Stage Employees' Union, with which the operators in Phoenix, Ariz., are affiliated, has raised a question that is going to cause trouble in Arizona.

They do not want to permit a man who is an owner of a theatre to work in his own booth despite the fact that he is willing and does employ all union help, including the other man in the booth. The local contends that the owner must employ two men from the union.

They will not permit the proprietor to join the union and have a voice yet they demand that he sit by and watch a man take his place. It would work a decided hardship in the small houses where the owner finds it imperative to cut every expense and to operate his own machine.

The newspapers here and the manufacturers' and merchants' association is opposed to the boycott method. The managers' association has met with the committee of the operators' local and an endeavor is being made to adjust the difference with some chance of success.

Problems That Puzzle Projection People

Positions of Lenses of Different Thickness

E. K. L., Norwalk, Conn.—*I am using a Simplex machine with the condensing lenses that came with it. When I was cleansing the condensers I noticed that the two lenses were not the same thickness and that the thicker lens was nearest the arc lamp.*

Is this the correct position for this lens, or does it make any difference in either way these lenses are replaced in the mounting?

ANSWER.—The matter of condensing lenses seems a very troublesome one with operators, and when there is anything wrong with their projection they instinctively say it is the fault of these lenses, similarly with novice electricians, when something goes wrong, it is always said to be caused by a ground. It is true condensing lenses are at fault at times, but not as often as these are blamed for defective projection work.

The principle upon which there is need for condensing lenses is to bend, or turn, into the aperture the rays of light that would otherwise be lost. Light always travels in straight lines and but very few rays would pass through the aperture from the arc light, according to the distance of the arc from the aperture if a condenser was not used.

Another basic law governing the use of these lenses is to not refract the rays too much with a single lens, as spherical aberration will give trouble in the quality of light. These two conditions of things have been met by the use of a condenser, and this condenser split up into two lenses to lessen the spherical aberration.

Then a step further as to the best two lenses to use, and if both are not just alike, their proper relation to the other. Obviously, it is not proper to place them with the curved surfaces turned outward. In this position the incidental ray meets the refracting surface at too great an angle, and, too, some rays would be reflected and not pass into the glass. When turned with their plane surface outward, and this is the proper way in which to place these lenses, then it makes no difference as to which lens is placed first toward the light.

This, of course, is in respect to their plane surfaces only.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

Sixty Years' Experience Warrants This Lens Outfit

The best equipped and most progressive lens makers in America put their best efforts into

Bausch and Lomb Projection Lenses

Their long experience and high reputation give this lens a better guarantee than anything a lawyer could draw up.

Bausch & Lomb Lenses give sharp, steady pictures because they are made right. Leading operators know this—they all agree that Bausch & Lomb objectives and condensers are standard.

The Edison and Nicholas Power Machines are regularly equipped with Bausch & Lomb Lenses

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.

Largest Manufacturers of Photographic Lenses, Microscopes, Projection Apparatus, Ophthalmic Lenses and other Optical Products in America.

FIRST RUN RENOVATED REELS

Boston, Mass.
Rex Film Renovator Co.,
Columbus, Ohio.
Gentlemen:

The Rex Film Renovator which you installed for us some time ago is the best thing the writer has ever come across in this line. It does the work so well that we call our films which have just been put through it "first run renovated." And aside from a very short distance from the beginning and the ending of the film it is indeed "first run" again. I can highly recommend this Renovator to any Exchange man who wants to have his cheaper customers satisfied. Our Exhibitors are now beginning to ask for "renovated" reels, and not for "age," as the Renovator almost entirely eliminates the age objection.

With kindest personal regards and best wishes for your continued success, I am,

Yours very truly,
J. A. ESLOW, Mgr.
NEW ENGLAND UNIVERSAL FILM EXCH.
JAE/MES.

Write for information

THE REX FILM RENOVATOR MFG. CO.

272 N. Third Street
Columbus, Ohio

We Renovate Film.
Write for Prices.

There is a difference at which the refracted ray leaves the first lens and the incidental ray strikes the second lens when using two lenses of different curvatures.

Then, remembering the laws of refraction, the proper way would be to have the lens with most curvature first toward the light. You can prove this fact for yourself very readily by first adjusting the light and lamphouse with the short focus lens placed nearest the light, and then leaving the light and lamphouse in the same position, replace the two lenses, one for the other, and notice the diameter of the light cone on heat plate.

If the cone does not reach the heat plate, hold a piece of cardboard in the path of light and locate the point where it is of the diameter of the aperture. You will find it much nearer the lamphouse and a little less bright than when the two lenses are placed with short focus toward the light and a long focus toward the aperture.

Old Racing Man Orders Minusa Screen

JAMES B., better known as Jim Haggin, who formerly appropriated much of the spotlight in the good old days when horse racing was the absorbing topic of most red-blooded folks, ordered one of the famous Minusa Gold Fibre screens for his new house, the Ben Ali, which opened at Lexington, Ky., May 1.

This theatre's furnishings are especially luxurious, the seats themselves costing fifteen dollars each, not including the cost of installation. The Minusa Gold Fibre screen he chose was built according to specifications of his theatre under the personal direction of E. R. Anderson, the inventor of the Gold Fibre screen who now makes the Minusa Gold Fibre by a new process. This order was obtained through the Cincinnati Theatre Supply Company, and being a little late had to be telegraphed to the Minusa factory at St. Louis.

Operators in Houston Strike for Higher Wages

A STRIKE among the motion picture operators was on in Houston, Tex., last week. As a result, either the show owners themselves or non-union men operated the machines.

At 3:15 o'clock today, practically all union moving picture machine operators walked out, demanding the employment of one chief operator at each theatre at a salary of $17.50 a week until January 1, 1916, when it shall be raised to $20.

A relief operator at $10 a week is also demanded. Negotiations between the union and the exhibitors have been going on for several weeks, but with no results.

Motiograph Outfit to Be Shipped to Arctic Circle

EDWARD KEMP, Commercial building, San Francisco, is fitting up a unique Motiograph outfit that is to be taken to Point Barrow, within the Arctic Circle, as soon as the ice breaks, and installed in a school there.

Acetylene gas will be used for lighting purposes and a number of changes will be made in the regulation outfit to meet the unusual conditions that will prevail there. A large list of film subjects is now being gathered together here to be shipped North with the projection equipment.

Indiana Roller Skaters to Be Ejected from Theatres

MANAGERS of Indiana moving-picture houses have received orders from the state fire marshal, telling them to stop anyone from entering their shows who is wearing roller skates.

The order came as the result of the spread over the state of the roller-skate fad and is in compliance with the state fire prevention laws.

State Inspector Will Oust Smokers from Booths

COMPLAINT has been made to C. M. Baxter, Ohio state inspector of picture theatres, that certain Cleveland motion-picture theatre operators are making a practice of smoking while in the booths, contrary to both state and city regulations and subject to a revocation of licenses.

Managers are in favor of eliminating all operators who indulge in this practice from the ranks of the workers.

PRINTING
AND
DEVELOPING
IN
TWELVE HOURS

PROMPT
EXPERT
DEPENDABLE

4c. per foot
Complete Title
5c. per foot

Output
1,000,000 feet
per week

LIBERTY MOTION PICTURE LABORATORIES
GERMANTOWN
PHILADELPHIA
PENNSYLVANIA

Tear out this advertisement, write your name on the margin, mail it to us today, and you will receive particulars by return mail.

Make your
OLD SCREEN
LOOK LIKE **NEW**

Strand Screen Coating
will do it and produce
QUALITY PICTURES
on any surface

Just the thing for
AIRDOMES
the more sun and rain on screen coating the better the screen

1 COAT Screens up to 15' x 20' **$3**
2 COATS $5

Apply like paint. Directions on can. Send cash, certified check or money order to

459-441 Jefferson Ave.
STRAND SCREEN COATING COMPANY
Brooklyn, N.Y.

and receive screen coating, charges prepaid, or write for further information.

AGENTS WANTED

PASADENA HAS MILLIONAIRES' THEATRE

(*Continued from page* 121.)

would have been possible to install fully one-third more chairs than are in use. The three sections contain less than one hundred seats.

All of the other seats are from the factory of the American Seating Company, furnished through Webber & Co., 514 South Broadway, Los Angeles, Cal., each being twenty-four inches in width, giving sufficient room between the rows so that the largest occupant will be comfortable.

The seats are upholstered with leather, and the eight hundred installed represent a fortune for the average exhibitor of the small towns. The rear half of the seats are reserved for the twenty-cent admissions, the price for the loges is thirty cents, with a general admission of ten cents.

Spanish Leather Wainscoting in Auditorium

The auditorium has a wainscoting of Spanish leather, finished with an attractive frieze, in which are the lights of an indirect lighting system. Near the ceiling is the freize of free-hand paintings.

The ceiling of the auditorium is subdivided by beams, which make thirty sections. In the six passing over the center of the house are ventilators over which are placed suction fans to draw out the impure air.

The screen is sixteen by twenty-two feet, finished with mirroroid, and has a patent tightening device which keeps it as taut as the head of a drum. On each side of the screen is a concrete statue lighted with ruby lights and over which a fountain plays. Back of these statues and above the screens are attractive scenic features which will be changed weekly.

To the right of the stage is a large comfortably furnished rest room for the lady ushers, program girls and cashiers. At the left is a room for the musicians and singer.

The rest rooms—for men and women on opposite sides of the vestibule—are finished with marble.

Before purchasing projecting machines and other equipment for the operating room, Manager Root made a trip to Chicago and New York City for the sole purpose of securing an equipment that would give the best results obtainable.

Installs Simplex Machines

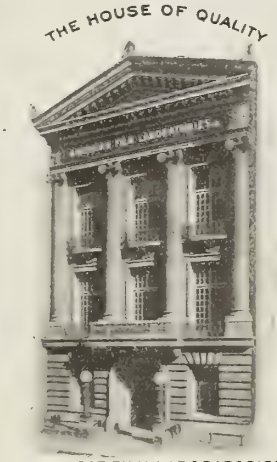
With this end in view he purchased two Simplex projecting machines of the Kleine Optical Company, in Chicago; two double dissolvers and spot lights, of the Chicago Stage Lighting Company, Chicago; and a Martin rotary converter, which transforms a 220-volt alternating current into a 110-volt direct-current, making possible a perfect light.

The machine room, twelve by twenty-two feet, is also fitted with steel cabinets for protection of film not in use; an Elliott stamping machine for making stereopticon announcement slides; tools of all kinds; and affords the operator every comfort possible.

Attention was given to the construction of the room so that it would be perfectly ventilated, but at the same time free from draughts. One hundred and six feet is the full length of the throw.

A worthy feature added by the operator, E. W. Nichols, is an automatic device which closes all the projection and look-out openings, when not in use.

PRINTING AND DEVELOPING
THE TIFFANY OF THE FILM TRADE



THE FINEST FILM LABORATORIES AND STUDIO IN THE WORLD

That is the position we occupy, for our name stands for QUALITY WORK. The time will come when the theatre owners will REQUEST the Producers to have their work printed by US, for it is classy work.

Results count.

American Film Laboratories, Inc.

LOUIS B. JENNINGS, Pres't & Gen'l Mgr.
EDWIN S. PORTER, Vice Pres't.

69-71 W. 90th St. New York City

TELEPHONE RIVERSIDE 1410

SIMPLEX MACHINES

We have four Simplex Machines on the floor, guaranteed absolutely new. Will dispose of them at $195.00 each, under the following conditions. We will arrange with your Bank in your city to refund your money if these Simplex Machines are not new or Genuine or if they are defective in any way, shape or form, if you have them returned freight charges prepaid both ways.

Lenses will be furnished to suit the distance. No rheostats. This offer is made subject to prior sale. We have a lot of Bio and Electra Carbons on hand, price on request.

STERN MANUFACTURING COMPANY
PHILADELPHIA, PA.

THEATRE MAILING LIST THEORY *vs.* FACTS

Suggestions in connection with circularizing motion picture theatres.

DON'T fool yourself into the belief that a cheap or borrowed mailing list, even if well recommended, is an economical investment.

In analyzing a number of mailing lists, I have discovered that they have been compiled through dovetailing lists that have been "swapped," resulting in an accumulation of "dead" theatres and a duplication of existing theatres—some under the name of the exhibitor, some under the name of the theatre, and some with only a street address.

Why not consult me regarding our service? I will prove to you that we can save you money.

N8. FRED HAWLEY.

MOTION PICTURE DIRECTORY COMPANY, 80 Fifth Avenue, New York

Advance Information, Card Index Lists, Addressing and Mailing, Theatres, Exchanges, Producers, *Foreign* and *Domestic*.

MR. "QUALITY" EXHIBITOR.

If you are a HUSTLER you are continually seeking articles that will increase the efficiency of the various departments of your business.

Every break which occurs during projection spells poor patching, poor cement.

You wouldn't employ incompetent operators. Why use incompetent film cement?

"Paramount" Film Cement

Is sold under an absolute "Money back" guarantee to be the BEST film cement on the market.

Mr. F. H. Richardson, in a communication under date of April 5, 1915, said he was ASTONISHED by a patch he had made with Paramount Cement.

Pin a dollar bill to your letter-head and we will send you, prepaid, five bottles. Put it through a competitive test with any other cement you may choose. If you do not find it superior to all others, send it back and we'll return your dollar, plus postage.

Paramount cement WELDS the film, a patch made with it is stronger than the film itself. By ordering direct you avoid the possibility of receiving cement that has lain on a supply house shelf for several months.

One ounce bottle (with brush) ..... 25c.
Five bottles $1.00
Per dozen $2.00

By Mail, Prepaid.

PARAMOUNT FILM CEMENT CO.
222 E. 9th Street Chattanooga, Tenn.
"It's a business with us, NOT a side line."

Building and Furnishings

Typhoon Fan Keeps Florida House Cool

THE above illustration gives some idea of a most interesting and thoroughly unique method of cooling theatres and other public buildings. It might with great advantage be used for hotels, restaurants, etc. The illustration shows the cooling system used in the Montgomery Arcade, Jacksonville, Florida.

These giant blowers certainly look as though capable of titanic work and what they accomplish is in keeping with their appearance. A good idea of their size may be obtained by comparing them with the figure of the man to the left of the picture.

The building itself is one of the finest and largest in the south, exclusively devoted to motion picture plays and is thoroughly equipped. It is built by and under the management of the Southern Investment and Amusement Company, which operates a large number of theatres throughout the South.

The cut shows the blowers before being closed in with galvanized iron housings, which are provided so as to force the air down through the theatre as well as keeping out the daylight. The fans are located on the roof of the theatre, the air being blown down through the chutes, causing a perceptible breeze to be felt all over the auditorium and supplying a continuous flow of pure air—about twenty million cubic feet per hour.

The cost, however, for handling this amount of air with ordinary blowers or exhaust fans would be prohibitive were it not that the blowers used are very large in diameter and designed expressly for this work. In fact, it seems impossible that the small motors used would be able to operate these huge blowers.

During the cool season two small fans are used for ventilating the building, and the air thus forced into the building is heated when required by being blown over hot water coils, the water having been heated by illuminating gas, but minus the objectionable odor of gas.

It is the same system that the management provided for cooling the model theatres at all the international expositions held in this country. The apparatus was manufactured and the installation made by the Typhoon Fan Company, 1544 Broadway, New York, and was designed by Ernst Glantzberg, consulting engineer.

Posters for "Prohibition" Now on Exhibition

JOHN O'NEILL, the artist, has completed his work on the posters for "Prohibition," the feature production of the Prohibition Film Company, of 220 West Forty-second street, New York City. The posters have been finished and are now on exhibition, mounted, at the Prohibition offices.

Seldom has so artistic and complete a line of posters been finished. Specially striking is a twenty-sheet stand, showing the figures of the Demon Rum, the Devil, Temperance and Prohibition.

This is very artistic, and is sure to attract the eye. The four big figures, well executed, take up the greater part of the space. When used in the space usually allotted a twenty-four sheet stand, a four-sheet poster bearing the name of the theatre and date of showing may be placed at the end.

The selection includes two one-sheets, two three-sheets, two six-sheets and the twenty-sheet stand. All of them reflect credit on the artist and the Prohibition Film Company.

Greater Omaha Means Changes in Theatres; Increase in License Looms Up

THE consolidation of Omaha, South Omaha and Dundee, Neb., into Greater Omaha, one city, as provided by action of the last legislature, will affect a number of motion-picture theatre enterprises. The licenses of the South Omaha exhibitors will be increased to conform with the license exacted in Omaha.

Dundee, the exclusive residential district of the city, will in all probability be benefited by a motion-picture theatre—an enterprise the residents have long been reluctant about welcoming. A. C. Hartman, local promoter, has fought for years to get a theatre established in Dundee. Conforming with the village's rules, he at one time gained nearly every resident for the required distance from the proposed site and then found two of them had gone back with the forces against him, and he was shut out. Under the new arrangement this interesting fight will probably come to a close with Hartman the victor. He owns the site and is ready to build an ornamental theatre.

The management of the Empress theatre, in Omaha, has just finished spending several thousand dollars in a complete renovation and redecorating of the theatre. Painters, carpenters and cleaners were at work for two weeks, keeping busy days and nights, while the regular Empress show was being given at the American theatre, a legitimate theatre, nearby. Many more beautiful decorations were added.

The New Lyric theatre, of Sheldon, Ia., was formally opened last week. It is the best of such theatres in northwestern Iowa at this time and is managed by Buntley brothers well-known Iowa theatrical promoters. It is showing Universal films.

There are two lobbies. The outer one, with eight big plate-glass doors, is finished in mission style and mirrors and conveys an impression of rich splendor seldom encountered in a small town motion-picture theatre. Tile flooring is used throughout. The ticket booth is surmounted by plate-glass panels and a small French balcony. The floor is covered with heavy carpet, and full-roll chairs, finished in a silver gray, are used. The indirect lighting system, another new idea for small towns, is used. A matinee in the afternoon and two shows at night is the plan.

American Company Distributing Portraits for Lobby

THE American Film Mfg. Co. is supplying very attractive lobby displays in form of 14 x 17 portraits of its various actors personally autographed by each respective players. A normal charge is being made.

COOL & VENTILATE BY TYPHOONS
Send For Catalogue N.
TYPHOONS COOL YOUR SHOW
Tel. 8134 Bryant
TYPHOON FAN CO
1544 Broadway, N.Y.

New Style in Construction Used in Omaha Theatre

WILLIAM HAYNES, a wealthy Omaha grain dealer, is at the back of the construction of a new motion-picture theatre, at 101 South Fortieth street, Omaha, that promises to be unique in the records of theatres in the central part of the country. The theatre seats nearly 300, the screen is in the front and the operator's room in the rear, and outside of the main building. To get seated the patrons must walk down side aisles, as the big, wide central aisle is cut off by a fire-chain, to be used in case of emergency.

Theodore Thomas, local motion-picture theatre man, will manage the new house, which is an ornamental building. The part of the city it is occupying is exclusive. Mr. Haynes, the present owner, insists in the newspapers that he is erecting the theatre just because he is a "movie fan" and wants a theatre nearer his home. He repeated the statement to the MOTION PICTURE NEWS correspondent.

"This idea in erection is being extensively followed in the east," he said, "and it will ultimately come to be the general plan followed here. It is much more convenient and safer. Of course, when the theatre is completed, I expect to turn it over to Mr. Thomas or some motion-picture man who will buy it and manage it. I think such theatres in this part of the country are excellent investments."

The new house will be opened to the public in a few weeks. It is of concrete and brick, declared absolutely fireproof, and is unusually well ventilated.

Lanier Building Theatre in Memphis

A HANDSOME theatre and store building is under construction in Memphis, Tenn., at Linden avenue and Bellevue boulevard, for James S. Lanier, a prominent druggist of Memphis. The structure will have a frontage of 75 feet by a depth of 100 feet. One side of the building will be occupied by Mr. Lanier with a suburban pharmacy, while the other side will be used by an up-to-date moving picture show. A winter garden, containing the largest dance hall in the city, is being installed on the roof, and is to be covered with glass. Around the roof will be erected a pergola, dotted with potted plants, flowers and vines in the summer.

News of Theatres in the Hoosier State

THE Star Theatre at Union City, Ind., is being overhauled and a General Electric rectifier installed. Ed Fouts is the manager.

Scott Robbins and A. H. Robbins, of Laporte, Ind., have bought the Vaudette Theatre, Michigan City, of E. J. Stanton.

The Arcade Theatre at Winchester, Ind., has been purchased by James and Richard Tracey, of Fairmount, from Miss Ethel Fisk. Miss Fisk has been running it for more than a year.

The Orpheum Theatre Company will open a new theatre at Attica, Ind., with Chase McDermond as manager. The company expects to spend about $2,500 in fitting up the room which it has rented, and will install a Simplex projecting machine.



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Directory of New Theatres

Photoplay Theatres Here and There

JOHN H. KUNSKY announces that the name Strand will be used in connection with the new theatre which is now under construction at Grand River avenue and Fourteenth street, Detroit. On account of another theatre on the east side using the word Strand as a part of its name, it was thought that Mr. Kunsky would use some other name for his new west side house. Mr. Kunsky says that he had decided on that name for one of his theatres 18 months ago. He believes that its use now will in no way conflict with the east side house, where the word Strand is only a part of the name.

The new Strand will accommodate about 1,600 people and will be the largest exclusive motion picture theatre on the west side. Contractors will rush the work on this new playhouse just as soon as the excavation is completed, and it is anticipated that the same will be completed and ready for occupancy not later than August 15.

Mr. Kunsky now operates a chain of seven theatres in Detroit. The Strand will make the eighth and his new half million dollar theatre on Broadway will make nine, representing an investment of more than a million dollars.

Frank Mellon for the past ten months manager of the Gladwin Park theatre, at Jefferson and Gladwin avenues, Detroit, has resigned to become assistant manager of the new Knickerbocker theatre, also on Jefferson avenue. He is succeeded by Edward Murphy, one of the best-known managers in Detroit. Mr. Murphy has been associated with John H. Kunsky and was also manager for a few months of the New Empire.

$50,000 Theatre for Suburb of Detroit

A new $50,000 theatre for motion pictures is to be erected at once in Wyandotte, a down-river suburb, about 10 miles from Detroit. It will be on Biddle avenue, next to the public library. The construction of this new playhouse will be of concrete, brick and steel. In size it will be 75 by 120 feet.

The seating capacity will be 1,200, a small portion of the seats only being in the balcony, which will be exclusively for boxes. The Harris and Warren Amusement company is responsible for this new enterprise. It now operates the Marx theatre, which seats eight hundred. The members of this company are Herman Warren and Max H. Harris.

About forty members of the Michigan Theatre Corporation met at the Hotel Cadillac on Friday, April 23, and discussed plans for the future, President Blankmeyer announced that negotiations had about been completed with a number of eastern producing companies who would deal direct with the organization, thus eliminating the exchange man. He also reported that new members were being constantly added and that things were looking brighter every day.

Recent changes in Detroit motion picture theatres are: The Forest theatre has been leased to the Toledo Amusement company, which plan some extensive changes; the house was formerly operated by George W. Weeks. The Widner-Johnson company has taken the lease on the Kercheval avenue theatre; the Plaza Theatre company is now operating the Plaza theatre in Fairview, while Siggins and Bowles are operating the Royal Oak theatre in Royal Oak, also formerly controlled by Mr. Weeks. The Calvert theatre on Woodward avenue has closed.

Mr. Weeks is now without any strings and will devote his entire energies to the Universal Film company's Detroit branch, of which he is manager.

A new airdome for the summer season is to open at Iberville and Galvez streets, New Orleans, La., and its owner is J. F. Schmidt, who for thirty years conducted a bakery on this site. Mr. Schmidt is old in years, young in the picture business, but says he knows there is more "dough" in 'em than in bakery goods. He is installing two Edison late model projection machines and the United program service.

Building in the New Orleans Territory

The Dixie, Canal and Dryades, New Orleans, La., will be enlarged and remodeled to seat nine hundred people, which will double its present capacity threefold.

J. J. Fabacher, traveling representative of the United film service, out of New Orleans, is back, after a prolonged illness.

E. S. Moorman, of Baton Rouge, the capital of Louisiana, is erecting in the capital an up-to-date motion-picture show for colored folk exclusively. It is built entirely of concrete and represents a new idea structurally. The theatre is corner of St. Ferdinand and Government streets, and will throw open its doors May 9.

Airdomes are springing up over New Orleans suburban territory like the proverbial mushrooms. With the opening of the summer season, at least seven or eight new shows had been added to the Crescent City's already big list. There's a show at every corner, and sometimes two.

H. A. Wood, of Woodville, Miss., the little city being named after his family, is remodeling his motion-picture theatre. The American Seating Company has a contract to supply several hundred opera chairs which will replace the old wooden benches.

In preparation for summer business, the Princess theatre, Jennings, La., has installed revolving fans in all parts of the show.

Eight persons were killed in Birmingham, Ala., and twenty were injured when the east wall of the Steele-Smith structure crashed into adjoining buildings, pinning the dead and injured beneath its debris. The Steele-Smith structure had been recently destroyed by fire, with only the walls standing, and these were being removed as the preliminary step to the erection of Alabama's largest motion-picture house, noted at some length in a recent issue of the NEWS.

Catastrophe Caused by Wind Pressure

A rigid investigation is being made by the authorities. Building Inspector W. O. Matthews is quoted as having passed his opinions on the wall shortly before it collapsed as being "safe." The main facts brought out so far shows that the catastrophe was caused by pressure of a wind that was only of a 35-mile speed.

The new Pittman theatre being erected on the pier at Port Arthur, Tex., noted recently in the NEWS, was opened auspiciously on April 28.

The Empire theatre, Montgomery, Ala., installed an automatic ticket machine recently, and in carrying out a general plan of improvements was cleaned thoroughly throughout.

Houston, Tex., has its first woman exhibitor. She is Miss Elizabeth Johnson, formerly of Los Angeles, Cal. She purchased the Key theatre recently from A. E. Kiesling and will operate it. H. C. Norfleet will remain as manager, it is announced.

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The Duchess theatre, on Grand avenue and Olive street, St. Louis, has been sold to M. Schoenberg, who intends to tear down the old building and put up a modern theatre and office, or hotel building. The Duchess was first a church, then it was made into a theatre, running vaudeville and motion pictures.

The property is situated near Film Row, where many of the exchanges in the city are located. As property is becoming more valuable every day in that neighborhood, the $16,000 rental produced yearly by the Duchess building when the theatre was running, was not in proportion to the value of the ground on which the building stood.

Mr. Schoenberg is said to have already received offers to lease a theatre such as he proposes to build, with preferably a hotel occupying the remainder of the building.

Oldham Opens St. Louis Hippodrome

Alf. V. Oldham, the new manager of the St. Louis Hippodrome, opened his house on April 25 with an all motion picture feature bill, presenting Mrs. Leslie Carter in "The Heart of Maryland." Mr. Oldham went to St. Louis from Louisville, Ky., and is an experienced theatrical man, having been actively engaged in the management of amusement houses in Louisville.

In some respects Mr. Oldham intends to follow the policy of the New York Hippodrome in offering the patrons of his house nothing but high class features, with perhaps the addition of good single reels of comedy or drama. "The Heart of Maryland" proved an excellent drawing card, running up the receipts beyond the ex-

Henry A. Pohlmann and Robert W. Kohlhauff have recently bought a lot 50 by 210 feet on Lee Avenue near Newstead avenue, St. Louis, on which they intend to erect a building that will cost approximately $15,000, and which will contain a motion picture theatre and two stores. Work on the building is to be started immediately, and the theatre is expected to open to the public early in the summer.

The West End Amusement Company is building a new theatre and airdome on Florissant avenue, in the extreme northwestern part of St. Louis. The airdome will be ready for business about May 10 with a program of moving pictures and some vaudeville.

The Lyric Skydome, at Delmar and Taylor avenues, St. Louis, opened with "Hypocrites," as the special feature of the initial bill, on May 1. The Lyric Skydome is a new place, and advertises as "The Garden Beautiful."

The Orpheum theatre is the name of a new picture house to be opened at Attica, Ind. Chase McDermod will be the proprietor and business manager. Willie Tinsman and Miss Ruth Van Reed will furnish the music, which will be piano and drums. Harry Kittle will operate the picture machine.

A new moving-picture show, The Elite, was opened recently in Huntingburg, Ind. Mr. and Mrs. M. T. Willard are the proprietors. A splendid orchestra-piano and a Victrola furnish the music. The seats are comfortable and the furnishings of the house throughout were selected with a view of adding to the comfort, pleasure and entertainment of the public.

Activities in Indiana and Ohio

C. C. Hyatt, of Walton, Ind., has purchased a moving-picture outfit and has leased the Camden Opera House, at Camden, Ind., for three nights a week, where he will show pictures. Mr. Hyatt also operates a moving-picture show at Walton.

The Palace Theatre Company, Canton, Ohio, with $20,000 capital, has been organized by M. J. Grosjean, H. E. Hunker, J. Y. Skala, H. Behringer and Fred W. Ritzman.

Newark, Ohio, has a new picture playhouse—The Kozy—which was opened formally on April 24. John Tucker, owner of the building in which it is located, has leased it to William Wintermantle and William Kuhn. The house seats 400. Kriteron pictures are being shown, with Pathé pictures on Wednesdays.

The opening of the Orpheum theatre, Sharon, Pa., on April 23, under the management of Harry Durbin, proved a most successful affair.

The Majestic Theatre, on Edmond street, between Seventh and Eighth streets, St. Joseph, Mo., is to blaze forth as the Electric theatre not later than the first week of September. Meanwhile the building is to be remodeled on elaborate lines, and converted into a playhouse of some pretentions. There will be very little change in the front elevation of the theatre.

The new theatre will have a seating capacity of 1,900, with perhaps 700 seats in the balcony, and the others on the first floor.



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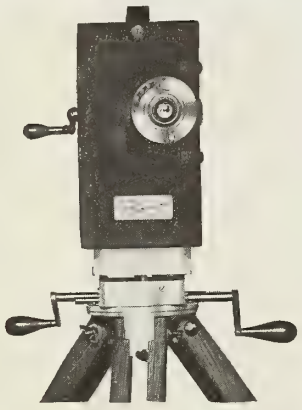
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The width of the auditorium will be increased by 18 feet, making the ground floor area 78 x 100 feet. The stage will be 60 feet wide, with a depth of 25 feet.

Plans have been filed with the building inspector for the remodeling of the interior of the Savoy theatre, Wilkesbarre, Pa., preparatory to the installation of a big, new organ. The work will start this week and will require about three weeks to be completed.

The Cliff Queen theatre, a large suburban house in Dallas, Texas, has been sold by J. W. Shivers to George M. Blackburn, formerly of Salt Lake City, Utah. The policy of the house will remain the same for the present. Mr. Shivers says he is going to California to see the sights and will probably not "do anything" until fall.

E. O. Kirkland has sold his interest in the Roseland theatre, Dallas, to his partner, J. N. Stewart, and as a sequel to the transaction, Kirkland has bought the Colonial, a suburban house in South Dallas, from P. G. Cameron. The Dixie theatre, Dallas, was sold recently by Mr. Rick to E. G. Caperton. Jesse Warden is still manager of the house.

Captain J. J. Hall is remodeling and reseating the Fifth Ward theatre, a suburban house in Houston.

E. N. Collins, who has the Dixie theatre and Garden airdome at Electra, Texas, will soon have a motion picture theatre at Thrall, Texas, with his own light plant and his own building.

The new house will seat about 500. Thrall is in the new oil field near Taylor, Texas, and now has a population of 250, but it is expected to reach a thousand or two in a short time.

Changes in Texas Theatres

The Princess theatre, Victoria, Texas, recently changed hands, F. A. Parson, formerly traveling for the Schumaker Grocery Company in that section of the state, taking over the house on February 15.

H. E. Vaughn has been appointed manager and has demonstrated his ability in this capacity by the large attendance his place gets.

The seating capacity is small and on the second show every day almost the standing room is taxed.

W. A. Bunnell and John Ray have let contracts for a new modern airdome at Decatur, Texas, and plan to have the house open April 20. The policy is pictures, with vaudeville and light stock occasionally.

Lionel Edel has been appointed manager of the Flash, a North Tonawanda, N. Y., theatre, and by booking "better" attractions is doing good business for the house.

The airdome proposition in Buffalo is a dead issue. There are none open here during the summer.

Buffalo, N. Y., theatres are commencing to see the advantages of advertising their attractions and are using more space than ever before in the newspapers. They are finding out that it is no use to book large productions without letting the public know about it.

Fire almost completely destroyed the Edisonia theatre, Buffalo, N. Y., last week. The damage will amount to $25,000, which is covered by insurance.

The Elmwood theatre, Buffalo, N. Y., last week celebrated its first anniversary. The theatre was elaborately decorated to represent a Japanese garden, a souvenir program was issued and a monster program presented to patrons.

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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Artone Will Make Pictures of Song Hits

THE Artone Film Company has been organized in Detroit, Mich., with a capital stock of $100,000 to rent, sell and produce motion pictures. A feature of the new company will be that of making motion pictures of song hits or the picturization of songs.

In other words, the company will be able to offer theatre owners a vocalist who will sing latest songs while motion pictures describing the songs are thrown on the screen. The idea is certainly a new and original one. Everybody will recall the days of the colored slides that used to be shown by the ballad singers in the leading vaudeville houses.

The Artone company will make these pictures and will also engage the soloists, offering the complete combination to theatre managers. Already contracts have been signed with some of the leading music publishers in this country.

The officers of this new enterprise are men of prominence in the motion picture industry, who have studied the proposition closely, and who are sure to meet with success.

The president is William H. Goodfellow, a resident of Detroit for many years, and a pioneer in the motion picture industry in this country. The vice-president is Louis B. Jennings, a resident of New York, who is president of the American Film Laboratories, Inc., and vice-president of the Alliance Films Corporation.

The second vice-president is August Froebel, who has had considerable experience in both Europe and America covering every branch of the film business. The treasurer is William C. Canfield, a well-known Detroit young man, who is engaged in the investment business. The secretary is Francis Reno, a man of ability, who has been identified with the business for several years, and for the past six months has been Detroit manager of the Pathescope Sales Company, which concern recently gave up its Detroit office.

Making motion pictures of songs is only one branch of the business. The company will also have the United States and Canada rights to a number of foreign films which promise to create a sensation in this country. The first one will be "Princess of India," for which orders are already pouring in. The next will be "Nero," which is said to be on the order of "Cabiria," the scenes having been laid in Italy.

The company is now looking around for a suitable location upon which to build a modern studio. It is also planning to open a studio in the east.

Stanley in Quaker City Celebrates Anniversary

THE Stanley Theatre, Philadelphia, is one year old this week and celebrates its first anniversary. Stanley V. Mastbaum, its manager, and leading spirit of the Stanley Company, has in one year jumped to the front ranks of the motion picture industry, making him now a national figure.

The Stanley was the first theatre in Philadelphia to raise the price of admission to twenty-five cents, and the standard thus set has enabled other houses to do likewise.

The Stanley shows first run Paramount program, interspersed with good comedies, educational and news films.

The orchestra alone is a musical treat, composed as it is of soloists captured from the leading musical organizations of the country. Two noted organists alternate with the orchestra in the musical program.

The following is the personnel of the Stanley Symphony Orchestra:

Conductor of orchestra—Harry W. Meyer (Philadelphia Orchestra).

Assistant Director—Albert F. Wayne (Chicago Opera Company).

Organists, Richard F. Bach (Stanley Symphony Orchestra); Rollo Maitland (Walnut St. Presbyterian Church).

First Violin, Alfred Lorenz (Philadelphia Orchestra).
First Violin, F. C. Cook, (Philadelphia Orchestra).
First Violin, David Nowinski (Philadelphia Orchestra).
First Violin, Benj. D'Amelio (Chicago Opera Company).
'Cello, Walter Schmidt (Stanley Symphony Orchestra).
Bass, John Fasshauer (Philadelphia Orchestra).
Flute, Hans Schlegel (Philadelphia Orchestra).
Clarinet, Albert F. Wayne (Chicago Opera Company).
Cornet, Fred Wagner (Philadelphia Orchestra).
Trombone, Wm. Schlechtweg (Philadelphia Orchestra).
Piano, Ignatius Kavanagh (Church of the Epiphany).
Timpany, Louis Eschert (Stanley Symphony Orchestra).

Theatre News From the Southwest

THE Olympic, Oklahoma City, has been sold by O. McLane to A. M. Goldstandt, formerly a clothing merchant. The new owner announces that he will enlarge the theatre and otherwise improve it, and that only feature pictures will be shown there in the future. A Radium Gold Fiber screen, such as is used in the Strand theatre, New York, will be installed.

Mr. McLane is interested in a motion picture theatre at Dallas to which he in the future will devote his time.

Last week the Metropolitan theatre, Oklahoma City, was transferred from stock to motion pictures, and the Overholser is now showing the Lyman H. Howe navy pictures, so that pictures now are the attraction at every local theatre, eight in all.

Fire which started in the Lyric theatre, Olive Hill, Ky., at 2 a. m. on April 23, destroyed the building at a loss of $7,000. There was no insurance.

The new Crystal theatre at Eighth and Main streets, Little Rock, Ark., was formally opened on April 15.

The Crystal theatre was the pioneer in the line in Arkansas. G. Jorgenson, who now owns a number of picture theatres in Texas, conceived the bold idea that a regular theatre devoted exclusively to motion pictures was a financial possibility, and in 1908 he put his idea to the test, with flattering results.

The Crystal has changed hands, and is now under the ownership of J. R. Carter.

Books Accordeon Player Over Picture Circuit

THE Piedmont Amusement Company, through its general booking manager, W. R. Wilkerson, recently completed negotiations with Pietro Diero, the accordeon player, to appear for a week in every house throughout its circuit, covering a period of ten weeks, as an added attraction together with its general run of feature pictures.

The contract offered Diero was, without doubt, the most alluring he has ever received, and although reluctant at first to accept, it was made so attractive he affixed his signature to the same. Pietro opened at the Piedmont theatre, Greensboro, N. C., Monday, April 19.

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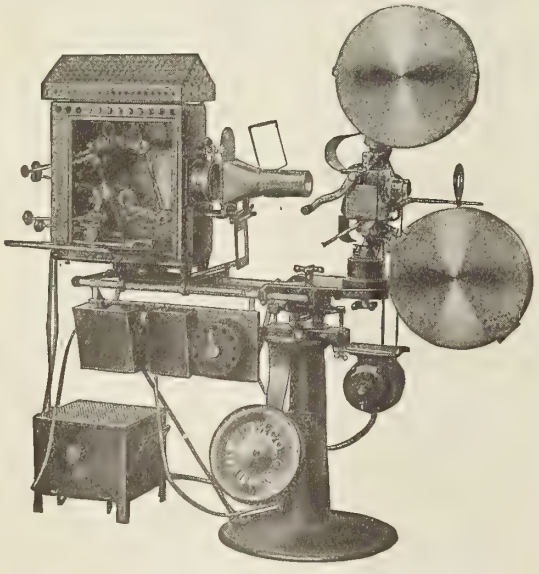
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RELEASED MAY 31ST

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FAMOUS PLAYERS FILM Co.

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Director EDWIN S. PORTER, Technical Director
Executive Offices, 213-229 W. 26TH STREET, NEW YORK

Canadian distributors—FAMOUS PLAYERS FILM SERVICE, Ltd.
Calgary—Montreal—Toronto

36 FAMOUS FEATURES A YEAR

36 FAMOUS FEATURES A YEAR



How to Make Money
by Lewis J. Selznick

No. 17

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Taking a Leaf From a Department Store's Sales Book

One of the wide-awake exhibitors handling the World Film program got an idea from a clean-up sale, which was held by a local store in which they offered the best sellers from different lines of merchandise.

He advertised a "best sellers week" in pictures.

From the World features which he had run, he picked the seven pictures that had appealed most to the people in his town and advertised that they would be run at his theatre, one each day, during "best sellers week" and give everybody in the town an opportunity to see the greatest pictures which he had had during the season.

The fact that he could only use seven features and that he used World Film for all of the seven, proved his faith not only in World Film, but in the argument which we have advanced for a year that a good feature will get more attention and more money when repeated than it did the first time.

Not only does this idea give you an opportunity to advertise the pick of great features, but it also will give you the benefit of the "word to mouth" advertising and the additional patronage that the features will draw.

One of the ideas which we have consistently advocated is to run a big picture more than one day. Three days' advertising and three days' showing make more money for the exhibitor.

For every picture fan who does see a big picture, there are three or four people who miss it for one reason or another. You can get them by giving them a chance to come the next day.

The advertising that every big picture receives will bring out a great many people who go only when something unusual is shown. Here are the proofs from people who have asked for re-runs.

"I cannot refrain from writing you about 'HEARTS IN EXILE.' If possible I would like this back by the 23rd of the month.

"J. A. TOMPKINS,
"Princess Theatre, Colorado Springs, Colo."

"We have recently begun running your productions for several days each and have done this successfully with practically all of your recent productions.

"Though our house seats more than 2,000, we find that a World Picture, properly advertised, will draw crowds for three or four days from a considerable distance.

"DAVID V. PICKER,
"Burland Theatre, New York."

"I consider ROBERT WARWICK in 'ALIAS JIMMY VALENTINE,' one of the finest productions I have had. Will consider it an exceptional favor, if you will book it to us for return production.

"A. H. BLANK,
"Garden Theatre, Des Moines, Iowa."

"Critics said that they have never seen a better picture than BEATRIZ MICHELENA in 'MIGNON.' Would there be any trouble in booking this soon?

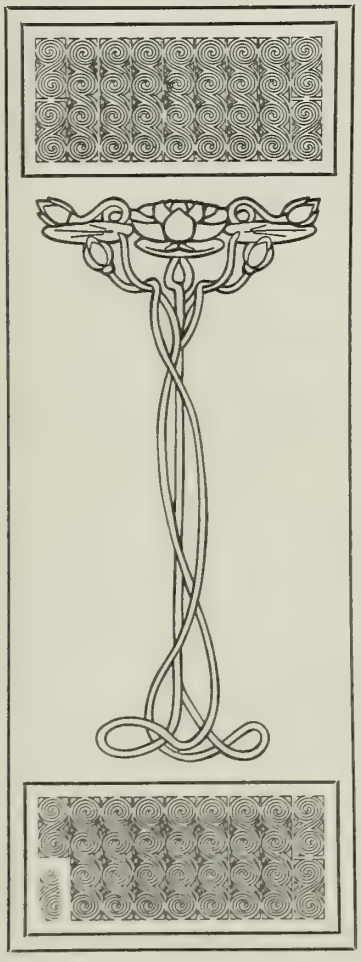
"S. H. FREEMAN,
"Princess Theatre, Urbana, Ill."

Here is a copy of a telegram:

"MIGNON RIOT CAPACITY HOUSE WANT A RETURN GIVE DATE LATER

"Dixie Amusement Company,
"Nashville, Tennessee."

I MUST LET YOU DO THE TALKING FOR ME!



THIS is my "Thank you!" to the exhibitors—everywhere. The letters you are writing me make me feel that my hope and your wish are realized. If the Thanhouser and Falstaff films deserve only one small part of the kind things you have said for them I am pleased—just pleased; that's all I can say.

¶When I read such telegrams as that from Mr. Graham, manager of Milwaukee's magnificent Butterfly Theatre, who tells me that my product fulfills my promises—why, pages of type become too weak to convey my feelings!

¶These are the sentiments that the Thanhouser and Falstaff releases will continue to justify.

Edwin Thanhouser

Our Next Releases

THANHOUSER "THE HEART OF THE PRINCESS MARSARI" (Tuesday, May 18th). Two reels.
"THE REFUGEE" (Friday, May 21st). One reel.
"DAUGHTERS OF KINGS" (Sunday, May 23rd). One reel.

FALSTAFF COMEDY "THE HOUSE THAT JACK MOVED" (Friday, May 21st). One reel.

THANHOUSER

Thanhouser Film Corp., New Rochelle, N. Y.

ON THE MUTUAL PROGRAM

FALSTAFF FILMS

Better to read fifty advertisements than to miss the one YOU need.

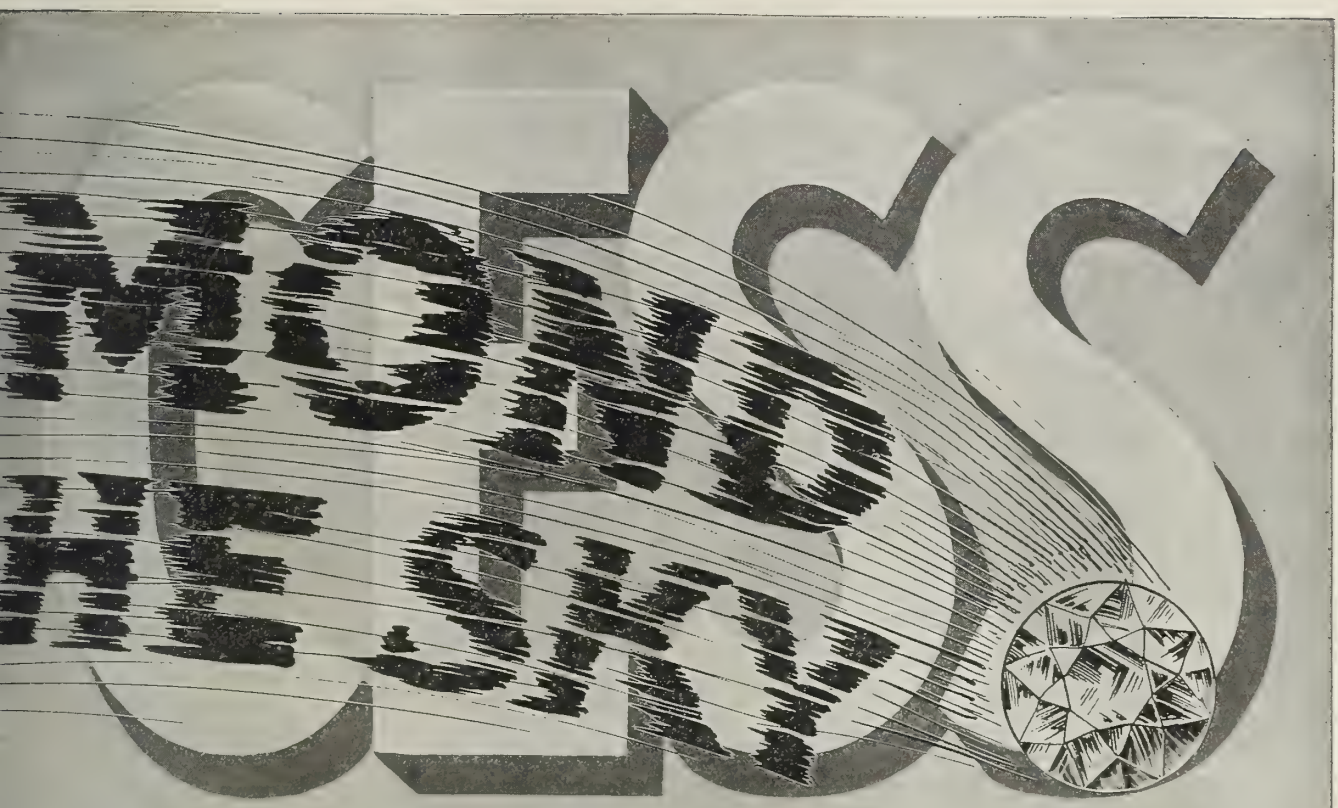
THE DIAMOND FROM THE SKY

Biggest Box Office Success Ever Recorded!

Now for RESULTS: The first chapter of "The Diamond From the Sky" was released May 3rd. Exhibitors everywhere were enthusiastic. Audiences were delighted. Box office receipts went soaring. The tremendous demand of New York required five extra film copies; fifteen prints were kept busy in Chicago ***alone.*** EVERYWHERE the demand for this stupendous continued photoplay has been overwhelming.

$10,000.00 For a Suggestion!





Exhibitors: Ride In On This Big Profit Wave!

Do *you* want to share in this BIG SUCCESS? Do you want to show your patrons a ***continued*** photo-play that will bring them back ***regularly?*** Do you want the benefit of this $10,000.00 prize offer—open to YOUR patrons? Do you want a continued ***feature production*** played by an all-star cast? Do you want a constant, ***steady*** patronage ***all this summer?*** Of course, you do! Then book "The Diamond From the Sky." New two-reel chapter released each week. See the North American representative at any Mutual Exchange in America or write us. ***ACT RIGHT NOW!***

North American Film Corporation

JOHN R. FREULER, President

Executive Offices: 222 South State Street, Chicago, Ill.

North American Representatives at every Mutual Exchange in America

Produced by the American Film Mfg. Co.

Trade Mark



YOU are wasting your opportunities if YOU ignore advertising.

The American Film Mfg. Co. Presents

The LURE of

A Four Part Drama From The Novel By Harold MacGrath

Here is a Mutual Master Picture that sets a new high standard in motion picture achievement—a screen portrayal of one of the most successful novels ever brought out. Taken from the book written by Harold MacGrath and published by Bobbs-Merrill Company. "The Lure of the Mask" reflects the unusual skill and craftsmanship for which the American Film Manufacturing Company is noted.

A Cast of Stars

Harold Lockwood **Elsie Jane Wilson**
Irving Cummings **Lucy Payton**
Hal Clements



"The Lure of the Mask" is a novel of world-wide reputation. It is fitting that such a noted subject be interpreted by an all-star cast. Harold Lockwood, whose name is a power.ul factor in Filmdom, plays the lead. Opposite him is Elsie Jane Wilson, whose success in "Everywoman" has brought her fame everywhere. Irving Cummings, Lucy Payton, Hal Clements and a host of others complete a cast that will prove a magnet for any box office.

Produced by The American Film Mfg. Co.

A

the MASK



A Mutual Master Picture

"The Lure of the Mask" will be presented as a Mutual Master Picture. Its intense plot, its beautiful scenic effects, its elaborate theme, are bound to make it one of the greatest Master Pictures ever presented.

Release Date May 17th

"The Lure of the Mask" will be released through the Mutual Film Corporation offices everywhere May 17th. You exhibitors who are seeking a high class production for several days' run will find this an attraction of exceptional appeal. Arrange bookings now at your nearest Mutual office.

American Film Mfg. Co.
Chicago, Ill.

SEE AMERICANS FIRST

Flying "A" and American "Beauty" Feature Films

MADE IN U.S.A.

IN THE PURPLE HILLS

TWO ACTS

Tense-Thrilling

Pathetic-Convincing



Featuring VIVIAN RICH with splendid cast of popular stars

Under direction of Archer MacMackin — Release Monday, May 24, 1915

"THE STAY AT HOMES"

AN AMERICAN BEAUTY COMEDY-DRAMA

NEVA GERBER and WEBSTER CAMPBELL in a happy combination

Under direction of Frank Cooley. — Release Tuesday, May 25, 1915

"THE REPRISAL"

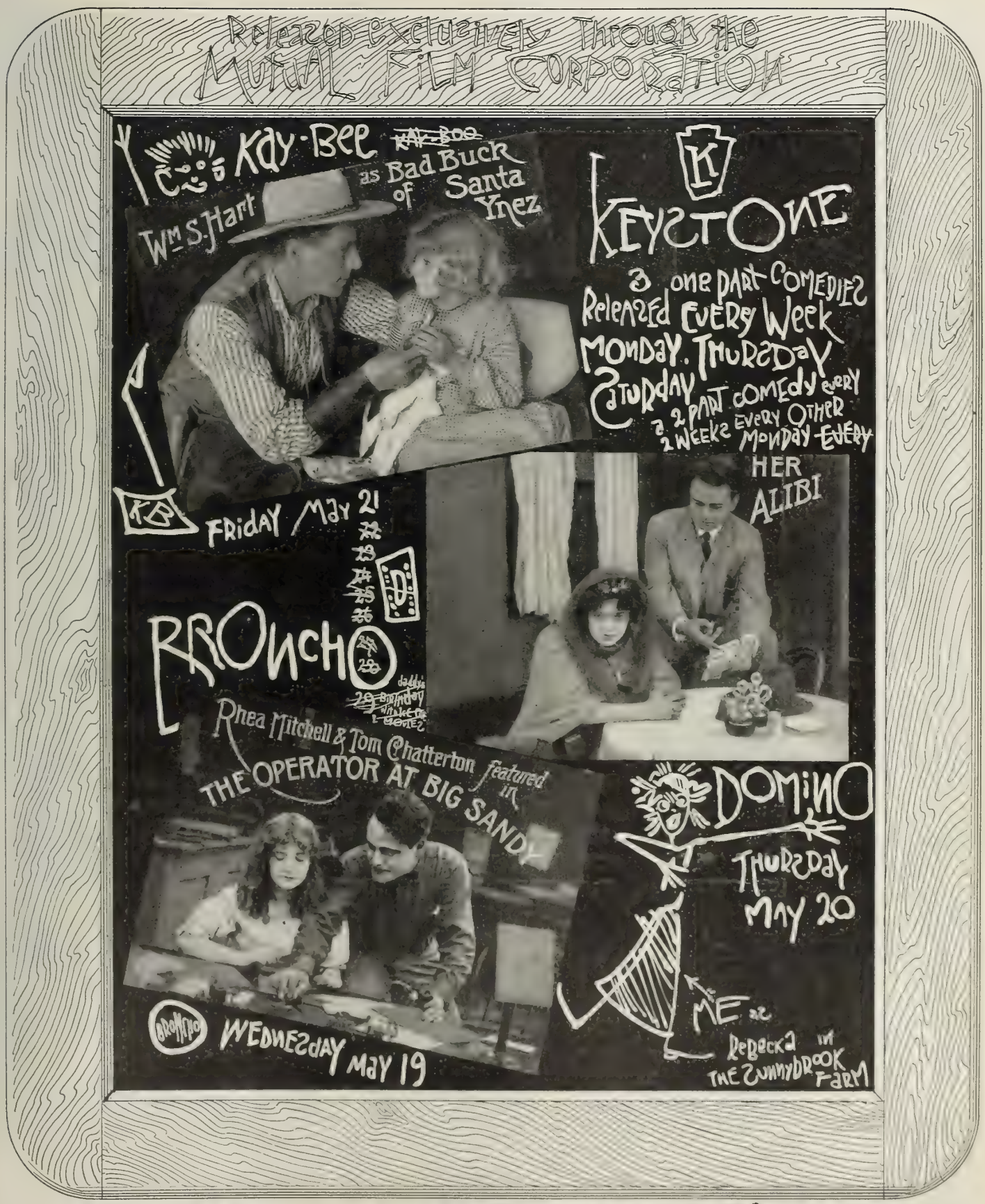
Featuring WINIFRED GREENWOOD and ED COXEN in a Flying "A" Sociological Drama

Under direction of Henry Otto — Release Wednesday, May 26, 1915

Distributed exclusively thru' the U. S. and Canada by Mutual Film Corp.

AMERICAN FILM MFG. CO.

CHICAGO



NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING, 42ND STREET & BROADWAY, NEW YORK

THOS. H. INCE & MACK SENNET, DIREKTOR GENERAL

KESSEL AND BAUMANN EXECUTIVES

A SURE
WITH EVERY

PATHÉ



THE PATHE
EXECUTIVE
25 WEST 45TH ST.

WINNER EXHIBITOR



EXCHANGE INC.

OFFICES

NEW YORK. N.Y.

Many a packed house is directly traceable to an advertisement in the "News."



Scenes from

Aylesworth's Pictures

Wild Life and Big Game in the Canadian Rockies

See next page for exchanges handling this film

AYLESWORTH'S

Wild Life and Big Game

PICTURES

Are released through the following exchanges:

1 **FAMOUS PLAYERS FILM CO., OF NEW ENGLAND,** 31 Beach Street, Boston, Mass.—Maine, New Hampshire, Massachusetts, Rhode Island and Vermont.
19 Congress St., New Haven, Ct.—Connecticut.

2 **WILLIAM L. SHERRY FEATURE FILM CO., INC.,** 126 West 46th St., New York City—New York State (ALL).

3 **FAMOUS PLAYERS EXCHANGE,** 71 West 23rd St., New York City—Northern New Jersey.
1321 Vine St., Philadelphia, Pa.—Southern New Jersey and Eastern Pennsylvania.

4 **FAMOUS PLAYERS EXCHANGE,** Room 41, 2nd National Bank Bldg., Washington, D. C.—Delaware, Maryland, D. C. and Virginia.

5 **FAMOUS PLAYERS FILM SERVICE, INC.,** Paramount Pictures Bldg., Penn Ave. at 12th St., Pittsburg, Pa.—Western Pennsylvania, Northern West Virginia, Northern Ohio.
37 South Wabash Ave., Chicago, Ill.—Illinois and Indiana, except Southeastern part.
532 Walnut St., Cincinnati, Ohio. (Will be open in about two weeks from date, May 7th)—Kentucky, Southern Ohio, Southeastern Indiana and Southern part of West Virginia.

6 **CASINO FEATURE FILM CO.,** Dime Bank Bldg., Detroit, Mich.—Michigan territory.

7 **KANSAS CITY FEATURE FILM CO.,** Gayety Theatre Bldg., 12th and Wyandotte Sts., Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

8 **FAMOUS PLAYERS STAR FEATURE FILM SERVICE,** Produce Exchange Bldg., Minneapolis, Minn., 608 First Ave. North—Minnesota, Wisconsin, North and South Dakota.

9 **NOTABLE FEATURE FILM CO.,** 133 E. Second South St., Salt Lake City, Utah—Utah, Montana and Idaho.
1749 Welton St., Denver, Colo.—Colorado and Wyoming.

10 **PROGRESSIVE MOTION PICTURE CO.,** 645 Pacific Bldg., San Francisco, Cal.—Northern California and Nevada.
Central Bldg., Seattle, Wash.—Washington and Oregon.
Marsh-Strong Bldg., Los Angeles, Cal.—Southern California, Arizona and New Mexico.

11 **SOUTHERN PARAMOUNT PICTURES CO.,** 65 Walton St., Atlanta, Ga.—North and South Carolina, Tennessee, Georgia, Alabama and Florida.
814 Perdido St., New Orleans, La.—Mississippi and Louisiana.

12 **TEXAS PARAMOUNT PICTURES CO.,** 1902 Commerce St., Dallas, Tex.—Arkansas, Texas and Oklahoma.

Write today for information concerning bookings

Mammoth Consolidation

ALL STAR FEATURES DISTRIBUTORS, INC.

ABSORBS

ALCO FILM CORPORATION OF CAL.
(Handling Past Productions of the Alco Film Corp.)

THE PACIFIC FEATURE FILM CORP.
(Handling the Metro Program, one Production a Week)

AND WILL **CONTROL** ALL PAST AND FUTURE PRODUCTIONS OF THE

George Kleine Attractions

IN

CALIFORNIA — NEVADA — ARIZONA

—EXHIBITORS—

GET IN TOUCH WITH OUR NEAREST OFFICE

ALL STAR FEATURES DISTRIBUTORS, INC.

SOL. L. LESSER, PRES.

SAN FRANCISCO
234 Eddy St.

LOS ANGELES
514 West 8th St.

A New Program Combining Quality and Economy

Associated Service

EACH WEEK TWENTY-ONE REELS — ONE FIVE-REEL FEATURE — FIVE TWO-REEL SUBJECTS — SIX SINGLE-REEL SUBJECTS—ALL COMEDIES AND DRAMAS.

This program will consist of the subjects made by seven successful manufacturing companies representing an invested capital of $550,000, whose products heretofore have been placed on the market by various releasing and sales companies.

By disposing of their products through releasing companies it was found the cost of prints to the Exchanges and State Rights men was materially increased. This not only increased the rental prices, but also made necessary the reduction of the cost of making the negatives.

In order to eliminate this unnecessary expense these seven manufacturing companies have banded together and will hereafter release their subjects direct to the exchanges. Such a plan means:

For Exhibitors—Big Reductions in Rental Rates

For Exchanges—Remarkable Decrease in Cost of Prints

For Producers—Additional Funds for Improving Subjects

Releasing arrangements are being perfected this week with exchanges in all parts of the country and the initial program is being planned. Announcement will be made in next week's issue of Motion Picture News.

In the meantime address all inquiries to

Associated Film Manufacturers, Inc.

ARTHUR BARD, GENERAL MANAGER

Temporary Home Office: 719 GRANT BUILDING, FOURTH STREET AND BROADWAY, LOS ANGELES, CAL.

Temporary Eastern Office: 1005 CANDLER BUILDING, 220 WEST FORTY-SECOND ST., NEW YORK CITY

"THE GODDESS"

The Reviewer of the Dramatic Mirror is kind enough to say of the initial presentation of "The Goddess" at the Vitagraph Theatre:—

"The Vitagraph Company need not feel the slightest trepidation for the success of this, their first invasion of the serial field—for—judging from the introductory episodes, this picture will undoubtedly prove to be the greatest serial that has yet been produced. In the first place it has for a foundation a great big idea, and secondly—it is decidedly different from anything that has ever before been attempted. These two facts alone are enough to establish its success."

Mr. Reviewer merely reiterates our belief, which we have told you many times before.

The merit of the story is guaranteed by Gouverneur Morris and Charles W. Goddard and we need say no more than that the direction is by Ralph W. Ince with Anita Stewart and Earle Williams in the leading roles with publicity galore in all the leading newspapers.

Don't be the last:—Be the first man in your town to book "The Goddess":—Through any office of the General Film Company.

The Vitagraph Company of America.



We have secured good advertisers to talk to YOU. Listen to them!

GET ACQUAINTED

We want you to know our offices and our Managers.

New York City: Sixteen Hundred Broadway. Mr. J. W. Partridge.

Chicago: Cor. Adams and Wabash Avenues. Mr. I. Van Runcle.

San Francisco: Nine Hundred and Eighty-six Market Street. Mr. C. B. Price.

Boston: Sixty-seven Church Street. Mr. C. H. Webster.

Philadelphia: Thirteen Hundred and Sixteen Vine Street. Mr. J. S. Hebrew.

Pittsburgh: One Hundred and Fifteen Fourth Avenue. Mr. Geo. Ballston.

Dallas, Texas: Nineteen Hundred Commerce Street. Mr. C. A. Meade.

Atlanta: Seventy-five Walton Street. Mr. W. C. Brandon.

Kansas City: Cor. Twelfth and Walnut Streets. Mr. C. R. Pierson.

We will introduce some more next week.

The "Big Four" of Picturedom.

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

Our first quartet of releases:—

Lubin's "The Eagle's Nest."

Vitagraph's "The Juggernaut."

Essanay's "Graustark."

Selig's "The Carpet From Bagdad."

Are now showing with great success.

Call on our nearest Manager and arrange for the next "Big Four."

Lubin's "The College Widow."
George Ade's Successful Comedy.
With Ethel Clayton and George Soule Spencer.

Vitagraph's "The Island of Regeneration."
Cyrus Townsend Brady's Masterpiece.
With Edith Storey and Antonio Moreno.

Essanay's "The Slim Princess."
By the inimitable George Ade.
With Francis X. Bushman and Ruth Stonehouse.

Selig's "Millionaire Baby."
Anna Katherine Greene's Fascinating Story.
With Harry Mestayer and John Charles.

Book these V. L. S. E. Features and book them direct.

The "Big Four" of Picturedom.

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

Vitagraph
BLUE RIBBON FEATURES

THE second Blue Ribbon Feature brings into life and Vitagraph realism all the charm, romance and thrill of Reverend Cyrus Townsend Brady's "Island of Regeneration"; with Edith Storey, Antonio Moreno and S. Rankin Drew; directed by Harry Davenport.

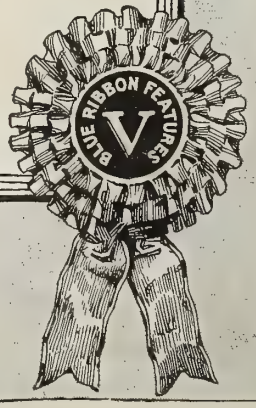
This Vitagraph of tropical seas gives unusual opportunity for Vitagraph artistry and the resource and genius of J. Stuart Blackton and Albert E. Smith.

Six parts. Ready May 17th.

Book Direct

V I T A G R A P H

1600 Broadway New York



LUBIN
LIBERTY BELL
Features

"LIBERTY BELL" is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

For the present we are offering

"The Eagle's Nest"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest" featuring Edwin Arden and Romaine Fielding is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of the Gods."

Also

"The College Widow"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin LIBERTY BELL feature for release June 7th is Cecil Raleigh's successful comedy drama

"The Sporting Duchess"

with the popular and famous star, Rose Coghlan, in the cast.

Booked Direct

LUBIN, 1600 Broadway, New York City

Selig

THE SELIG POLYSCOPE COMPANY ANNOUNCES THAT WIDELY-HERALDED, INTENSELY EXCITING RED SEAL PLAY OF QUALITY ENTITLED

The MILLIONAIRE BABY

"THE MILLIONAIRE BABY," ADAPTED FOR MOTION PICTURES BY GILSON WILLETS FROM THE FAMOUS STORY OF MYSTERY AND ADVENTURE WRITTEN BY ANNA KATHERINE GREEN, WILL BE RELEASED DIRECT TO EXHIBITORS THROUGH V-L-S-E, INC., ON MONDAY, MAY THE THIRTY-FIRST.

"THE CARPET FROM BAGDAD" IS THE SENSATION OF FILMLAND!

Reviewers are Almost Extravagant in Their Praise of this Wonderful Drama of the Orient, Enacted by an All-Star Cast Headed by Miss Kathlyn Williams. "The Carpet from Bagdad" is Being Universally Booked, for it is the Biggest, Bulliest Red Seal Sensation The House of Selig Ever Made. The Name of "Red Seal" is Just Another Name for Tremendous Pulling Power!

One, Three and Six-Sheet Posters, Unique Lobby Displays, Etc.

BOOKED DIRECT BOOKED DIRECT BOOKED DIRECT

SELIG, 1600 Broadway, New York City

SELIG RED SEAL PLAYS

SELIG RED SEAL PLAYS

"THE RED SEAL OF QUALITY"

Graustark, the Story of A Love Behind a Throne

¶He offered to lay down his life for the woman he loved!

¶No greater test of a man than this can be made. It is the supreme sacrifice.

¶What woman does not thrill to the love of a man willing to die that she might be happy?

¶What man is not carried to the loftiest heights of sentiment by such devotion and sacrifice?

¶All the world is akin and a really great love is the one emotion that stirs the depths of every heart. It is uplifting, enobling, inspiring.

¶This is the story George Barr McCutcheon tells in Essanay's six-reel photoplay, "Graustark." Grenfall Lorry, the young American, loves a princess. He is young, rich and has everything to live for. Yet because of his great love he offers his life to save a woman.

¶This is the emotion that stirs that indescribable something in all spectators and holds them tense and forgetful of everything else in the world. This is what lifts "Graustark" from the ordinary and stamps it a GREAT play.

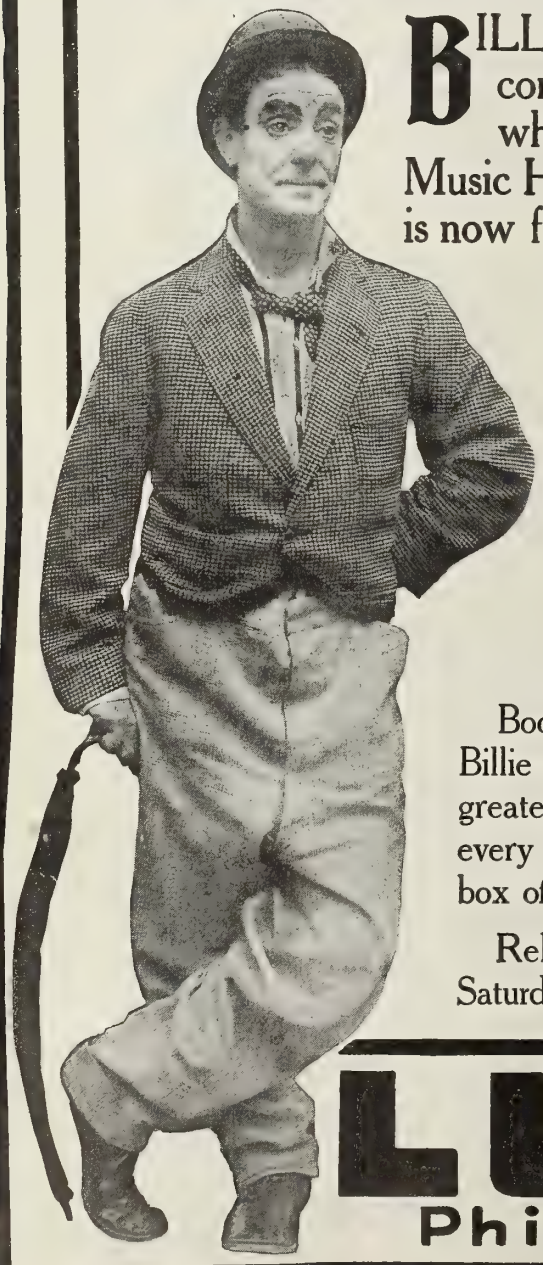
¶The following branch offices of the Vitagraph-Lubin-Selig-Essanay (Inc.), are now booking this big success: New York City, 1600 Broadway; Philadelphia, 1316 Vine St.; Chicago, S. E. Cor. Wabash & Adams, Chicago Business College Bldg.; Atlanta, 75 Walton St.; Kansas City, Twelfth & Walnut, Boley Bldg.; Dallas, 1900 Commerce St., and San Francisco, C. B. Price, 986 Market St.

An Extra Big Money-Maker For You

Advance Bookings Break All Records

Billie Reeves

"The Scream of the Screen"



BILLIE REEVES the famous side-splitting comedian--the international comedy favorite whose tremendous hit "A Night In An English Music Hall" played to crowded houses everywhere is now featured with his own company.

In Lubin Single Comedy Reels

"THE SUBSTITUTE"
RELEASED SATURDAY, MAY 15th

"THE CLUB MAN"
RELEASED SATURDAY, MAY 22d

"OUT FOR A STROLL"
RELEASED SATURDAY, MAY 29th

Book BILLIE REEVES for your theatre NOW. Billie is unquestionably the most unique, most original and greatest laugh-provoker in filmdom. Every act different--every sketch a scream. BILLIE REEVES means big box office receipts for you. Sign up Billie at once.

Released through the General Film Company every Saturday beginning May 15.

LUBIN
Philadelphia.

LUBIN

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "Road O'Strife," 15 Parts, by Emmett Campbell Hall

Monday, May 17th
ROAD O' STRIFE NO. 7
"Into the Night"
In the seventh chapter Alene finds herself in the most forlorn condition. Dr. Duncan and his wife die. Dane has gone to the city to find work, and the poor girl, absolutely homeless, wanders forth into the night.
Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, May 18th
"A Lucky Strike"
A rich miner decides that he needs a wife and advertises. A lady and her niece in a spirit of jest answer, and introduce the cook who wins the millionaire, much to the chagrin of the jesters.
Featuring **Mae Hotely**

Wednesday, May 19th
"In the Dark"
Three Reel Drama
An intense problem play, with a dual affair between an artist and his model, and the artist's wife and a roue; many powerful situations, with a happy ending.
Featuring **Ethel Clayton** and **Joseph Kaufman**

Thursday, May 20th
"A Decision of the Court"
Two Reel Drama
A worthy judge sentences a youth to a long term in prison. The boy dies, and his mother, seeking revenge upon the judge, comes near to ruining him, but her plot proves a boomerang.
Featuring **Velma Whitman** and **L. C. Shumway**

Friday, May 21st
"Just Retribution"
A melodrama of powerful story and thrilling situations. A fair heiress is pursued almost to death by a blackguard cousin who desires to secure her fortune. A realistic fire scene, but all ends well.
Featuring **Ormi Hawley** and **Earl Metcalfe**

Saturday, May 22nd
"The Clubman"
Another of the Billie Reeves' screaming comedy acts in which he demonstrates his skill as an acrobatic drunk and leaves in his wake the desolation of an earthquake.
Featuring (Of Course) **Billy Reeves**

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by Clyde Fitch — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE
(By Arrangement with Fred Mace)
EVELYN NESBIT THAW and her son, Russell William Thaw
in "THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY
and the Great Pioneer Picture

"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

1, 3, 6, 8 Sheet Posters by A. B. C. Co., Cleveland, Ohio — Dodgers by Hennegan & Co., Cincinnati, Ohio
Chicago Office, 154 West Lake Street

LUBIN MFG. CO. PHILA. PA.

Coming May 31st



Wilmuth Merkyl

Who appeared with Hazel Dawn, in "THE DEBUTANTE," at the Knickerbocker Theatre early this season, and who scored in "SARI" at the Liberty Theatre, "ADELE" at the Longacre and Harris Theatres, and "HER LITTLE HIGHNESS" at the Liberty Theatre.

In the BROADWAY FAVORITES Feature

WIFE FOR WIFE

A Three-Act Production of John A. Stevens' Famous Play

Released in Regular Service

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 West 23rd Street, New York City, New York

Fortune Waits the Exhibitor

who is awake to the needs of the hour.

IT IS EASY TO MAKE MONEY

by giving the public what it wants.

¶ Essanay has studied public sentiment. It is marching to the tune of progress. It has discarded "old time stuff." It has leaped from the sinking morass of worn out theories to the solid ground of new desires.

¶ The public today demands clean photoplays. Questionable scenes offend many while plays of high moral sentiment please all.

¶ The public insists that all plays be of a high standard. One poor play alienates your spectators. Everyone must be up to the mark.

¶ The people now insist on real drama and comedy. They want plays that mean something, plays with a plot, plays that tell a story of real happenings of real people. The joys and sorrows and comedies of life are what interest all.

¶ This is what Essanay is doing. This is how Essanay makes money for you.

¶ Its plays are ALL clean. You see no Essanay rejections by the Censor boards. They are made clean to start with.

¶ Its plays are standardized. Each must come up to that standard before Essanay will release it. You can depend on an Essanay play every time. You take no chances of a poor play being mixed in with the good.

¶ Essanay plays are taken from stories and novels of the most popular authors. They are dramatized, not scenarioized, by real playwrights. Essanay insists on plays that are full of human interest.

¶ They must contain thrilling action and dramatic intensity. They must contain a human problem.

THEY MAKE PEOPLE LAUGH
THEY MAKE THE PEOPLE CRY

¶ But they leave everyone with that feeling of satisfaction that they have seen something worth while, that they have got their money's worth. This means they will come back to your theatre. It means the filling of all your seats and this means

BIG BOX OFFICE RECEIPTS



Trademark Reg. U. S. Pat. 1907.

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"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St. Chicago



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How can an advertiser continue advertising! I giving YOU value.

An Eye for An Eye and a Tooth for a Tooth

This world fundamental tenet, born when primitive man first awoke to the consciousness of justice, and now the basis of all law is the underlying principle in the soul stirring drama.

"VENGEANCE"

By H. Tipton Steck

RICHARD C. TRAVERS and EDNA MAYO are seen at their best in portraying the gripping emotions in this three-act prize mystery play, produced in conjuction with the complete short story in the June issue of the Ladies' World. Released May 29.

★★★★★★

They Make You Laugh! They Make You Thrill!

Released Monday, May 24
"THE SECRET'S PRICE"
By I. A. R. Wylie
The price of a secret is a man's ambition and he is paid in love

Released Tuesday, May 25
"ABOVE THE ABYSS"
(In 2 Acts)
The abyss yawns and swallows a woman so that an innocent girl may realize her life. With RICHARD P. TRAVERS, Ruth Stonehouse and Mayme Gehrue

Released Wednesday, May 26
"THE FABLE OF THE INTERMITTENT FUSSER"
By George Ade
The higher they fly the harder they fall.

Released Thursday, May 27
"A BUNCH OF MATCHES"
The matches aren't what you might think

Released Friday, May 28
"THE BACHELOR'S BURGLAR"
Featuring G. M. ANDERSON

★★★★★★

G. M. ANDERSON

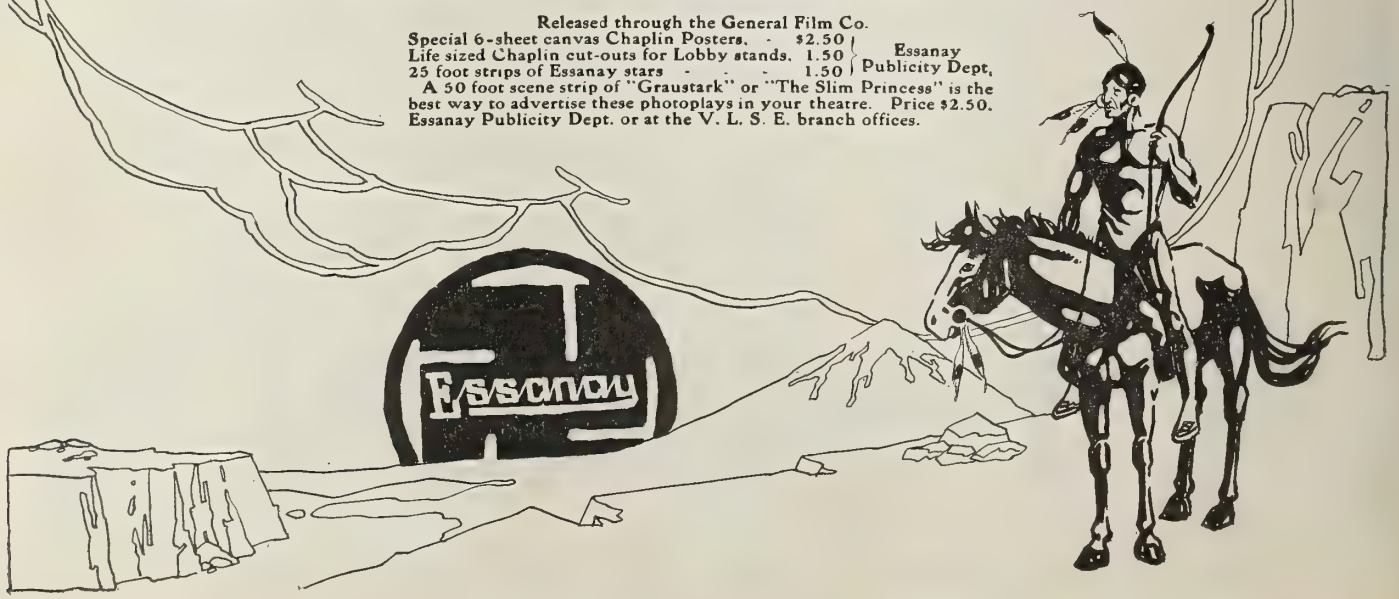
is making a wonderful success in his new 1 act dramas. They are thrilling and dramatic, and touch the hearts of all.

CHARLES CHAPLIN

makes every tired business man forget his worries. Don't miss the world's greatest comedian in his next release "WORK" in 2 Acts

Released through the General Film Co.
Special 6-sheet canvas Chaplin Posters, - $2.50
Life sized Chaplin cut-outs for Lobby stands, 1.50
25 foot strips of Essanay stars - - - 1.50
} Essanay Publicity Dept,

A 50 foot scene strip of "Graustark" or "The Slim Princess" is the best way to advertise these photoplays in your theatre. Price $2.50. Essanay Publicity Dept. or at the V. L. S. E. branch offices.





HENRY KING OF THE BALBOA COMPAN[illegible]

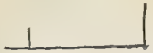
JOHNSTON.











"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XI | MAY 22, 1915 | No. 20

A Trade Paper's Field of Service

THERE are many, in this business, who do not know just what and why a trade paper is, and what it should be.

For their edification I give here a few letters, which "read between the lines."

* * *

THE first is from a busy man, the President of Maine Theatres, Inc., owners and lessees of dramatic stock and picture theatres.

He says:

"Interested in other lines of business as I am, it is very seldom that I am able to take the time to look through but casually any trade magazines.

"I feel, however, that your magazine is a credit to the moving picture business, and I can frankly say that I am reading same with more interest than I have ever taken in any trade magazine.

"I shall also see that our various managers in the theatre game in which we are branching out to a very considerable extent, will become permanent subscribers to your issue."

* * *

MANY trade magazines—in other trades—are "looked through but casually" by busy business men.

But the motion picture trade is altogether unlike any other trade—and so is its trade paper unlike any other trade organ.

Very excellent papers are published in the dry-goods, shoe, jewelry, grocery and other business fields. The dealer is a better and more successful dealer for reading them.

But—the point is—he doesn't *have* to. He is not compelled to remove their wrappers.

* * *

NOT so with the exhibitor of pictures.

He *has* to read his trade paper. He looks forward to it every week. He even asks for it "special delivery." There is no question about his tearing off the wrapper and reading it through.

And the reason is this: Unlike any other dealer, *the exhibitor's stock in trade—his pictures—has a complete turnover every week.* Each week, without fail, he changes [illegible] renews his stock.

[illegible] in the change the weekly trade paper is an abso- essential guide.

* * *

[illegible]TE these letters:

Kozy Theatre Company, Paducah, Ky.: "I cannot get [illegible] without the 'News.'"

s. A. Flannery, New Haven, Conn.: "I miss the 'News' much if not sent promptly."

rior Theatre, Richmond, Va.: "I have to rely upon n Picture News' each week."

Theatre, Flushing, Mich.: "We have got to have it."

WE have many more; almost identical in the statement. "I *must* have it"—hundreds of them, so many as to leave not a doubt that, away and beyond any other trade organ, the motion picture trade paper is a picture business *necessity.*

The exhibitor *must* have it.

* * *

BUT I would amend this by stating: He *must* have it, *provided* the paper meets *all* the reasons why he wants *some* papers so badly.

The motion picture trade paper must be a big, specialized, comprehensive, departmental service paper.

The old-style journal devoted generally and genially to a business won't do; mere reading matter won't do; personal write-ups to secure advertising won't do; mere typography won't do.

* * *

THE exhibitor wants and expects—correct release dates and competent reviews of all pictures; advertising service; projection and theatre accessory service; *definite, first hand* news from the production and exchange centers: new laws and court decisions; music helps; advertising announcements from all the manufacturers.

Everything must be accurate, clear and concise, nothing superfluous admitted. Your trade journal of today is a hand-book of indispensable information, handily presented.

* * *

IT is a big work, it takes a very large staff to give *all* this weekly information; but only in this way can a trade-paper be a regular and *necessary* part of the machinery involved in merchandizing films.

Otherwise, it is an expensive and unprofitable luxury to all concerned.

* * *

IT is because MOTION PICTURE NEWS is a service paper that it is a necessity and that we get such words as these:

Grand Opera House, El Paso: "It is the most up-to-the-minute motion picture paper. I am an old man in the business and have never found any of them that will take the place of the 'News.'"

Majestic Theatre, Charlevoix, Mich.: "Out of all the motion picture papers I get it is the BEST."

City Opera House, Centralia, Mo.: "The 'News' is the best picture magazine I ever took, and I have taken them all."

Grand Theatre, Valdosta, Ga.: "After receiving the third number of the 'Motion Picture News' we have decided that it is even better than our old favorite."

And hundreds like these!

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

WILLIAM A. JOHNSTON.....*President and Editor*
HENRY F. SEWALL.....*Vice-President*
E. KENDALL GILLETT.....*Secretary*
H. ASHTON WYCKOFF.....*Treasurer and Business Manager*
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LESLEY MASON.....*Managing Editor*
WILLIAM RESSMAN ANDREWS.....*News Editor*

This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI May 22, 1915 No. 20

The Daily Press and Censorship

THE newspapers of Kansas are not disposed to permit the State censors of motion pictures to run amuck regardless, as MOTION PICTURE NEWS pointed out last week, even if those officials fancy they hold a special license to do so from the United States Supreme Court.

Nor is this attitude entirely confined to Kansas.

Very recently an attempt was made to establish a censorship of motion pictures at Fresno, the principal city of one of the most populous districts of California.

* * *

THE attempt failed. It failed because the newspapers of Fresno could not tolerate the principle of censorship and refused to countenance its establishment.

They met the "censorites" with a series of straight editorial talks to their readers, indicating censorship as unnecessary, unfair, and ineffectual.

The newspapers carried the day. The plea for censorship was rejected by the citizens of Fresno, and almost immediately afterward the city of Berkeley followed the example of her sister municipality and refused to have anything to do with such a movement.

* * *

THE following extracts from one of the editorials upon the subject in the Fresno *Republican* deserve high commendation for the clearness of their reasoning:

"*Censorship, as an institution, is not wanted.* A censor is by nature an autocrat, and should be resorted to only as a military measure.

"A single censor, or even a board of censors, would not accomplish what is wanted by those who object to the vulgarities of certain moving picture plays. Either the censors would lean toward one hobby, or to another, and would be a serious drag to the business.

"*The judgment of either professional or of non-professional judges of pictures would be bad.* A mere cataloguing of the objections made to various pictures *would indicate how hopelessly different points of view are held, and how difficult it would be to find a board that could agree on a standard of judgment that would be sufficiently moderate to justify its own existence.*

* * *

"WE do not think the objection that is raised that the picture houses have not time to make trial examinations of pictures is valid. Such haste in bringing in ill-considered pictures ought to be stopped by the managers, without being forced by law.

"Every manager should exercise his individual judgment on all pictures before he exhibits them, and carry his own responsibility of seeing that a praiseworthy standard of public taste is being attained. *He can do it much better than either a paid professional critic, or a volunteer board of critics who do not understand stage performances or sympathize with dramatic art.*

"The manager who admits that he merely caters to baser tastes in order to fill his house, should be put out of business, of course. The question is whether a board of censorship will get rid of such managers, if there are any such in Fresno. *Would it not rather lead to a long series of wrangles, followed by a reversion to the present unhampered system with the public the general censor?*"

* * *

IT must be a shock to such a lover of absolute authority as the self-constituted censor is, to find that the public press refuses to bow down to the image of censorship that he has set up.

He thinks that, because a legislature recognizes him by enacting a law permitting him to mind other people's business, he has become infallible and can do no wrong.

* * *

BUT he forgets that legislatures, even in a democratic form of government, do not always represent the people; that they have many reasons for passing laws besides the wish of their constituents; that you cannot remedy evils merely by making laws; and that a law badly enforced or applied can easily create a state of affairs worse than the one that existed before the law came into existence.

The self-appointed censor forgets, too, that it is the business of the press to see, report and criticise these things; that the press remembers though the legislatures forget; that ignorance, incompetence and stupidity are as severely condemned in the editorial columns as peculation and corruption; and that to be a real public servant requires something more than a love of office and a passion for dictating to others the conduct of their affairs.

* * *

THE newspapers of the country must, if indeed they have not already begun to do so, awaken to the fact that censorship of any kind, over any enterprise, is *an unnecessary evil,* at best, a last resort; and to the worth, permanence and dignity of the motion picture industry among the businesses of the world.

The Minneapolis Convention and Those to Come

THE Minneapolis convention, just past, will go down in motion picture history as a model convention.

In its total results, it constitutes an implicit challenge to the exhibitors who will gather at Reading, Pa., next month, and those who will come together at San Francisco in July, to make their conventions equal, at least, the meeting of the Northwestern exhibitors.

Pennsylvania has every reason to congratulate itself on the results achieved at Harrisburg since January 1. The National League, too, may look back upon the past year with very different feelings from those which animated its leaders in July, 1914.

Minneapolis Convention a Complete Success

Exhibitors from Six States Gather in Northwestern City for a Five-Day Assemblage that Proves to Be One of the Most Satisfactory of Exhibitors' Meetings—Green and Steffes Re-elected as President and Secretary—Many Excellent Accomplishments—Poster Situation Severely Criticised—Sixty Booths on Floor

Special to Motion Picture News

Minneapolis, May 12.

A HARMONIOUS but militant and closely welded business organization that will work in every corner of six Northwestern States for the improved business and influence of motion picture exhibitors, that will fight the legal battles for the motion picture business in general and establish the motion picture play as the "legitimate" drama of the present day in the Northwest, is the result of the five days' convention of the Motion Picture Exhibitors' Association of the Northwest, May 3 to May 7.

The States are Iowa, Montana, North Dakota, South Dakota, Wisconsin and Minnesota, and northern Michigan.

In conjunction with the convention, the exchange men, manufacturers and publishers of trade papers conducted an exhibition which represented the last word in the film theatre equipment field, and the men in charge of the exhibits declared at the open meeting which concluded the convention that it was the most successful exhibition that had been conducted anywhere.

Notable Decisions Reached by the Convention

These are the notable things that the convention did after the old Motion Picture Exhibitors' Association of Minnesota changed its name and by-laws and became the Northwestern organization:

The delegates decided to center their efforts of the promotion of educational, and every other good quality of the films and to root out thoroughly every feature that is base.

They voted to ask manufacturers to tone down their posters, make them tell truly what is in the film and not to print posters that will cause adverse criticism.

Picture theatres are to be made comfortable, the entrances attractive and the shows clean and of a high grade.

Exhibitors will obey the laws that are for the general good and if they are reasonable. If they are not reasonable they will fight to have them annulled.

They will invite co-operation and receive suggestions and always work for a higher standard.

But all the time, first and last, they will fight unreasonable attacks, proposals for State and local censorships, Sunday closing, high licenses and all other legislation that smacks of graft or of hold up for city and State revenue.

While the State branches do these things, the vice-presidents in each State will take charge of active campaigns for extension. The sentiment at the convention was that if the motion picture exhibitors were solidly organized, there would be no more chance to hold up the business for high and unreasonable licenses than there would be to hold up the grocers and dry goods merchants.

The past work of the association in fighting evils, in giving commercial service to the members and in cementing the exhibitors into a strong organization caused the convention to re-elect the principal officers to carry on the work. There was little opposition to the re-election of Harry H. Green as president for a second term, and to the election of William A. Steffes as the secretary. The other officers elected are: Vice-president, V. B. Valleau, Albert Lea, Minn.; treasurer, O. C. Stelzner, Minneapolis.

Men on Executive Committee

The executive committee will be composed of James Gillowsky, St. Paul, retiring vice-president; D. W. Chamberlain, Minneapolis; H. P. Green, Minneapolis; W. A. Scott, Red Wing, Minn., and E. A. Nelson, of Duluth, Minn.

The vice-presidents for the States are: Wisconsin, J. D. Sherman, of Madison; North Dakota, J. M. Freeman, Hillsboro; South Dakota, C. E. Gates, Aberdeen; Iowa, J. E. Bolle, Dubuque; Montana, Mrs. Myrtle Vinton, Bridger; northern Michigan, D. J. Kulaszevicz.

The convention opened at 10 a. m. Monday with the great lobby of the West Hotel and the entire balcony crowded with exhibition booths, each in charge of a live wire. The dining room on the second floor was used as the meeting hall.

From the moment the doors were opened every inch of space not occupied by booths was crowded with spectators. It was conservatively estimated that more than 2,000 persons came to Minneapolis from out of the city to attend the convention. Many theatres were represented by four and five of their employees and these brought their families.

It was especially notable that the Civic and Commerce Association, the public business body that handles public affairs for the city was elated over the crowd and the convention in general and asked that it have its next meeting here.

President Green at the opening of the session in his hospitable manner welcomed the new members. Then requested D. W. Chamberlain and a committee to draft new by-laws and make such changes in the constitution as would make the association a Northwestern order. This was quickly done and then the convention was ready for business.

Trade Journals Thanked for Their Support

The first resolution passed was one recognizing the trade journals and thanking them for their support. They gave the privileges of the floor to the Motion Picture News at that time, represented by T. S. Mead, of Chicago, Western manager of the paper, and to the other trade papers. These men spoke for their papers and then with the completion of routine business for the conduct of the convention, the session adjourned.

(*Continued on page 65.*)

BARTOLA COMPLIMENTS NORTHWEST EXHIBITORS AND THE "NEWS"

Chicago, Ill., May 8.

Editor Motion Picture News,
New York City.

Dear Sir:—The writer has just returned from the Minneapolis convention and I am desirous of writing a word giving you our results and opinion of this convention.

In our estimation this convention was without a doubt the best Motion Picture convention that I have attended. The exhibitors in that section of the country are certainly alive. The manner in which they handled the convention was certainly wonderful. It seemed like everybody who had an exhibit there did business. We assured the management of this convention that we would take even a larger space next year and would not under any circumstances miss it.

The Motion Picture News certainly stands A1 with the exhibitors of the Northwest, and the comment was so favorable to your trade paper that we are more sure than ever that we have done the right thing in giving you our contract for space.

Very truly yours,
BARTOLA MUSICAL INSTRUMENT CO.,
(Signed) Chas. C. Pyle, General Sales Agent.

THIRD MOTION PICTURE NEWS CHART

City or Exchange Center.	A, Gen'l Trade Conditions Since Mar. 1, 1915 B, Outlook for Future	Number of Theatres Opened Since Mar. 1, 1915	Number of Theatres Closed Since Mar. 1, 1915	What Class of Film Is in Greatest Demand?	Exhibitors' Attitude Toward the New Programs	What Is the Demand for Feature Films, if Any?	Do Serials Continue Popular with Public and Exhibitors?	Decrease or Increase in Admission Prices, if Any.
ALBANY, N. Y.	A—Fair B—Fair	None	None	No preference	Favorable	Increasing	Yes	Tendency to decrease
AUGUSTA, GA.	A—Fair B—Excellent	One	None	Melodrama and comedy	Conservative	Good	Declining	Increase
ATLANTA, GA.	A—Improving B—Splendid	One	One	Comedies and picturized novels	Favorable	Big	On the wane	No change
BUTTE, MONT.	A—Good B—Excellent	None	None	Big features	Favorable	Increasing	No	No change
BUFFALO, N. Y.	A—Improving B—Fair	Three	Five	Picturized novels and comedies	Favorable	Favorable	Yes	Unchanged
BOSTON, MASS.	A—Very good B—Excellent	*Thirty	*Twelve	Straight comedy	Favorable	Decreasing	Cities, no; outskirts, yes	Unchanged
BOISE, IDAHO	A—Improving B—Excellent	None	None	Long comedies or big features	Favorable	Good	No	No change
BANGOR, ME.	A—Poor B—Excellent	Six	One	No preference	Unfavorable	Rental high on big features	Declining	No change
BALTIMORE, MD.	A—Poor B—Fair	None	None	Regular programs	Unfavorable	Less popular	Cities, no; outskirts, yes	Unchanged
CANTON, OHIO	A—Very good B—Excellent	One	None	No preference	Favorable	Good	No	Increase
CINCINNATI, O.	A—Poor B—Fair	None	Ten	No preference	Unfavorable	Increasing	Yes	Increase
CLEVELAND, O.	A—Good B—Good	Five	None	Features	Favorable	Increase	Yes	Increase
CHATTANOOGA, TENN.	A—Improved B—Good	One	None	Four and five-reelers	Non-committal	Strong	No	Fluctuating
DETROIT, MICH.	A—Good B—Good	Twelve	Four	Big features	Favorable	Big	In the outskirts only	Increase
ELIZABETH, N. J.	A—Good B—Excellent	None	None	Dramatic	Favorable	Very strong	On the wane	Same
EDMONTON, CAN.	A—Good B—Good	One	None	Comedies, any length	Favorable	Increasing	Yes	Same
HOUSTON, TEXAS	A—Poor B—Not bright	None	None	Features	Unfavorable	Good	No	Unchanged
HARRISBURG, PA.	A—Improved B—Bright	None	None	Comedies	Favorable	Fair	Only in residential section	Decrease
INDIANAPOLIS, IND.	A—Poor B—Poor	None	Five	Comedies	Favorable	None	No	Increase
LOS ANGELES, CAL.	A—Better B—Bright	Seven	Six	Comedies	Conservative	Good ones in demand	Yes	Increase
LOUISVILLE, KY.	A—Quiet B—Good	Two	One	Comedies and dramas	Not very enthusiastic	Good	Not in city proper	Same
LEXINGTON, KY.	A—Poor B—Poor	Two	One	1, 2 and 3-reel comedy dramas	Not favorable	Decreasing	No	Declining
MILWAUKEE, WIS.	A—Fair B—Good	Three	None	Comedy and drama	Favorable	Good	No	Same
MINNEAPOLIS, MINN.	A—Good B—Excellent	Five	None	Comedy and Western features	"From Missouri"	Good	Increasing	Same
MONTREAL, CAN.	A—Fair B—Fair	None	None	High class dramas and comedies	Favorable	Excellent	On the wane	No change
NEW ORLEANS, LA.	A—Good B—Excellent	Four	Five	Powerful themes; problem plays	Unfavorable	Excellent	No	Increase

*Figures given for entire exchange territory.

OF NATIONAL FILM TRADE CONDITIONS

Decrease or Increase in Rental Prices. (A) Programs. (B) Features.	Is State Rights Method of Marketing Still in Vogue?	Are Exhibitors for or Against Daily Change of Program?	Are Stage Stars on the Screen Regarded as a Success?	What do Exhibitors Think of the Quality of Film Stories?	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	City or Exchange Center.
Increase for both	Popularity increasing	In favor of	Yes, a few	Satisfactory	Poor houses	Feature film prices vary	ALBANY, N. Y.
No change for both	Not popular	For	Yes	Improving	Inc. in exp. chgs.; delay in shipm'ts	None	AUGUSTA, GA.
No change for both	Unpopular	In favor of	Yes	Need improvement	Satisfied	Rental prices not uniform	ATLANTA, GA.
No change for both	Not popular	Against	Yes	Chance for improvement	Delayed shipments	No complaint	BUTTE, MONT.
Increase for both	Declining	Against, except the small houses	Yes	Improving	Too much competition	No complaint	BUFFALO, N. Y.
A—Increase B—Decrease	Declining	Against	Yes	Improving	Not enough comedy	None	BOSTON, MASS.
No change for both	Declining	Against	Yes	Improving	Satisfied	No complaint	BOISE, IDAHO
No change for both	Unchanged	Opinion divided	Yes	Conservative	Poor attendance	None	BANGOR, ME.
Unchanged for both	Decreasing	For	Yes	Generally poor	Low adm'n prices for long show	Long features for too low admis'n	BALTIMORE, MD.
A—No change B—Increase	Increasing	For	Yes	Not enough originality	Delay in shipments	No market for serials	CANTON, OHIO
A—Decrease B—Increase	Not popular	For on reg. prog'm; against on features	Yes	See improvement	Rental prices too high	Admission prices too low	CINCINNATI, O.
No change for both	Declining	For	Yes	Satisfactory	Censorship	Censorship	CLEVELAND, O.
Increase for both	Declining	Against with features	Yes	Improving	Unfair competition (?)	Not given	CHATTANOOGA, TENN.
A—Decrease B—Increase	Popular	Small houses for; big houses against	Yes	Not enough good ones	Lack of co-operation	Lack of co-operation	DETROIT, MICH.
A—Increase B—Increase	Popular	Against	Not generally	Improving	Too much legislation	Too much legislation	ELIZABETH, N. J.
A—Decrease B—Unchanged	Popular	Against	Yes	Improving	Too many poor war pictures	Duplications of scenes in weeklies	EDMONTON, CAN.
A—Decrease B—Increase	Very popular	For	Yes	Reg. prog'm, weak; features, good	Censorship	Not given	HOUSTON, TEXAS
A—Decrease B—Increase	Declining	For	Yes	Too much padding and repetition	Too much competition	Exhibitors hard to please	HARRISBURG, PA.
Unchanged for both	Declining	For	Yes	Fair	Too much competition	Poor collections	INDIANAPOLIS, IND.
A—Decrease B—Increase	Popularity increasing	Against	Yes	Too much sameness	Dramas too much alike	None	LOS ANGELES, CAL.
A—Unchanged B—Increase	Declining	For in large houses	No	Improving	Admission prices too low	Poor collections	LOUISVILLE, KY.
A—Same B—Same	Declining	For	Yes	On the whole, good	High prices for features	Not given	LEXINGTON, KY.
Unchanged	On the wane	For	Yes	Improving	Lack of co-operation	Poor collections	MILWAUKEE, WIS.
Unchanged for both	On the wane	Against	Less than film stars	Improving	Cost and express rates	Too low admission price	MINNEAPOLIS, MINN.
No change for both	Unchanged	Decidedly against	Yes	Improving	Excessive taxation	Competition and censorship	MONTREAL, CAN.
A—Decrease B—Increase	Not popular	For	Yes	Reg. prog'm, weak; features, good	Over production	Sub-renting and bicycling	NEW ORLEANS, LA.

MOTION PICTURE NEWS CHART OF

City or Exchange Center.	A, Gen'l Trade Conditions Since Mar. 1, 1915 B, Outlook for Future	Number of Theatres Opened Since Mar. 1, 1915	Number of Theatres Closed Since Mar. 1, 1915	What Class of Film Is in Greatest Demand?	Exhibitors' Attitude Toward the New Programs	What Is the Demand for Feature Films, if Any?	Do Serials Continue Popular with Public and Exhibitors?	Decrease or Increase in Admission Prices, if Any.
NEW HAVEN, CONN.	A—Good B—Fair	One (changed to pictures)	One (burned)	Society plays	Unfavorable	Good	On the wane	No change
OKLAHOMA CITY, OKLA.	A—Excellent B—Good	One	None	Features and comedies	Favorable	Good	On the wane	No change
OMAHA, NEB.	A—Good B—Very promising	*75 to 80	*25 to 30	Clean comedy	Favorable	Good	Yes	Decrease
PHILADELPHIA, PA.	A—Fair B—Rather poor	Three	None	Dramas and comedies	Very favorable	Very large	Declining	Possible incr. in future
PHOENIX, ARIZ.	A—Good B—Good	One	One	Feature films	Excellent	Good	No	On the increase
PITTSBURGH, PA.	A—Poor B—Good	One	Six	Comedies and Western dramas	Favorable	Good	No	About the same
PORTLAND, ORE.	A—Good B—Good	One	None	Sensational and comedy	Favorable	Good	No	Increase projected
SAN FRANCISCO, CAL.	A—Quiet B—Bright	Two	Ten per cent.	Features and comedies	Hesitating	Big	Yes	No change
SAN DIEGO, CAL.	A—Fair B—Good	None	Two	Program films	Unfavorable	Decreasing	No	Same
ST. LOUIS, MO.	A—Good B—Excellent	Seven	None	No preference	Indifferent	Increasing	Yes	No change
SPOKANE, WASH.	A—Good B—Good	Three	One	Comedies and features	Favorable	Increasing	Picking up	Increase
SPRINGFIELD, ILL.	A—Fair B—Good	Four	None	Drama and educational	Favorable	Good	On the wane	Increase
SYRACUSE, N. Y.	A—Good B—Good	None	Three	Society drama	Favorable	Good	No	Decrease
TRENTON, N. J.	A—Fair B—Fair	None	One	Features	Favorable	Good	Yes	Same
WASHINGTON, D.C.	A—Excellent B—Excellent	One	None	Realistic plots	Indifferent	Good	Yes	Increase
WINNIPEG, CAN.	A—Fair B—Good	One	None	Features and comedies	Favorable	Excellent	No	Increase

*Figures given for entire exchange territory.

California Books "Diamond" Solid for Sixty Days

First Time in Months That a Serial Is Run at a Broadway Theatre in Los Angeles——Hutchinson Pleased

Special to Motion Picture News

Los Angeles, May 8.

THAT the faith of the southern California exhibitors in the drawing power of the serial picture is as strong as ever, is shown by the bookings made for the "Diamond from the Sky," the "Flying A" release of the North American Film company, which on the date of the release of the first episode was booked practically solid for sixty days.

The first run of this picture here is at the Woodley theatre, a Broadway house with nine hundred seats, where it is shown in connection with first run feature subjects of five or more reels. This is the first time since the early releases of the "Perils of Pauline," that a Broadway theatre has used a serial. Following the run for the week here the prints will be shown at San Diego, and will then go to smaller downtown houses, where the picture will find an immediate acceptance.

S. S. Hutchinson, president of the American Film Manufacturing Company, with producing plant at Santa Barbara, was in Los Angeles the early part of this week, while on his way to the studio from Chicago, and expressed himself as overjoyed with the success of the serial today. He stated that twenty-one prints were needed for the New York City exchange and ten for the Chicago booking office.

"This indicates one of the largest runs of any serial," declared Mr. Hutchinson. "The popularity of the picture shows that the public appreciates a good thing when they see it."

LEAGUE ELECTS OFFICERS IN FRISCO

Special to Motion Picture News

San Francisco, May 10.

The long deferred election of the Exhibitors' League of San Francisco was held in the quarters of the Screen Club on Eddy street on April 28, and a full list of officers was chosen, with the exception of the president.

This official will be chosen at the next meeting, it being desired to secure the strongest candidates possible for this position. Robert Abraham was elected temporary chairman, Joseph Huff, manager of the Unique and Odeon theatres, vice president; R. L. Marks, of the Acme theatre, secretary, and J. L. Partington, manager of the Imperial theatre, treasurer.

The directors are Eugene Roth, I. Oppenheimer and Louis Greenfield. New by-laws are to be prepared and virtually a new organization will be formed.

NATIONAL FILM TRADE CONDITIONS—Cont'd

Decrease or Increase in Rental Prices. (A) Programs. (B) Features.	Is State Rights Method of Marketing Still in Vogue?	Are Exhibitors for or Against Daily Change of Program?	Are Stage Stars on the Screen Regarded as a Success?	What do Exhibitors Think of the Quality of Film Stories?	Chief Complaint of Exhibitors Concerning the Business.	Chief Complaint of Exchange Men Concerning the Business.	City or Exchange Center.
No change for both	On the wane	Against	Yes	Might be improved	Unfair competition	Unfair demands of exhibitors	NEW HAVEN, CONN.
A—Same B—Decrease	On the wane	For	Yes	Might be improved	Lack of good comedy	Not enough new films	OKLAHOMA CITY, OKLA.
A—Decrease B—Decrease	Strong	For	Yes	Need improving	Lack of co-operation	Cut-rate competition	OMAHA, NEB.
A—About same B—Increase	Declining	Variable	Yes, if suitably cast	Plots fair; production poor	Unfair competit'n; slow business	Same and overproduction	PHILADELPHIA, PA.
Increase for both	Unpopular	Against	Yes	Not satisfactory	None	None	PHOENIX, ARIZ.
A—Same B—Increase	Popular	For	Yes	Not up to former standard	Censorship	Censorship	PITTSBURGH, PA.
A—Same B—Same	On the wane	Against	Not generally	Fair on the whole	Unfair competition	Poor collections	PORTLAND, ORE.
Lower for both	Popular	Against	Only when good picture actors	Room for improvement	Poor pictures, long programs; posters	Trade dullness and over production	SAN FRANCISCO, CAL.
No change for both	Unpopular	Against	Only when good picture actors	Poor	High rentals for poor stuff	Not given	SAN DIEGO, CAL.
Stationary for both	Declining	For	No	Too much repetition	Too many reels for price of admission	Overcrowded market	ST. LOUIS, MO.
A—Same B—Increase	On the wane	Against	Yes	Improving and cleaner	None	None	SPOKANE, WASH.
A—Same B—Increase	Declining	For	No	Getting better	No Sunday shows	None	SPRINGFIELD, ILL.
A—Decrease B—Decrease	Unpopular	For	Yes	Satisfactory	Too long programs	Lack of co-operation	SYRACUSE, N. Y.
A—Same B—Same	Declining	Against	Yes	Fairly satisfactory	Rental prices not uniform	Too little demand for local service	TRENTON, N. J.
A—Same B—Increase	Unpopular	Against	Not generally	Very good	Posters need improvement	Not given	WASHINGTON, D. C.
A—Decrease B—Decrease	Unchanged	Against	Yes	Fair	Lack of good comedies	Poor collections	WINNIPEG, CAN.

Selig Plans 9-Reel Adaptation of "Mizpah"

A Company Will Be Sent to the Holy Land to Secure Atmosphere for Screen Version of Play by Ella Wheeler Wilcox

IN accordance with the determination of William N. Selig, that the Selig Polyscope Company shall be second to none in the worth of its productions, work is soon to be started on a massive nine-reel adaptation from the celebrated play by Ella Wheeler Wilcox, entitled "Mizpah."

Thousands of supernumeraries will be required in filming many of the scenes in this master photodrama, and the Selig company may send several actors and actresses to the Holy Land to secure atmosphere, as in the case of the filming of "The Ne'er Do Well," when a company spent some time in Panama.

"Mizpah" is one of the first of a series of big spectacles which will soon be put into production at the Selig studios. Colin Campbell has been chosen as director and Kathlyn Williams and Tyrone Power will have the leading roles.

A large cast of principals, including Wheeler Oakman, and about a thousand "extra" players, will support them. The settings are to be massive and will bring production cost up to the high-water mark.

When completed, "Mizpah" will be released as one of the Red Seal plays.

STERLING TO BE SEEN IN FAVORITE ROLE

Ford Sterling has returned to his old reliable make-up, that of the chief of police, and will be seen as such in the coming two-reel Keystone, "Our Dare Devil Chief," finished at the Los Angeles studio and shipped to New York this week.

ALLIANCE EUROPEAN AGENTS AMONG SURVIVORS

Word has been received by President Cobe, of the Alliance Films Corporation, that Edgar Hounsell, the head of the Anglo-American Film Company, and the sales manager, Edward "Waistcoat" Barry, of the English concern were among those saved from the disaster which befell the Lusitania.

Mr. Hounsell was thrown from the deck into the sea when the ship heeled over preparatory to its final plunge. He together with Mr. Barry, who had leaped from the ship with a lifebelt about his body, was picked up and landed on the Irish coast.

Several Alliance features were lost, including "Beulah," "Jack Chanty" and "The High Hand." These, however, were insured, and as duplicates were immediately shipped on steamers flying the American flag their first showing before English audiences will be delayed only a few days.

GERDA HOLMES JOINS UNITED PHOTO PLAYS

Gerda Holmes, formerly an Essanay star, has joined the United Photo-Plays company, which will feature her in leads. Production is now going on in and around Chicago, where the company's headquarters are located.



GERDA HOLMES

William Bailey, who has just finished an engagement with the Charles K. Harris Feature Film company, will play opposite her.

Spoor of Essanay Outlines Company's Policy

"Man Who Works and Seldom Talks," Reviews the Industry Since His Pioneer Days—Expects Great Changes in Next Few Years

Special to Motion Picture News

Chicago, May 11.

RETURNING to his Chicago office from New York, where he, with other leading motion picture manufacturers, completed the work of organizing the V-L-S-E, to release special multiple reel photoplays direct to the exhibitor, George K. Spoor, president of the Essanay, and pioneer in the industry, consented to talk on the years of careful planning that made such special releases possible, and of the future of the photoplay. The man who works and seldom talks had broken silence.

"To the unitiated it might seem that this step was the work of a week," said Mr. Spoor. "Those who took active part in it know that it was the result of looking into the future years ago, of months and months of planning and hard work to perfect details. The final plans of organization were completed quickly, but the basis of these plans grew out of long and careful study.

"Essanay was making definite plans for feature releases more than a year ago. Photoplay rights on novels that had been stamped with the approval of the public and written by authors of world wide reputation were being purchased and the books put into dramatic form. Before the consummation of the plans several features had been completed and were ready to offer to the public.

"This is but one step forward in the line of Essanay policy. It is but one step forward in the progress of the photoplay industry. Other and greater steps will follow.

"The motion picture industry has gone through a more rapid evolution than almost any other. It now has reached a solid and lasting basis, but there is no limit to its continued advance. It is the man of today who is planning for the needs and demands of the future who will be making a success ten years from now, just as it was the man who dreamed of the possibilities of the present time ten years ago, who is in the producing business now.



GEORGE K. SPOOR

"In 1895, when I was first making pictures, anything that would move on the screen would pass. Moving pictures were a novelty and everything was accepted. Then was conceived the 1,000-foot film with some connecting idea, though loosely constructed, and the motion picture was born.

"This gave way to the photoplay of the present, a play with a genuine plot, a picture with a problem of human life to unravel. And the photoplay still is in the process of making.

"Essanay has fought to bring the photoplay up to its present standard, to make all its plays of consistent worth, standardized plays; to inject realistic action into its dramas and do away with the old time fake camera tricks. It has aimed to make its plays of high moral standard, to raise the artistic value and to better the photographic work.

"It is not content, however, to stand on this. It is looking into the future. It hopes to raise a standard as much in the next ten years as it has in the past. It is seeking to find what the public wants tomorrow, that it may be first on the ground to supply the new needs and the new demands."

Five More Stage Stars Join "NYMP" Companies

Frank Keenan, Willard Mack, Forrest Winant, Julia Dean and Truly Shattuck Enlist Under Kessel-Baumann-Ince Banner

Special to Motion Picture News

Los Angeles, May 10.

ANOTHER series of important contracts was consummated this week for the Kessel & Baumann New York Motion Picture Corporation when Thomas H. Ince made arrangements for the appearance of Ince Features and Mutual Master Pictures of five prominent people of the legitimate stage.

Frank Keenan, known for his work in the stage productions of "The Warrens of Virginia," "Rose of the Rancho," produced by David Belasco, and since with Frances Starr in "Man to Man," will probably be the second of the five to work under Mr. Ince.

Willard Mack, of the present Broadway success "Kick In," and an author, producer and actor of note, is another engaged. Forrest Winant, late of "The Family Cupboard," and "Kick In;" Julia Dean, who appeared in "Within the Law," and since has been with the Famous Players; and Truly Shattuck, recent star of "Alma Where Do You Live" are others who have contracted with Mr. Ince.

Henry Woodruff is now playing at the studios in an Ince production, and Dustin Farnum and H. B. Warner will soon begin work in photoplays now being especially prepared for them.

The list of celebraties is perhaps the largest engaged at one time by an American producer and certainly bespeaks the confidence Messrs. Kessel, Baumann and Ince have in the future of the motion picture industry and multiple reel subjects or features. J. C. Jessen.

MICHIGAN THEATRES CORPORATION HOLDS MEETING

Special to Motion Picture News

Detroit, Mich., May 12.

About twenty-five motion-picture theatre proprietors from various parts of Michigan gathered at the Hotel Cadillac last week to perfect plans for the Michigan Theatres corporation, recently formed.

The organization is to act as a clearing house for its members, eliminating the distributors and film exchanges. Although the original plan was to guarantee a producer the support of one hundred theatres, President A. W. Blankmeyer is of the belief that this can be increased to two hundred.

OLIVER COMPLETES FIRST FILM AS PRODUCER FOR SELIG

Guy Oliver has just completed his first picture as a producer for the Selig company. It is "The Angel of Spring."

Mr. Oliver was formerly leading man of E. J. Le Saint's company.

New Keystone Censor Law Before Governor

Daix Measure Passes Both Houses at Harrisburg, Repealing Present Autocratic Statute, and Making Many Concessions to Motion Picture Men—Board's Powers Considerably Curtailed by Two Last-Minute Amendments—Salaries of Censors Increased During Final Conference Over Bill

Special to MOTION PICTURE NEWS

Harrisburg, Pa., May 12.

THE most important piece of legislation affecting the motion picture business before the present session of the legislature has been passed finally by both branches and is now in the hands of the governor awaiting his acceptance or rejection. It is the Daix censorship bill, which repeals the present censorship law, but substitutes censorship in a materially less objectionable form. While the Daix law increases the number of censors from two to three and provides positions for many more subordinates, it reduces the fee for the examination of a film from $2.50, as under the present statute, to $1, grants the right of appeal from decisions of the board, a right not conceded under the present autocratic form of censorship, and in a number of other ways grants a measure of relief to the motion picture interests, despite the fact that they lost their fight for the absolute wiping out of censorship.

Passed with Two New Amendments

The Daix bill was passed finally in the House early last week, along with the Maurer amendment. This amendment wiped out the provision that permitted the censors to put the ban on films that "tended to prejudice the public mind." The House's approval of this amendment made it necessary to send the bill back to the Senate for concurrence, and it was thought by some friends of the bill that this might endanger the chances of the whole measure going through the Legislature.

However, this amendment and another, offered when the bill was returned to the Senate, and further reducing the censors' powers by depriving them of the right to reject films that might "incite to riot," were finally approved by a joint conference committee of both branches of the Legislature, and only the governor's approval now is necessary for the bill to become a law. The conference committee also boosted the salaries of two of the proposed new censors from $2,000 to $2,500 and $2,400, respectively, the figures provided in the bill as originally introduced, but subsequently pared down in the House.

Reduction Gives Ample Revenue

Before the bill passed the House finally, one of the lawmakers raised the question whether the revenues that would come through a reduction from $2.50 to $1, in the amount of the fee to be charged for the examination of films, would be sufficient to make the board of censorship financially self-sustaining. To this inquirer it was pointed out that the revenues under the present law, which provides for a $2.50 fee per film, have been so great that there is a substantial surplus, exacted from the film makers through this fee, although censorship has not yet been in force for a full year. The exact amount of this surplus was not officially stated, but it is said to be about $100,000 in excess of all expenditures. This was enough to convince the lawmakers that the $2.50 fee was far in excess of what will be required to finance the needs of the board, and the bill was passed unanimously, the vote being 180 to 0.

The measure is backed by the present censors and is said to have received the stamp of approval of the administration, so that there is little doubt that it will be signed by the governor. It has taken the place of two other bills introduced in this session, one repealing the censorship act in its entirety, and the other making the fee for examining films only 50 cents. Neither of these latter bills will be passed.

What the New Bill Calls For

As finally passed the bill calls for a board of three residents and citizens of Pennsylvania, as censors, two males and one female, "well qualified by education and experience, to act as censors." One male member of the board shall be chairman and the female member shall be vice-chairman and one male member secretary. They shall be appointed by the governor for terms of three years. Those first appointed under this act shall be appointed for three years, two years and one year, respectively, the respective terms to be designated by the governor.

"The chairman shall receive an annual salary of three thousand dollars, the vice-chairman, two thousand five hundred dollars, and the secretary, two thousand four hundred dollars. Each member and employe of the board shall be allowed all expenses of whatever nature actually and necessarily incurred by him or her in carrying out the purposes of this act.

"The chairman shall appoint, with the approval of the governor, the following employes: Chief clerk, $1,800; assistant clerk, $1,500; assistant clerk, $1,200; two stenographers and typewriters, $1,000 each; two stenographers and typewriters, $720 each; one chief inspector, $1,500; three inspectors, $1,400 each; three inspectors, $1,200 each; one operator, an electrician, $1,400; two operators, $1,200 each; one operator, $1,000; two messengers, $720 each; one assistant operator or patcher, $600; one assistant operator or patcher, $480. The chairman, with the approval of the governor, may also appoint such additional employes as the work of the board may 'necessarily require.' The salaries of such additional employes shall not exceed $5,000 annually."

Scope of the Board's Powers

The bill provides that it shall be unlawful to sell, lease, lend, exhibit, or use any moving-picture film, reel or view in Pennsylvania unless the said film, reel or view has been submitted by the exchange owner or lessee of the film, reel or view, and duly approved by the state board of censors. The board is directed to examine all such reels or films and shall approve such reels or views "which are moral and proper," and shall disapprove such as are sacrilegious, obscene, indecent or immoral, or such as tend, in the judgment of the board, to debase or corrupt morals.

"For the examination of each film, reel or set of views of one thousand two hundred lineal feet the board shall receive in advance a fee of one dollar, and one dollar for each duplicate or print thereof, which must be applied for at the same time and by the same person. All fees received by the board and fines collected must be paid into the state treasurer.

"Any member of the board of employes thereof is empowered to prevent the display of a reel or view not approved by the board. Any person violating the provisions of the act, and is convicted before any magistrate, alderman or justice of the peace, shall be sentenced to pay a fine of not less than twenty-five dollars or more than fifty dollars for the first offense. For subsequent offenses the fine shall be not less than fifty nor more than one hundred dollars. In default of payment of the fine the defendant shall be committed to the county prison for not less than ten days nor more than thirty days."

The act is not to apply to any exhibition or use of films or views for purely educational, charitable, fraternal or religious purposes by any religious association, fraternal society, library, museum, public or private school or instituton of learning or by any corporation of the first class. The right of appeal to the common pleas court from a decision of the censors is granted under the bill as it now stands.

The Daix bill was officially placed in the hands of Governor Brumbaugh on May 6. Under the law the governor has ten days in which to sign or veto it, and if he fails to act on it either way in that time the bill automatically becomes a law. May 16 would be the last day for the bill to remain in the governor's hands, but as the 16th falls on a Sunday the final date is May 17.

The Daix bill, if it becomes a law, supplants the present censorship law and has the effect of putting the present two censors out of office. Of course, they may be reappointed under the proposed law, if the governor sees fit.

Will Breitinger Be Reappointed?

There is considerable interest being expressed among the picture interests as to whether J. Louis Breitinger, the present chief censor, will be reappointed in case of the Daix bill being approved by Governor Brumbaugh. It is recalled that some weeks ago the joint legislative committee of the exchangemen and the Motion Picture Exhibitors' League of Pennsylvania asked Governor Brumbaugh to investigate the official conduct of Breitinger, alleging that he had overstepped his authority in office. The governor referred the complaint to the attorney-general department for investigation. The result of that investigation has not been made public, but the belief is expressed that the governor, in deciding whether to retain Breitinger as chief censor will be governed largely by the facts revealed by that inquiry.

V. H. BERGHAUS, JR.

"NATION" SHOWN 133 TIMES IN NEW YORK

"The Birth of a Nation" continues at the Liberty theatre, New York, where D. W. Griffith offers his mammoth production in the same manner that made it a sensation when originally given in this city.

Saturday, May 8, turned the one hundred and thirty-third presentation of the big picture in New York, during which time it was seen by approximately 190,000 theatregoers. The engagement has already assumed record proportions as its time at the Liberty is equivalent to a stay of eighteen weeks for an ordinary attraction playing eight performances a week.

SCENES FROM THE THREE-ACT "BROADWAY FAVORITES" FEATURE, "WIFE FOR WIFE," RELEASED BY KALEM



GEORGE'S PLAN SUCCEEDS | EDWARD WALTON AND HIS WIFE EDITH | THE SLAVE ATTEMPTS REVENGE

NICHOLSON STORY UNDER WAY AT SELIG STUDIO

"The House of a Thousand Candles" is being put into production at the Selig Chicago studios. Mr. Harry Mestayer will take the leading role.

The story is a film adaptation of Meredith Nicholson's novel. Mr. Mestayer will be supported by an all-star cast of players, including Grace Darmond and John Charles.

Crowds Make Merry at Minneapolis High Jinks

Crowd Gives Itself Up to the Spirit of the Occasion and Enters Revels with Abandon of Youth—Prize Given for Best Comedy Costume

Special to MOTION PICTURE NEWS

Minneapolis, May 12.

THE social events of the Minneapolis convention of Northwestern Exhibitors were many and successful. The banquet on Tuesday night, May 4, at the Dyckman hotel, was attended by more than five hundred persons.

Otto N. Raths was toastmaster. The officers received an ovation, and then Charles M. Andrist, secretary to Governor W. S. Hammond, spoke of the motion pictures as educators, and C. E. Van Duzee reviewed the growth of the business, declaring that it was yet in its infancy. Mr. Sherwood, of Madison, told of organizing the association in his state, and W. J. Sweeney, president of the Illinois association, extended the greetings from his organization.

On Wednesday night the exhibitors and exchange men frolicked with the populace. At 11 p. m., when Minneapolitans are sometimes in bed, they were lined up on Nicollet avenue, cavorting in costumes and playing childish pranks. There was a parade in which motion-picture stars were imitated.

There were burlesque musical organizations and comely attractions galore.

The motion-picture theatres for once failed to make good and draw the crowds away from the streets. The crowds wanted to be the actors just once, and they were.

A. R. Nelson, of the United Film service, won the prize for the best comedy costume, and "Bill" Merrill, of the United, won in the group contest with his Kazoo band. The Lyric theatre, Minneapolis, drew the grand prize for the most handsomely decorated automobile. Harry Rowe, manager of the George Kleine attractions, won the prize for the best dress costume.

The women were entertained during the week by auto rides, theatres and visits to the art galleries in the homes of leading residents and the public galleries.

The grand ball in the main dining room of the West hotel closed the convention.

R. G. MARSHALL.

"Wife for Wife," Kalem, Set for Release May 31

This Three Reel Broadway Favorite, Featuring Wilmuth Merkyl, Will Take the Place of "The Haunting Fear," Announced in Recent Advertisements

INSTEAD of releasing "The Haunting Fear," on Monday, May 31, as was stated in the May issue of the Kalem Kalendar, and in recent advertisements, Kalem announces that "Wife for Wife," a three-act Broadway favorite feature will be issued on that date. "The Haunting Fear," will not be released until Friday, June 11, the company states.

The change was made because the issuance of the latter production on May 31, would have made it impossible for the Kalem company to adhere to its original plan which called for the release of a Broadway favorite production every other Monday. The June issue of the Kalendar, which is expected to be in the hands of exhibitors before "Wife for Wife," is released, will contain the synopsis of this feature.

"Wife for Wife," is the vehicle for Wilmuth Merkyl, a star who is well known to New York theatre-goers. He has appeared in such successes as "Sari," presented at the Liberty theatre; "Adele," which ran at the Longacre and Harris theatres; "Her Little Highness," staged at the Liberty theatre, and "The Debutante," in which Hazel Dawn was starred at the Knickerbocker theatre, early this season.

"Wife for Wife," written by John A. Stevens, is one of the best known plays dealing with the South, as it was before the war. It has had a long and successful career upon the boards. The fact that Kalem filmed the Broadway favorite production of it in Jacksonville, Fla., enabled that company to imbue it with the spirit of the part of the country in which the action is laid.

Associated Service Will Market for 7 Coast Studios

Bard Organizes Company Capitalized at $100,000, to Handle Films Made by Santa Barbara, Romona, Lindblom, Empire, Burke, Navajo and Banner Concerns

A NEW organization has been launched on the Pacific Coast under the name of Associated Service, for the purpose of marketing the pictures of seven producing concerns with studios in California.

Arthur Bard is at the head of the organization, which is said to represent a paid capital of $100,000, furnished by the coast exchanges for a period of six years. The producing companies represent an investment of more than $500,000. Mr. Bard is at present on his way East visiting various exchanges along his route, and contracting with them to handle the pictures on the program.

The seven companies merged under the one banner of Associated Service are the Santa Barbara Motion Picture Company, the Romona Film Company, the Lindblom Motion Picture Company, the Empire Film Manufacturing Company, the Burke Film Company, the Navajo Film Manufacturing Company and the Banner Film Company of Los Angeles, which concerns release their pictures under the Santa Barbara, Romona, Monty, Empire, Deen, Navajo and Banner brands.

The plants of the various manufacturing companies are already at work turning out films for the new program.

BRONX EXHIBITORS HOLD MEETING TO JOIN LEAGUE

On Thursday, May 13, the Motion Picture Exhibitors' League of America, Local No. 1, New York branch, convened at the Art theatre, Bronx, New York, for the purpose of organizing the exhibitors from the above district as a branch of the league. Officers were elected.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

FEATURING PLAYERS IN PERSON

CENTRAL California motion picture house managers have taken kindly to the idea of featuring film actresses in person at their photoplay houses in connection with the presentation of films in which these particular stars had appeared to best advantage.

Recently Evelyn Selbie and Josephine Rector have appeared in houses within San Francisco, or a radius of 150 miles, and their presence, well advertised, served to bring record crowds to the theatres where they were billed.

Sometimes it is possible to book these players at a very reasonable figure. Floral offerings and receptions that go with these occasions serve to make the events pleasant to the stars and managers from other standpoints.

Nearby residents come quite a distance as a rule to witness these special nights or matinees, thus making for better business at the ticket offices.

Charles R. Holmes, who has a wide acquaintance among film people in California, reports excellent business on the tours of the actresses.

PLASTERS THE HOUSE WITH PAPER

ONE of the theatres in the North Side of Pittsburgh certainly believes in displaying its ware to the public and has done so with a vengeance during the past week. The theatre in question is the Elite.

In passing the theatre several days ago it was noticeable that more paper was used in the lobby than at any other theatre in the city, although the theatre is not one of the largest.

The paper used by this house for one day was as follows: Seven six-sheets, six three-sheets and fifteen one-sheets, together with all the other advertising slips that go with the paper and a host of fresh clean photos.

Universal pictures are shown. The management states he will not use other than fresh clean displays and the film company replies than on account of the way the paper is handled at the theatre and its quick return the management can get anything it wants at the Universal offices.

SATURDAY MIDNIGHT MATINEE PLEASES

THE management of Miller's theatre, Ninth and Main streets, Los Angeles, introduced a new one last week—a Saturday midnight matinee—which proved highly successful. All down town Los Angeles theatres enjoy a very good business on Saturday evenings, and most of the time it is impossible for them to care for the big crowds that wish to attend.

The innovation came as the result of very unusual business every evening during the first half of the week when the Fox feature, "The Nigger," and "The Exploits of Elaine," constituted the bill.

The attendance was so great that it was impossible to accommodate all, so Manager Fred Miller announced an extra performance to begin at 11:30. The attendance proved greater than the accommodations.

"The Nigger" was shown two consecutive weeks and the big attendance continued throughout the engagement.

DAILY EMERGENCY DRILL USED IN ST. LOUIS THEATRE

A DAILY emergency drill has been instituted at the Hippodrome, Sixth and Walnut streets, St. Louis, since Harry M. Earl has become manager of the house. At given intervals each day, when the theatre is cleared, the "safety first" drill is called for by a signal from Mr. Earl, and by this time the attaches of the theatre have become perfect in the drill.

The employes are also instructed in "first aid to the injured," and emergency cases of every description, and the plan is working out with amazing success. Mr. Earl has materially raised the standard of entertainment at the Hippodrome. The program maintained is vaudeville and motion pictures.

BOSWORTH'S BASEBALLS ARE BUSINESS BOOSTERS

THE latest advertising novelty from the Bosworth-Morosco offices is a baseball, to be distributed by exhibitors as a matinee booster, in connection with the presentation of their next release, "Little Sunset," a Charles E. Van Loan story, featuring Gordon Griffith, the child actor.

The balls are appropriately printed and will bear the compliments of the local theater. The demand for this box-office stimulator has already exceeded all expectations.

On "Help Wanted," featuring Lois Meredith, a novel car card, as well as a clever picture puzzle has been gotten up to create interest. The manner in which theatre managers are taking to these special publicity ideas plainly indicates their effect on the house receipts.

V-L-S-E PICTURES ANNOUNCED IN HANDSOME BOOKLET

MANAGER EDEL of the Strand and Palace theatres, Buffalo, signed a contract for the V-L-S-E service for the Palace Theatre, while the Strand will remain a Paramount house.

"Graustark" and "The Carpet from Bagdad" are among the attractions from the new service. The Strand and Palace are now putting out most attractive booklet programs, announcing the current and coming attractions. "The Goddess," the new Vitagraph serial, opens at the Strand, May 13, it being the first serial ever shown at this house.



THE FLOAT USED BY MANAGER TINDELL OF THE GRAND THEATRE, VALDOSTA, GA., IN ADVERTISING A UNIVERSAL FEATURE

Selig Arrives in Los Angeles to Attend Zoo Opening

The Colonel Will Remain Several Weeks to Watch Completion of His Million Dollar Wild Animal Establishment—Powers Reaches West Coast

Special to Motion Picture News

Los Angeles, May 10.

COL. WILLIAM SELIG arrived in Los Angeles, May 3, and will remain here for several weeks in order that he may personally superintend the completion of the public section of the million-dollar Selig Jungle Zoo.

Tyrone Powers and Mrs. Powers arrived here Saturday, and within a few days the production of a multiple reel subject, featuring Mr. Powers, will be taken up at the Selig studios. The title for this subject has not been announced, nor the supporting company or director. Mr. Powers will first be seen in the Selig Red Seal release, "A Texas Steer," which was filmed at the Chicago studio.

Martha Boucher, an actress of the legitimate stage, is making her first appearance in a subject being produced by Director Colin Campbell. This will be of two reels, and is from a scenario by Mr. Campbell. Following the making of this it is expected that sets for the next big subject Mr. Campbell will undertake, "Mizpah," will be ready for filming. The scenario for this subject, together with one adapted from Winston Churchill's "The Crisis," has been prepared by Lanier Bartlett.

The five reel subject picturing the wasteful and inhuman side of conflicts between nations, "The Hideous God War," from scenario by William E. Wing, and made under the direction of A. E. Martin, will be completed this week. Following this Mr. Martin will leave the Selig company and will take a long vacation, spending most of the time motoring through southern California.

Lloyd B. Carleton, for a number of years with the Lubin company at Philadelphia, as director, has been added to the Selig staff, and this week began the filming of "The Escape," an adaptation from the magazine story by Charles Belmont Davis, the scenario for the film being prepared by Emma Bell.

This will be made in three reels, and the leading parts will be played by Bessie Eyton, Edward Piel, Lillian Hayward and Edwin Wallock. This picture will also serve to introduce Mr. Piel as a leading man for Selig releases. He was formerly with Mr. Carleton in the east, and on the west coast has played with Santa Barbara and Majestic companies.

"The Isle of Content," a three reel drama, is being produced by George Nichols, with Al Filson, Eugene Paulette, Anna Luther, Howard Scott and Vivian Reed appearing in the principal parts. Of this cast the first three mentioned are all new people for Selig releases. Messrs. Filson and Paulette were recently of the Majestic and Reliance companies, and Miss Luther was transferred here from the Chicago studio.

Marshall Neilan, who since leaving the Kalem company, where he was in charge of production at the Hollywood studio, has been leading man for Lasky and Famous Players companies, has been engaged as director of production of the "Chronicles of Bloom Center" comedies, which will compose a series, one of which will be released each week. The cast for these will remain the same throughout the series.

"The Tiger Cub," a one reel wild animal story by Emma Bell, with Marion Warner, C. B. Murphy and William Scott in the leading parts, is being made at the Selig Jungle Zoo, under the direction of Louis Chaudet.

NEW STARLIGHT OFFICERS TO BE LOCATED AT YONKERS

The new executive and main branch of the Mittenthal Brothers Film Company, which is being built in connection with their studio at Herrito and South Waverly streets, Yonkers, is now completed, and was occupied by the firm on May 1.

The company will discontinue their New York office in the World's Tower Building on Fortieth street, so that both of the brothers may be close enough to the studio so that they may supervise the making of Starlight comedies for the United Program.

Famous Will Bring Out Many Plays of Frohman

Company in Producing Screen Versions of Late Manager's Successes, Numbering Hundreds, Will Try to Obtain Original Casts for Pictures

ALTHOUGH Charles Frohman's career as the leading theatrical preducer in the world ended so tragically on the "Lusitania," the great dramatic successes made possible through his energy and enterprise will be immortal—not only in the record of the printed and spoken word, but in a manner more physical and substantial.

Through his affiliation with the Famous Players Film Company, of which his brother, Daniel Frohman, is managing director, and which has already presented on the screen several of his dramatic properties, all the great Charles Frohman successes, several hundred in number, will be reproduced on the screen and thus preserved for posterity in essentially their original form.

Toward this end, and also because this was the often expressed wish of Charles Frohman in the discussion of the possibilities of the screen development of his plays, unusual efforts will be exerted by the Famous Players to obtain as many of the original casts as is possible in the film versions of these noted dramas.

With that unerring judgment and keen artistic appreciation that made him the foremost factor in the theatrical world, Charles Frohman sensed the vast possibilities of the silent drama, and was one of the first important theatrical managers to become allied with the new art.

His affiliation with the Famous Players Film Company shortly followed the alliance between that company and Henry W. Savage, and the interest he possessed in film dramas was already characteristically intense and sincere. With that devotion which he gave to all matters in which he was interested, it was commonly known that the Charles Frohman offices were already seeking for screen possibilities in the new plays they accepted for production, and the results of this policy will still be evident in the newer Famous Players—Charles Frohman subjects.

While firmly of the opinion that the appeal of the spoken drama would never diminish, he always emphasized the power of the screen to immortalize the genius of the great dramatic stars of the day. It is therefore of interest that his life work should itself in this manner find its greatest measure of immortality.

Pollard and Margarita Fischer Leave American

Director of Mutual Master-Pictures and His Wife Are Considering Offers from Three Companies, But Make no Definite Announcement of Future Plans

Special to Motion Picture News

Los Angeles, May 10.

DIRECTOR HARRY POLLARD and Margarita Fischer (Mrs. Pollard in private life) will, upon completion of their present subject, the latter part of this week, leave the American Film Manufacturing Company at Santa Barbara. They tendered their resignations some time back. Just what company these well-known players will be with has not been announced by Mr. Pollard, but it is stated he is entertaining propositions from no less than three companies.

For the past several months Mr. Pollard has been directing American Mutual Master-Pictures, and among the early releases will be "The Divinity of Motherhood," a more or less allegorical five-reel subject dealing with the question of race suicide.

A young woman—a prospective mother—is advised by an elderly society matron to resort to the use of drugs, and when about to take them, a drop falls on a plant and kills it. This action causes the young woman to defer the action, and that night her dreams take her to the garden of love. There cupid takes her through all parts of the garden, and finally permits her to enter the land of babyhood, where infants grow from flowers, and are delivered to and brighten homes of all classes.

The woman sees herself at the gates of heaven where she is refused admission. She is transported to the depths below and is given a glimpse of the hereafter of sinners. A particular feature of this subject will be the subtitles, all of which are of a poetical nature. The leading parts are played by Margarita Fischer and Joseph E. Singleton.

MACKENZIE TO FILM "THE GALLOPER" FOR PATHÉ

Pathé has secured the picture rights to Richard Harding Davis' novel "The Galloper," and Donald MacKenzie will start to work shortly to make a feature from it.

He promises a cast of more than ordinary merit in his picture.

AMONG THE EXCHANGES

PEARSON OF OMAHA ENTHUSIASTIC OVER V-L-S-E

E. R. PEARSON, known throughout the central territory as former head of the General, Pathé and World exchanges at Omaha, Neb., has the following to say for the firm of Vitagraph-Lubin-Selig-Essanay, Inc., for which he is field manager from Kansas City, Mo., regarding its policies and his application of them in his territory:

"I am fully convinced that the four foremost manufacturers of the United States have every requisite at their command to make the highest class features possible. I am assured that no effort will be spared in making them. I feel certain that the moving picture patrons are very discerning and truly partial to all high-class features.

"Their patronizing theatres presenting such productions proves their careful discrimination. The exhibitor is very conscious of this discrimination, and is in the market for, and will be very glad of an opportunity to secure such high-class features as we have the pleasure of offering, and their patrons demand.

"I believe the exhibitor realizes that a truly high-class feature has taken genius and money to prepare, and that the producer thereof will have his liberal patronage, which when counted by the thousands of exhibitors will enable the manufacturer to make better and better productions. Thus, the exhibitor and manufacturer both not only keep pace with the rapid evolution of the business, but assist very materially in its advance.

"It has always been my custom to show my customers every courtesy, give them every co-operation at my disposal, to the end that their success means the exchange's success; hence in both I am vitally interested."

WEBSTER WILL BE IN CHARGE OF V-L-S-E IN BOSTON

THE Vitagraph - Lubin - Selig - Essanay, Inc., announces that arrangements have been completed for a new branch to be located at Boston, Mass. This will make the eighth distributing point for the features of the "Big Four," and will be in charge of Charles H. Webster, who is personally known to and numbers among his friends, over 75 per cent. of the exhibitors in the New England States.

Walter W. Irwin, general manager of the V-L-S-E, is now in Boston negotiating for a suitable location for the offices.

The New England branch will supply the theatres in New Hampshire, Vermont, Maine, Massachusetts, Rhode Island, and in Connecticut, east of the Connecticut river. All of this territory has been taken from the New York office.

Announcement is also made of the permanent location of the San Francisco branch. These offices are located at 986 Market street, San Francisco, California, in charge of C. B. Price.

MARKOWITZ SUCCEEDS ALLEN IN LOS ANGELES

FOLLOWING the resignation of J. H. Allen, as manager of the Universal California Film Exchange, Los Angeles, Saturday, May 1, D. S. Markowitz, of Los Angeles, was selectel to manage the exchange by General Manager George Magie, of Universal City, who is also supervisor of West Coast Universal exchanges.

Mr. Markowitz, brother of M. L. Markowitz, manager of the San Francisco exchange, was formerly manager of the Los Angeles branch before it was sold to the Universal. Since that time he has been engaged in other lines of business akin to the work of managing an exchange and is well and favorably known throughout the territory. Mr. Allen, who was West Coast manager of the Warner exchanges before his connection with the Universal, has not announced his intentions, but it is understood he will go east, where he has several very flattering offers.

Joe Goldberg, formerly connected with the exchange, has been selected as booker and took up the work last week.

KRITERION OPENS NEW OFFICES IN MINNEAPOLIS

THE Kriterion company has found it necessary to open a new suite of offices in Minneapolis, and the equipment and artistic decorations of the new rooms in the Produce Exchange building will rival any offices of any kind in Minneapolis.

The Kriterion's business has grown rapidly in the last year and Fred S. Meyer, the manager, found it necessary to have an office that he can rely on to handle the increasing business. On the occasion of the opening Mr. Meyer entertained all of his employes at a banquet.

Many of the visitors to the annual convention of the Motion Picture Exhibitors' Association made the offices their headquarters and resting rooms.

"GRAUSTARK" BREAKS RECORDS IN TEXAS CITY

WORD comes from C. A. Meade, manager of the Dallas office of the V-L-S-E, Inc., that "Graustark," the six reel Essanay feature, has broken all records at the big Hippodrome theatre in Waco, Texas.

Waco is an enthusiastic picture play city; the best of feature productions are shown there, and to break an attendance record is quite an achievement.

INTER-STATE FEATURE OPENS NEW OFFICE IN ST. LOUIS

THE Inter-State Feature service has opened a new exchange at 205 North Tenth street, St. Louis, and is ready to handle the business of distributing films with the utmost promptness. A feature is to be released each week by the company. Those now ready are: "Atlantis," six reels; "Lay Down Your Arms," four reels, and also the German War pictures.

A. Wittmann, who was formerly an exhibitor in St. Louis, has given up that end of the business and has been engaged by the Kriterion Film exchange of that city, as traveling representative. Mr. Wittmann has been an exhibitor for about eight years, and formerly managed the Monroe, the McKinley, and last summer the Paris airdome, which ran a very successful season.

Sam Schuman, who was formerly connected with the Kriterion exchange, is now traveling for the World Film corporation of St. Louis.

SAN DIEGO EXHIBITORS ATTEND "DIAMOND" TRADE SHOWING

SAN DIEGO exhibitors and those of nearby cities were given opportunity to see the first three releases of the North American Film Company's serial, "The Diamond from the Sky," at two previews given under the direction of Charles Cochard, who is managing the booking in Southern California and Arizona, when the films were shown at the Grand and Pickwick theatres, San Diego, April 24 and 25.

The trip in the Southern part of the State was a very successful one for Mr. Cochard and he succeeded in making a number of bookings for this big serial.

Upon his return to Los Angeles the early part of last week he received so many requests from exhibitors for another showing, that the second projection of the first three subjects was given April 27 at the Woodley Broadway theatre.

GOLDBERG LEAVES CASINO FOR NEW FIELD

EXHIBITORS in Michigan were surprised to learn last week of the resignation of Harry Goldberg, as general manager of the Casino Feature Film company, Detroit, which took effect May 1. Mr. Goldberg originally started in the moving picture industry in New York City. Two years ago he came to Detroit, representing an eastern film company.

When John H. Kunsky started his film exchange under the style of the Casino Feature Film company, he looked around for a live manager and succeeded in se-

curing the services of Mr. Goldberg. Every exhibitor in Michigan is familiar with Mr. Goldberg, who is largely responsible for the success of features in this state.

He has always boosted features and has always advised exhibitors to show them. Mr. Goldberg is not ready to announce his future plans as yet. He will leave about May 8 in his automobile for New York, where he will remain for some time.

He has had a number of good offers to go with other film exchanges, but what he will probably do is to return to Detroit and open up an office, handling high-class features.

Edward Thaye, road representative for the Casino Feature Film company, also resigned and left May 1. He will accompany Mr. Goldberg to New York.

IRWIN PLANNING TRIP TO OPEN MORE EXCHANGES

TO relieve the Chicago and Philadelphia offices, which are already working to capacity, Walter W. Irwin, general manager of the V-L-S-E will leave for Pittsburgh and Columbus at the end of this week, and if suitable arrangements can be made, he will establish branch offices in each of these cities.

While the Big Four expected a large volume of business, the direct booking system and the quality of the features have so interested the exhibitors that immediate action is necessary in reducing the territory covered by the eight branches already opened.

At the present rate, the eight offices will not be table to handle the volume of business when more features are released, and as rapidly as possible new offices will be established.

The old idea that the value of a feature decreases after it has been exhibited in any locality is being disproved in the case of the V-L-S-E features, now in screen evidence. In every instance where they have played return engagements, the value of the impression it made at its previous showing, has been demonstrated by capacity attendances.

UNITED BOOKING OFFICE SECURES 3 JACKIE SAUNDERS PICTURES

THE United Booking Office Feature Picture Company, Inc., with offices in the Palace theatre building, New York city, announces the securing of the booking rights for the United States and Canada of three new features, starring Jackie Saunders, "Reaping the Whirlwind," "Where Cowboy Is King," and "The Vengeance of the Wilds."

The company has also secured the state of New Jersey rights for Annette Kellerman in "Neptune's Daughter," and the New York state rights for "Les Miserables."

Branch offices have been opened in all of the principal cities.

KAUFMAN OF UNITED REPORTS BUSINESS EXCELLENT

ABE H. KAUFMAN, a former New Orleans supply man, who is at present manager of the Memphis office of the United of Louisiana, told his friends in New Orleans on a trip recently that business is excellent in Memphis.

The new Majestic, the $60,000 house in Main street, next to the famous Gayoso hotel, recently closed with Mr. Kaufman for the entire number of United releases for a year. They will begin when "The Eternal City" run is ended. In Little Rock, Sol Harris' house has installed the United program and in Nashville and Chattanooga business is likewise booming, says Mr. Kaufman. He has put on two extra men to help him in Memphis.

ADDITIONS TO THE WORLD FILM STAFF

ALFRED RAYMOND is a new salesman at the Dallas office of the World Film Corporation. Previous connections were with the Box Office Attractions Company and the Mutual Film Corporation.

W. H. Allen is now traveling out of Indianapolis, having been appointed to that office by Central Division Manager Scates.

The Denver office has added to its sales force Hugh Rennie, who was formerly salesman for the Seattle branch.

Walter L. Pavlowsky has been added to the Washington staff of traveling representatives. He graduated from the salesman's school.

AMSTERDAM ADDS NUMEROUS ACCOUNTS FOR UNITED

MANAGER B. AMSTERDAM, of the United Film Service in Philadelphia, reports a sudden increase in business which seems to promise a most prosperous summer season.

Among the new names added to the United books are Manager William F. Booger, of the Dreamland Theatre, 833 Market street, Philadelphia; Manager Zorn of the New Broadway, Hope York streets, Philadelphia; Manager Mabarash of the New York, Scranton, Pa.; Manager Howe of the Colonial, Lancaster, Pa.; Mart Franey of the Black Diamond, Shenandoah, Pa., and a large number of theatres adding United program pictures to their regular bills.

LORANGER IS IN CHARGE OF CASINO IN DETROIT

J. H. LORANGER has been appointed general sales manager of the Casino Feature Film Company, Detroit. He has been associated with the company for the past fourteen months. He succeeds Harry Goldberg, who resigned May 1.

SAWIN LEAVES ATLANTA BRANCH OF WORLD FILM

C. W. SAWIN, manager of the southern division of the World Film, with headquarters at Atlanta, Ga., severed his connections with the company on May 1. No successor to Mr. Sawin has been named as yet.

KLASKY NOW TRAVELING FOR FOX FILM

I. LEON KLASKY, formerly connected with the Pathe Exchange, of St. Louis, is now traveling in Illinois, Indiana and Kentucky for the Fox Film Corporation.

UNITED FILM OPENS OFFICE IN GRAND RAPIDS

N. PALLEY, general manager of the United Film Service company, of Detroit, Mich., distributors for United films, announces that he has just secured the services of Rex Minkley, as city representative.

Mr. Minkley until recently managed the Forest theatre. Some time ago Mr. Palley secured Herbert F. Fowser as traveling representative. Mr. Fowser was then president of the Detroit Motion Picture Exhibitors' League. Mr. Palley also announces that the firm has opened a Grand Rapids office at 17 Hawkins building, which is in charge of Richard Broderick, formerly of Detroit.

The United Film Service company is a Michigan corporation, capitalized at $50,000, the principal stockholders being Mr. Palley and Dr. L. T. Schurrer.

FOX EXCHANGE IN DETROIT MAKES HEADWAY

GIVING credit where credit is due, the Fox Film Corporation is deserving of much praise for the "flying start" it has made during the short time that it has opened a Detroit film exchange.

The amount of business this firm is doing in Detroit and Michigan is positively amazing and astounding, considering the fact that it is only operating in that state for a comparatively few weeks. One thing in favor of the Fox Film Corporation is the fact that it has a live-wire on the job there in the person of Mayer B. Schlesinger, who has a long and successful record in the motion picture industry, having managed theatres as well as exchanges.

Mr. Schlesinger has appointed J. Friedman as a special Detroit representative. Mr. Friedman formerly managed the Victoria Theatre on Michigan avenue, owned by his father.

LANDECKER JOINS STANDARD FILM EXCHANGE IN FRISCO

J. LANDECKER, late of the United Film program, has been added to Jack L. Warner's Standard Film Company, San Francisco, with offices in the Mechanics building. He willl assist Manager Warner.

This concern is planning to organize a big producing company that will make slapstick comedies.

Sam Kleine, formerly with the United Film program, has also accepted a position with the Standard Film Company, as salesman.

"DIAMOND FROM SKY" SIGNED FOR 20 THEATRES IN INDIANAPOLIS

J. G. CONNER, of Indianapolis, representative of the North American Film Corporation, was in Louisville recently and signed up about twenty theatres for the new serial picture, "The Diamond from the Sky."

Exhibitors there who have seen the first few reels of this film are enthusiastic about it and expect to do a big business with this serial. The Novelty Theatre will have the first runs of this picture in Louisville.

In and Out of Los Angeles Studios

By J. C. Jessen
Special to Motion Picture News

Los Angeles, May, 10.

VOCABULARIES of directors, photoplayers, technical men and especially the studio managers have been increased during the past week—or for that matter the past three weeks—by the creation of new curse words, and all because of the weather.

It could hardly have been more to the disadvantage of the makers of negative. When rain was not falling the sun was covered with heavy banks of clouds, and it has been almost impossible for exterior pictures to be made. At studios where artificial light is used it has been possible to make interior scenes, with the producing companies working night and day in order that no time be lost for exterior scenes when the light is right.

The "unusual weather" has caused the Universal to introduce a new department, the purpose of which is to signal to cameramen on all parts of the 400-acre grounds when not to make exposures. This is accomplished by raising a black flag to the top of the 100-foot pole on the laboratory building. On this are the words "DON'T SHOOT" in big white letters.

The flag is under operation at the direction of Lee Bartholomew, chief cameraman of the studios.

Plans are being made to entertain the Elks of California, at Universal City, on May 22. Features of the day will be a Rodeo on the ranch, followed by a barbecue and a Dutch lunch. Two prohibition bars will be installed for the occasion, and a special jail is being built where local judges will be imprisoned following their arrests on the grounds where they will be induced to go as guests of honor. All Los Angeles county dealers in justice have accepted the invitations and this is to be get-even day. During the day two comedies will be filmed with visitors playing important parts.

The Associated Ad Clubs of America subject from the hundred dollar prize scenario entitled "You Want Something?" is to be made in two reels instead of one and will be produced by Al. Curtis, of Joker brand, or Al Christie, of Nestor comedies.

Bosworth-Universal Serial

Now that the "Black Box" series of fifteen episodes has been completed, Otis Turner is to direct the making of Bosworth-Universal features of four or more reels, and this week takes up the making of "Shepherd of the Mines," an original scenario of four reels by Olga Clark.

This is the story of a minister who was induced to leave the pulpit of a fashionable New York church, by an aged friend of his father, to go to a mining town and work among the poor and uneducated people who badly need moral guidance. Hobart Bosworth will appear in the part of the minister supported by Helen Walcott, Adele Farrington and others.

William Worthington, who since joining the Universal stock company has been appearing in character and heavy parts of the special feature productions, is to direct the production of the former Turner company, which includes Herbert Rawlinson and Anna Little.

Mr. Worthington will continue to act as well as direct. The first story to be made is entitled "The Grail," which will be completed in two reels. This is a story of the regeneration of a man who finds his enemy dying on the desert. A vision of Christ aiding the helpless appears before him and the dying man is given aid. A love interest runs through the story, which is of a western character.

A comedy drama of one reel, "The Better Way," is being made for the Laemmle brand. The story is by Marion de la Parelle, and the principal characters, that of an unsophisticated shopkeeper and his adopted sister, are played by Sydney Ayers and Doris Pawn. The shopkeeper tries to ascend the social ladder but finding he is lacking in polish, rather than stand the jeers, returns to his first love, the adopted sister.

Jacques Jaccard, formerly director of the Kerrigan-Victor company, who has been at Santa Barbara in charge of the making of the serial picture "The Diamond from the Sky," has returned to the Universal and will again direct Mr. Kerrigan.

At the present time the leading man is very ill, but upon his recovery the making of "The Service of the Sword," from the story of the same title by George Bronson-Howard, will be filmed in two reels. This is the story of an American newspaper man aiding an heir to the throne of an imaginary principally to drive out impostors.

Christie's New Title

It is now Conductor Al Christie and not Director, for during the past week this maker of Nestor laugh capsules leased a nine-car Santa Fe passenger train and ran it up and down a twenty-mile track at will, incidentally filming "A Peach and a Pair."

Lee Moran appears in this as the chauffeur of a full sized Irish special—a handcar—attempting to run down the train on which his daughter, Victoria Forde, is eloping with Eddie Lyons. Another Nestor made this week is entitled "When Their Dads Fell Out," and the cast for this included Harry Reiter, Jack Conley, Billie Rhodes and Gus Alexander.

The Clark-Gauntier company is engaged in making the interior scenes for the two-reel mountain story, "The Mad Mate of the Primeval," exteriors for which were made in the Bear Valley region recently.

Clarence Badger has doped out another—number six of the series— "Lady Baffles and Detective Duck" comedy for the Allen Curtis Joker company, and between showers these fun makers have been extremely busy applying the principles of pussyfootism to bring the criminal to justice.

During the absence of the leading woman of the De Grasse company, Miss Pauline Bush, who is on a honeymoon vacation with Alan Dwan, which is being spent aboard the yacht of Millionaire Spreckles of San Diego, leased for use in scenes for the Famous Players Pickford subject, "The



SCENE FROM "FATHERHOOD," FIRST UNIVERSAL-BOSWORTH FEATURE

Girl of Yesterday," a one-reel subject is being made.

This, "One Man's Evil," was written by Ida May Parks, and will serve to introduce Arthur Shireley, an Australian actor, who has been with the Kalem Glendale company, in Universal subjects. Other principals of the cast are Edna Maison and Ray Gallegher.

Working on Third "Coin" Episode

The Ford-Cunard company are now working on the third two-reel episode for the next Universal serial, "The Broken Coin." The castle of the ruler of the



GENE GAUNTIER AND JACK CLARK IN "THE WOMAN-HATER'S BABY" (Universal)

imaginary principality, around which the plot of this serial hinges, has now been built, and is one of the most elaborate exterior settings it has been the writer's privilege to see. The frontage of this has a width of more than one hundred feet, and has towers, domes, arches, et cetera, of oriental design.

"The Second Beginning," a two-reel story produced by Burton King and featuring Adele Lane, contains the story of how a young wife and husband were estranged, primarily by the ignorance of the woman of the ways of society into which she was introduced after her marriage. Miss Lane will be supported by Harry Linkey, Edward Sloman, and Gretchen Lederer. The latter, who was formerly of the Universal stock company, has been playing with the Vitagraph for the past several months.

The two-reel character study featuring Murdock MacQuarrie, filming of which was taken up last week, has been given the title "The Tinkerer of Stubenville," instead of "The Traveling Tinkerer," as previously announced.

The Henry McRae company is home from a tour with the Buffalo Bill-Sells-Floto circus, and are now working in the three rings, under the big top erected especially for interior scenes for "Peggy of the Circus."

The tent used is of the same dimensions as a real-for-sure "bigger and better than ever" aggregation, and the props consist of trained horses, acrobats, tumblers, and all the gold and red paint and flags that can possibly be worked in. The story is by Hugh Weir and will require three reels.

The Smalleys are making "A Cigarette, That's All," a two-reel drama from a magazine story of the same title. Both Lois Webber and Mr. Smalley are appearing in the picture, playing the important parts of man and wife who become estranged, when the husband finds a cigarette in the grate. An important part, that of the stenographer, is played by Dixie Carr.

Rain Delays Lasky Picture

The ball-room scenes in the palace of the King of Osia received the attention of the producing company filming "The Puppet's Crown," featuring Ina Claire, at the Lasky studio this week, and because of the weather conditions there were many delays occasioned by the necessity of taking the set down to prevent the costly furnishings from being ruined by the rain.

For an ordinary parlor interior this is not a big task, but when it is necessary to dismantle one that is 160 feet in length and 50 feet in width big loss is caused the producing manufacturer. In many of the scenes scores of extra people were used, all appearing in court dress. Friday, during shafts of sunlight, this company made thirty-five scenes in which more than three hundred extras worked.

Work was commenced last week on the filming of the Lasky-Belasco production, "The Fighting Hope," featuring Laura Hope Crews. The scenario, an adaptation from the original stage success, was prepared by the author of the play, Margaret Turnbull.

To cause an explosion that wrecks a building, erected within a glass studio, and still not injure one pane of the glass of the studio, was successfully accomplished at the Lasky studio last week for scenes in "The Clew," in which Blanche Sweet, and Edward Mackay play the leads, supported by Sessue Hayakawa, as the Japanese spy, and Billie Elmer the detective.

The plot revolves about an American inventor who discovers an explosive of great value to any government in time of war. The Japanese learning of this sent the spy to his laboratory where he secures employment as a servant, and learning the secret formula is to be sold to the Russian government, the spy wrecks the building, killing the inventor, himself and destroying the formula.

Work on Farrar Scenarios

The Lasky scenario department is busy with the preparation of scenarios adapted from the favorite grand operas of Geraldine Farrar, that all may be in readiness when the Metropolitan opera star arrives at the studio in June. Inasmuch as Miss Farrar's salary is the largest of any actress appearing before the camera, every effort will be made to complete as many productions as possible. "Madam Butterfly," will in all probability be the first subject filmed.

Charles Winneger, better known as Mr. Blanch Ring, has been engaged to appear in two and three reel subjects of the L.-Ko. comedies. Mr. Winneger came to Los Angeles, on Orpheum time, appearing with his wife in the sketch, "Oh, Papa!" It is not known what subjects will first be made, but it has been announced that Henry Lehrmann will personally direct all pictures in which this well-known vaudeville star appears.

The introduction of some new photographic effects has been worked out by Director William C. Dowlan, for the two-reel subject "Out of the Darkness," featuring Violet MacMillan, former "Oz" star. This Universal story, dealing with underworld life, depicts the reunion of a couple by the efforts of a cabaret singer.

The vision features, which are shown by the new mirror effects, show the thoughts of the singer in her fight to remain pure and keep out of the grasp of the clutching hand of infamy. She finally returns to her former home in the small western city to evade the temptations.

The Western Lubin players are engaged in filming the three-reel subject, "The Red Virgin," dealing with the marriage of an English nobleman, who in order to make claims for an English estate, causes his wife to believe their marriage was not legal L. C. Shumway appears as the father, Robert Grey the son, George Routh the heavy, and Helen Eddy plays the dual role of mother and daughter.

Whether a producing company will be sent to Japan, or all necessary settings for the filming of "The Darling of the Gods" will be made here, is to be decided within the next few days when the technical men complete estimates on the costs for the latter. As there are a large number of



JOHN EMERSON AND JEANETTE HANSON IN "THE FAILURE" (Mutual Masterpicture)

Japanese villas in and about Los Angeles and Pasadena, and there are hundreds of Japanese gardeners and many landscape artists competent to make perfect reproductions of scenes of Nippon, the latter way, it is believed, will enable the company to make the most desirable subject, as a visit to Japan would require the employment of Japanese as players for all the unimportant parts, and there is some doubt entertained as to whether this could successfully be accomplished there.

Griffith on Master Pictures

David W. Griffith is again actively engaged at the Majestic and Reliance studio after an absence for four months spent in looking after the showing of his recent thirteen reeler, "The Birth of a Nation,"

and is giving practically all of his time to the rehearsal of companies producing for the Mutual Master-Pictures program.

At the present time the subjects being made include "Pillars of Society," adapted from the Ibsen play; "The Fox Woman," from a novel by John Luther Long; "Her Shattered Idols," "The Failure," and "Up from the Depths."

"The Deadly Focus," a one-reel Reliance subject written by Frank E. Woods, manager of production at the R-M studio, is being made by Director Giles Warren. The rays of the sun artificially focussed on a given point brings about unexpected happen-



FRANCIS X. BUSHMAN, (Quality Metro)

ings. The cast for this includes Alfred Paget, Raymond Wells, and Claire Anderson appear in the important parts.

The attempts of a self-made man to force his son to adopt his mode of life and the direful results, are being pictured in a three-reel Majestic drama, being made under the direction of F. J. Grandon. Ralph Lewis appears as the father, C. E. Elliott as the son. The story is by Russell E. Smith.

Work was taken up last week on the filming of the second Ibsen play, "Pillars of Society," under the direction of R. A. Walsh. This play, written thirty-five years ago, contains a prophecy of the dramatist which has come true in practically every detail.

M-R Forms a Fishing Club

It was the belief of the author, as he expressed it in the character part of the leading woman, "Lona," to be played by Mary Alden, that woman in time would become independent of their husbands in the matter of support. Furthermore, women would become free thinkers. This subject will be made in four reels from the scenario by Mary H. O'Connor, for the Mutual Master-Picture program.

In "A Rightful Theft," a one reel Majestic subject, the finding of a coin bearing an ancient date, serves the principal character of the piece, the Widow Brown, to raise sufficient funds to prevent the holder of a mortgage on her home from foreclosing. Eleanor Washington appears as the widow, Mildred Harris her daughter, Paul Willis her son, and Charles Lee the heavy.

Members of the Majestic and Reliance producing staff have formed a Mutual Fishing Club, and leased a launch for Sundays throughout the summer, with the intention of catching all the fish in the Pacific, and particularly those that inhabit the waters near the Catalina Islands. R. A. Walsh holds the record to date, having landed a fifty-pound yellow tail in eight minutes.

A second company, under the direction of Nick Cogley, formerly director at Keystone and N Y M P studios, has been added to the producing staff of the Albuquerque company, and will make a one reel comedy each week, increasing the release of the Luna brand to two.

This week G. P. Hamilton is directing the production of "An Accidental Parson," in which a female inmate of an insane asylum escapes and plays the part of a minister with a mania for marrying people.

Before the real identity of the impostor is learned, she tied four knots for cupid, and was busy with the preliminaries for the fifth couple. Miss Dot Farley appears as the accidental parson.

Delayed by the unfavorable weather, the Charles Chaplin-Essanay comedy company, is still engaged in filming the two reel subject entitled "Work." Monday following a May Day floral parade, the most elaborate ever staged in Los Angeles, the Essanay star and company appeared on the streets to secure some big crowd pictures and nearly caused a riot.

As the word passed down street the crowds increased and it required the many extra policemen on duty to disperse the gathering, and they were not able to accomplish the work until many minutes after Chaplin and the other players had completed their work and departed.

Anderson at Essanay Studio

Hal Roach, formerly director for the Rolin Film company, has been made director of the second Essanay comedy company, and is finishing his first subject. The principals of the company are Marjorie Rieger, Bud Jamison, Jack Cherry and Harry Pollard.

G. M. Anderson spent Sunday and Monday at the local studio while on his way to Chicago, where he will remain two or three weeks. While here he stated that he believed a feature company would be added to the local studio and make multiple reel subjects for the V-L-S-E releases, but at this time it was not definitely known who the principals or director would be.

The present quarters of the company at 406 Court street are not proving of sufficient



GRACE CUNARD

size, and within a short time the Essanay Los Angeles companies will be located in a new studio. Several different locations are now being considered and definite arrangements will be made upon the arrival of Mr. Anderson in Chicago.

Dan Sullivan, an assistant director with one of the Biograph companies, while aiding in the making of a scene, with the camera on one big rock and the players on another near by, was swept off by a mammoth breaker and in attempting to swim to the players was drawn into a whirlpool.

After being pulled down several times, he finally succeeded in clutching the rope thrown to him, and was pulled to safety. The most remarkable feature of the accident is that when Sullivan went into the water he was fully dressed, and when rescued all his clothing was removed except an under shirt.

At the time the company was making exteriors for a two reel smuggling story, "Wings of Fate," in which Allen Hale, Gretchen Hartman, Bill Nye and Viola Smith appear. The rescue of Sullivan was filmed by the cameraman, Charles Downs.

Another fisherman story, "The Changing



ENTRY OF THE KEYSTONE FILM COMPANY IN LA FIESTA DE LAS FLORES

HORSLEY FLOAT IN THE FETE AT LOS ANGELES

Sea," with Isabelle Ray and Frank Newberg, is being made by George Morgan. The Japanese fishing village near Santa Monica is being used for locations.

"The Price a Man Pays," is the title of a one reel society drama being filmed by George Reahm, with Augusta Anderson and Charles Perley as leads, for A B release.

Franklin Hall, leading man of the Biograph studio, successfully staged a thriller near Long Beach the first of this week, when he drove an automobile off a bridge into the Los Angeles river. This scene is for the two reel subject, "Mrs. Van Alden's Jewels," a modern drama in which Louise Vale appears in the name role.

Hal drove the auto down the boulevard at a speed of thirty miles an hour, and when he reached the center of the bridge he quickly turned the car at right angles and it went through the iron railing.

"Life's Law" Filmed

The Irish players were last week making "Life's Law," a one reel subject, the plot of which revolves about a fictitious invention. The leads of this Tony O'Sullivan subject are Clara McDowell, Charles West and Harry Carey.

A north woods story, "The Suicide," is being directed by Wray Physioc. Herbert Barrington plays the part of a dope fiend who ultimately takes his life. He is supported by Mary Pixley, Ivan Christy, Joe MacDermott and Walter Coil.

"Dollar Diplomacy" is a one reel comedy drama with Gus Pixley, Jack Mulhall and Irma Dawkins, the direction of which is in charge of Ed Morrisay.

After fixing the date for the Rodeo, to be given at the ranch of the N Y M P studio on May 16, it was recalled that the lease for the grounds was made on the same date five years prior, and the event will serve as the fifth anniversary of the founding of Inceville by Thomas H. Ince.

E. H. Allen, business manager of the studio, is in charge of all preparations, and is having the plateau, back of the studio, prepared for the event. This is fully two hundred feet above the Pacific ocean, and affords a natural ampitheatre for such an event. The menu for the barbecue has been made out by the Inceville chef, who will be in charge of preparation of the feed.

Busy on Mutual Masterpictures

Director Charles Swickard and members of the cast of "The Beckoning Flame," the five part subject for the M M P program, including Henry Woodruff, are spending this week on the Mojave desert, where scenes of caravans crossing the desert will be made.

When the production of the comedy drama of college life, "The Mating," is released, it should be very popular with Vassar alumni, for in this sets made from photographs of interiors of one of the dormitories of this famous institution are used. Bessie Barriscale is featured in this M M P, which is being made under the direction of Raymond B. West.

"Hearts and Swords," a two reel military melodrama with a Mexican locale, by Thomas H. Ince, is being filmed at the N Y M P studio this week. In this a girl takes the place of her brother, when he becomes ill, and attempts to deliver important messages to the commander-in-chief.

Lesser of Golden Gate Makes Rapid Rise in Filmdom

Man Who Also Manages All-Star Feature Distributors, Pacific Feature Film, Entered the Industry Seven Years Ago While Only a Boy

THE career of Sol L. Lesser, president and general manager of the Golden Gate Film Exchange, Inc., All-Star Feature Distributors, Inc., and Pacific Feature Film Corporation, has been, to say the least, phenomenal since his first connection with the motion picture business was less than seven years ago, while he was still a mere boy.

At the age of seventeen Mr. Lesser opened a small moving picture house in the Mission district, which he called The Union Nickelodeum. In the rear room of this theatre was laid the foundation of his large business. The great demand for the films caused Mr. Lesser to move to a more central location on Fillmore street, and subsequently to Golden Gate avenue, where the stock was enlarged and the Golden Gate Film Exchange organized, with the young man as its head.

For three years the Golden Gate Film Exchange remained at this location, continually increasing the stock and business connections. During this period there were only two programs of motion pictures being regularly placed on the market, one program by the General Film Company, the second by the Motion Picture Distributing Sales Company. The latter company was at that time experiencing some business difficulties.

Mr. Lesser foresaw the possibilities of an early dissolution of this company, and took a train to New York City, where he secured and brought back to San Francisco the best new releases of motion pictures of the Motion Picture Distributing Sales Company, which had gone out of business in the meantime.

After his return to San Francisco with the new films the business grew so rapidly that new and larger quarters were sought, the firm moving to 234 Eddy street, occupying the whole building, where he is now the working head and president of one of the largest motion picture film exchanges in the country.

Some of the past productions which Mr. Lesser has handled through his exchanges are Selig's "The Spoilers,," Vitagraph, Liebler's "The Christian," "Cabiria," Salisbury Wild Life Pictures, and many others. He is now handling all the past releases of the Alco Film corporation of California, and has just contracted for the output of the Metro Pictures corporation program and the George Kleine attractions.

Theda Bara and Company Go South for Fox Film

Director Powell Will Take Scenes for D'Annunzio's "La Giaconda," a Play Suited to Actress' Ability in Portrayal of Vampire Type

FRANK POWELL, of the William Fox producing staff, has left for Augustine, Fla., with a large company, headed by Theda Bara, the star of "The Clemenceau Case" and "A Fool There Was," to film the scenes of the latest Fox production, D'Annunzio's "La Giaconda." The play is intensely and fiercely dramatic. It contains the sirenic evil which is particularly suit to Miss Bara's remarkable powers in the Vampire type of character.

Few who saw her in "The Clemenceau Case" or in "A Fool There Was," can ever forget her striking performance of the two vampires of these screen dramas. D'Annunzio's heroine is different in degree but not in kind from these other two famous portraits which Miss Bara has contributed to the gallery of the silent stage.

This remarkable young woman, who possesses a type of beauty which is declared by artists and sculptors to be of an absolutely unique character, has become a literally international figure since first she burst upon us from Le Theatre Antoine, Paris, in the William Fox production of "A Fool There Was."

As Iza, in "The Clemenceau Case," she created even a greater sensation. Many of the newspapers throughout the country declared her to be the most wickedly beautiful actress in the world. Women besieged the theatres were "The Clemenceau Case" was being shown demanding to see the fatal end of the siren who had wrought such havoc in "A Fool There Was."

While Miss Bara declares emphatically that her true nature is very far from being that of a heartless Vampire, her reputation for splendid and artistic work in such roles, led to Mr. Powell's casting her for the evil genius in "Giaconda," whose beauty is as fatal as the deadliest poison.

Miss Bara is supported by a very strong cast of noted players, among them being Clifford Bruce and others of equal prominence. "La Giaconda" will be made a most notable production in every way and is expected to prove one of the most unique photodramas so far witnessed.

HOUSE WILL BE BLOWN UP FOR AMERICAN FILM

Director Ricketts of the American studios, has invited the general public to see a house blown up by dynamite for a scene in the four-part American distinctive creation, "The House of a Thousand Scandals."

A whole mansion has been erected for this special purpose, and as there is plenty of action in the scenes prior to the explosion, it is presumed that a large assemblage will be present to see the fun.

SPECIAL EVENT COMPANY NOW IN NEW QUARTERS

The Special Event Film Manufacturing Company is now installed in its new quarters at 220 West Forty-second street, New York City.

The company is equipped with a full line of motion picture supplies, and is prepared to contract for taking pictures of every description. Cameras are supplied by the day with or without operator.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

SUNDAY OPENING IS NOW LEGAL IN NEW YORK

THE Court of Appeals has upheld the contention of Justice Putnam, of the Second Appellate Division that the operation of motion picture performances on Sunday is legal. He goes a step further and declares, and is also upheld by the highest court, that the Legislature of the State alone has the general power to legislate against criminal offences.

The case rose in the city of Yonkers, where Wolden Kieley, manager of a motion picture theatre was arrested on Sunday, January 24, 1915. An admission fee of ten cents was charged for the performance. After his arrest Wolden through his attorney secured a writ of habeas corpus, this being allowed by Justice Almet F. Jenks, presiding judge of the Second Appellate Division the following day.

On March 12 the Appellate Division entered an order sustaining the writ and discharging Kieley from custody. It was the contention of John J. Finn, attorney for Kieley, that the ordinance of the city of Yonkers was invalid and unconstitutional. Kieley was manager of the Loweree theatre and was taken into custody while pictures were actually being shown.

There was but little delay in bringing the case to the attention of the Court of Appeals. The case was on the "order calendar" of the present term of court and was reached on April 14. The decision was handed down with others on May 4.

No opinion was written in the Court of Appeals, the order being affirmed. The opinion of Justice Putnam in the Second Appellate Division squarely disposes of the case and reads in part as follows:

The powers of the City of Yonkers, under its municipal charter, to regulate amusements and common shows, include a right to license an exhibition of moving pictures. The city ordinance (section 13), however, prohibits such a show on Sunday, and declares that every person violating this section shall "forfeit a penalty of not less than twenty-five dollars ($25.00) nor more than one hundred dollars ($100.00), in the discretion of the Magistrate convicting." The relator has been so arrested.

A license may be conditionally granted. It may be given subject to certain reasonable hours of opening and other limits upon its exercise. But the derivative power of a municipality to fine and imprison can only exist under, and in due enforcement of, authority clearly committed to the municipality. The intent that municipal corporations by ordinance can supersede the State law, will not be inferred from general grants of power, nor will such authority be held to exist as an implied or incidental right. As all municipal authority comes from the Legislature, the provisions of municipal charters, however broad, are subject to such restrictions as may be imposed by general laws.

The additional powers by Chapter 247, Laws of 1913, amending the General City Law, giving authority to enforce ordinances by affixing penalties, forfeitures and imprisonment, did not, and could not, surrender the general power to legislate against criminal offences, which remains in the Legislature.

The Legislature alone may command how Sunday shall be kept. Hence the City of Yonkers cannot independently compel and enforce Sunday closing, by means of fine or imprisonment, unless such prohibition is part of the law and policy as declared by the Legislature.

It follows that the writ should be sustained, and the relator discharged.

SUNDAY motion pictures in Rochester, N. Y., are now an assured fact, and they are planning to open their houses at once, as a result of the Yonkers case. The Rochester motion picture men, before the latter decision was handed down, had planned a determined move to have the matter decided in the courts, and the outcome has been favorable to them.

A test case was arranged, in which Maurice Lichterman was charged with violating the municipal code, prohibiting shows and circuses on Sunday. The Rochester men, as their Yonkers brother exhibitors had done, claimed this ordinance was not legal. The attorney for the defense said that there was no state law prohibiting the opening of picture houses on Sunday, and that the city ordinance under which the arrest was made is not legal, being in conflict with the city charter of January 1, 1908, which repealed the ordinance of 1904.

The picture men contended that the state legislature alone has power to close the motion picture houses on Sunday, and that it has not done so. The Court of Appeals decision settled both cases at one sitting.

Boston Censor Bill Passes Third House Reading

A COMPROMISE bill vesting unlimited powers of play censorship in Boston with the mayor, police commissioner and chief justice of the municipal court, has been passed to a third reading by the Massachusetts house. The original bill required that the decision of the censors must be unanimous; an amendment makes the vote of two censors sufficient to ban or limit a play or photoplay. At present censorship in Boston is vested jointly with the mayor and police commissioner, but they have power to stop only plays of an obscene or immoral nature. The compromise bill would give the Boston board power similar to that possessed by the authorities in other parts of the state; they can ban a play for any reason whatever.

The compromise is the result of the agitation incited by negroes opposed to Griffith's "The Birth of a Nation," which is still showing to big houses at the Tremont theatre, despite certain cuts ordered by the mayor. The 94 to 41 vote by which the bill was passed to a third reading, came shortly after the legislators had seen the play at a special showing. Those who appraised the play voted against the bill, so that the negroes are claiming the passage to a third reading as a victory for their side. But even they are not fully satisfied with the measure, and there are strong indications that the bill will be dropped later, especially since the mayor opposes it, and his power in the legislature is strong.

Meanwhile the situation has been further complicated by the presentation of an entirely new bill, proposed as a substitute for the Carstens measure, against which motion-picture men to the number of 500 protested at a hearing Wednesday. The new measure, in the language of one exhibitor, has the rest of the censorship plans "skun to death." It asks for the organization of a department of film censorship in the district police force. This department would consist of the chief of the district police and not more than five censors, one of whom shall be a woman. Then comes the master stroke in the censorship hysteria: The governor shall appoint another board of seven, one of whom shall be a wage earner and one a representative of the motion-picture interests, to make rules for the six censors.

These censors would examine every film offered for exhibition in the state and exclude all those they deem obscene, indecent, immoral, inhuman or of such a character that exhibition of the film would tend to impair the health or corrupt the morals of children, promote lawlessness or incite crime. The right to appeal from the decision of the board to the Superior court is provided.

James A. Lowell, who presented this bill for the Society for the Prevention of Cruelty to Children, says that a voluntary investigating committee had inspected 1,261 films in this state and found 235 of them objectionable. He says his bill is modeled after the Ohio law, on which the Supreme court has passed.

This measure, like all the others proposing censorship, is vigorously opposed by the film men, who have been accused of

threatening a boycott of legislators who vote for censorship. They deny this. Organized labor has voted to stand with the film men. The Carstens bill is still before the legislature, and patrons of picture houses are still signing protests against it.

FORBID PRIVATE SHOWINGS ON SUNDAY EVENING

Director of Public Safety Porter, in Philadelphia, has made a decision which will prevent any theatre from having private exhibitions of pictures on Sunday evenings. The director holds that even when such exhibitions are limited to those holding cards of invitation they cannot be given in Philadelphia, for he fears such action may be an opening wedge for regular Sunday performances.

The edict was first put in force after the mob that tried to get in to the first private showing of "Hypocrites," at the Globe, had made a large force of policemen necessary to preserve order.

When the guests arrived the next week to see "The Heart of Maryland," at the Chestnut Street Opera House, they had to be sent back, the order to prevent the showing having been made too late for Manager McSween to notify all those invited.

BRITISH COLUMBIA EXERCISES SEVERE CENSORSHIP

Owners of films on the Pacific Coast, who occasionally send shipments to British Columbia, are very bitter in their denunciation of the manner in which their property is treated there.

In case the censor disapproves of any part of the film this is ruined by being stamped "Rejected in British Columbia." Rejections have been made of late on such unwarranted grounds that but few shipments are being made there, film owners not caring to run the risk of having a valuable film ruined.

Added to this are the war taxes, increasing costs of shipments to such an extent that almost prohibitory conditions prevail.

BILL WOULD ABOLISH TENTS IN ST. LOUIS

A bill prohibiting the use of tents for motion picture shows or theatrical performances, was introduced in the Board of Aldermen of St. Louis, on May 1, by Alderman Otto K. Koenig.

The bill contains a provision making it effective on September 1 next, if it is passed. Mayor Keil, in his annual message to the board some time ago, urged the abolishing of tents for shows, declaring that the use of tents for exhibition purposes should be legislated against, as they are hazardous in case of fire and panic.

IDAHO TOWN VOTES TO HAVE SUNDAY OPENING

Sunday closing was the chief issue in the city election at Nampa, Idaho, held on April 27.

A special vote was taken on the issue with the result that the citizens favored open theatres on Sunday and registered their sentiments in favor of open shows by a vote of three to one straight. Some 1,200 votes were cast at the election.

Nebraska Safe from Censor for Two Years

EXHIBITORS in the Omaha territory, except in Kansas, are congratulating themselves on narrow escapes from censor legislation. The situation in Nebraska is nipped by a welfare committee in Omaha, whose duties will be to censor motion picture films at the expense of the public, but they are not expected to create much harm.

In Iowa three bills started through the legislature. Through the quick and able work of the Iowa branch of the M. P. E. L. A., by State Secretary Eddy, the bills were led to a quiet, natural grave in the committees.

In Nebraska the exhibitors were started by a bill that was rushed through the house by a vote of 64 to 3 and threatened to speed through the senate in like manner. Exchange managers and a few exhibitors, hurriedly grabbing their coats and hats, rushed to Lincoln, the state capital, and the bill died in committee, on the verge of being rushed through the senate.

During the next two years, before the legislatures meet again, exhibitors are fervently hoping the public will be educated enough in the motion picture business to recognize it as a permanent influence for good and not a wild-cat enterprise with but a few years to live. The exhibitors are saying they realize that much of this educating of the public must come through themselves. It is said that plans will be matured to meet the situation.

New Jersey Judge Rules Against Fight Pictures

PICTURES of the Willard-Johnson prize fight at Havana, April 5, will not be seen in the United States if the decision of Judge Thomas G. Haight, in the United States District Court at Newark, N. J., is sustained by the higher tribunals. In seven typewritten pages, Judge Haight expresses the opinion that the constitutionality of the Federal statutes forbidding the carrying of the pictures between States and their importation should be upheld.

Benjamin F. Spellman, attorney for L. Lawrence Weber, of New York, who is seeking to exhibit motion pictures of the fight in Newark, has already announced that he will appeal the decision of Judge Haight to the United States Circuit Court of Appeals at Trenton, N. J. Judge Haight said he would sign papers for the appeal.

Spellman set up the plea that the Federal statute was unconstitutional, and argued that the government had no right to prohibit the importation of the pictures so long as Weber does not attempt to sell the pictures or the rights to exhibit them.

The statute referred to deals with the importation of fight pictures as articles of commerce, but Weber contends that he does not intend to commercialize the reels in the accepted sense of the word.

In his opinion Judge Haight did not touch upon the question of the morality of the pictures. The opinion deals alone with the statute which Judge Haight declares to be constitutional. Speculation is rife as to the action of the higher court in the matter.

Prize Fight Pictures May Now Be Shown in Alberta

MOTION pictures of boxing bouts and prize fights may henceforth be exhibited in Alberta. The ban has been lifted by order-in-council in an amendment to regulations under the theatres' act.

The regulations hitherto provided that no prize fights could be projected on the screen, but after the words "prize fight" there is now incorporated in the regulations "of a brutalizing nature." The amendment places the onus of deciding what films may or may not be shown, upon the censor. He will have to decide whether or not the films are of a brutalizing nature.

Further amendments make it an offense under the act to permit the attendance at any performance during school hours of a child of school age, unless accompanied by parent or guardian.

This decision clears the atmosphere for Alberta exhibitors to a considerable extent because since Luther McCarty was killed at Calgary, May 24, 1913, fight films have been generally taboo in Alberta, and only one series, the Ritchie-Welsh films, has managed to get past the censor. Many others, including the Johnson-Flynn pictures, have been under the ban.



THE EDISON COMPANY'S ACTORS IN A SCENE FROM "ACCORDING TO THEIR LIGHTS," ONE OF THEIR COMING RELEASES

NO VAUDEVILE ALLOWED IN INDIANAPOLIS THEATRES

Mayor Joseph E. Bell, of Indianapolis, issued an order to the police Sunday, April 18, in which he asked that the picture theatres which have been running vaudeville performances be prevented from putting on the regular performance as given during the week.

Mayor Bell had received a complaint that one theatre was advertising its regular performance. Investigation showed that several theatres have been giving regular performances on Sunday.

FARRAR BRINGS PRESTIGE TO FILM DRAMA

Action of Lasky Company in Starring Popular Singer Will Convince Last Doubters that Photodramatic Art Is Equal to the Speaking Stage—Only Exhibitors Taking Paramount Program Will Get Series of Pictures Featuring the Diva—Belasco Helped to Obtain Her Services

SAMUEL GOLDFISH, treasurer and general manager of the Lasky Feature Play Company, who is now visiting the studios in Hollywood, Cal., mainly for the purpose of completing arrangements for the productions in which Geraldine Farrar is to star under this management, prepared a statement just before his departure concerning the decision of the Lasky company to release the Farrar offerings exclusively to Paramount theatres and exclusively on the Paramount program. The statement is as follows:

"I would like to impress upon the exhibitors and moving picture patrons of America that we do not regard the engagement of Miss Farrar from a business point of view. If we looked at it in that manner we would never have consummated the arrangement. Our aim is the advancement of the moving picture art.

No Art Higher Than Photodrama

"Strange though it may seem, there are yet some people who regard photodramatic art as inferior to the art of the legitimate stage. By the engagement of Miss Farrar and the other notable stars we have recently announced, and by arranging productions of plays for which we have to pay small fortunes in royalties, we seek to convert the last doubters.

"We have taken it upon ourselves, as we believe our position in the field gives us the right to do, to make everyone everywhere understand that there is no dramatic art higher than the photodramatic art.

"We do not expect to make money with the productions that Miss Farrar does under our management. Miss Farrar receives the highest salary ever paid an artist in the world for film appearances during the eight weeks this summer, and the periods that she will work for us hereafter.

"We are just thankful that we have reached such a position that we are able to pay the salary cheerfully, knowing that this wonderful woman is entitled to every cent and that she is doing the entire picture art a favor by contributing to it her extraordinary prestige and genius.

Position of the Company

"If we were treating the engagement of Geraldine Farrar from a commercial standpoint there are many ways in which we could arrange for special distribution of these productions. But, on the contrary, we have determined that all the Farrar productions shall be released on the Paramount Program.

"The engagement of Geraldine Farrar is made by a strictly photodramatic firm, and is entirely for the advantage of the photodrama exhibitors and enthusiasts of America and the whole world. Paramount theatres will have Farrar, and no inducement in the gift of anybody can put them elsewhere.

"That is the way we feel about Paramount and the Paramount exhibitors. We know they have been trying to build up the finest audiences in America, and we are going to help them succeed.

"We cannot speak of Farrar, or of any of the advances made by the Lasky company, without speaking of David Belasco. It was partly through the help of Mr. Belasco that we were enabled to obtain the services of Miss Farrar, through arrangement with his son- in-law, Morris Gest. It has been largely through Mr. Belasco's help that the Lasky company has been able to come to the front in the comparatively brief time of its existence."

"The Lure of the Mask" Sets New Mark of Success

Picturization of Harold MacGrath's Best Seller by the American Film Manufacturing Company Proves Popular—Ricketts' Direction Well Done

HYPERCRITICAL reviewers often have put the question: "Why is a best seller?" For their answer they have but to lay aside musty volumes and see the filmed version of Harold MacGrath's "The Lure of the Mask," produced by the American Film Manufacturing Company.

In this newest of its output, all the many elements that combine to make a story a success, financially and otherwise, may be visualized to the satisfaction of even a reviewer of books.

Mr. MacGrath's novel has been done under Tom Ricketts' supervision, in four vigorous reels.

Harold Lockwood, as Jack Hilliard, the bored young New Yorker, with gold-lined pockets, is captivated by the voice which comes to his club window from foggy streets below. The wheels of the plot revolve. Lockwood, in a sort of "want-ad." romance, meets the beautiful singer, but, alas, her features are veiled beyond recognition. Elsie Jane Wilson, remembered for her excellent acting in "Everywoman," plays "La Signorina," the masked queen of the opera, and Sonia, the singer's unmasked self.

Hilliard, pursuing his fate and masked charmer to Italy, of course is successful in his quest, but not until a thrilling and altogether satisfying minor plot, has been worked out between Hal Clements, as Giovanni, and Irving Cummings, as the villainous Prince Monte Bionca. The minor plot is closely interwoven with the the major. In fact some of the strongest scenes in the film are built around the doings of these secondary characters.

The gay Bionca has ruined the life of Enrichetta, Giovanni's comely daughter. Later Enrichetta (Miss Lucy Payton) comes upon the prince and Sonia, emerging from a cathedral following their marriage. When Enrichetta tells her story, Sonia renounces the prince and takes to the operatic stage. After years of invalid misery, Enrichetta dies, and Giovanni, her father, swears revenge on the prince Bionca. He comes upon Bionca at Monte Carlo, where the prince has been living high on extorted money. The two grapple on a cliff high above the sea, and Giovanni's gleaming stiletto pierces the nobleman's heart.

At Bionca's death, Sonia, who legally is the Princess Bionca, is free to follow her heart's dictates with the dashing young New Yorker, which she does, in beautiful MacGrathian manner.

British Firm Guarantees World Film $200,000 a Year

Winik and Brock Obtain Rights to the Productions of the Company for all Foreign Markets Except the United States, Canada and Australia

RIGHTS to its productions for the entire world outside of the United States, Canada and Australia, have been sold by the World Film to Hyman Winik and Henry J. Brock. The deal, which was consummated by J. D. Williams, head of the World Film foreign department, guarantees the World Film corporation an income of $200,000 a year from its foreign sales.

Hyman Winik will be in charge of the London office of the new firm, which will be called the World Film Corporation of London, unless prevented by the British copyright law. In that case the firm name will be Winik, Brock & Co.

Offers have already been received for the British Isles, but it is likely that Winik and Brock will handle this territory themselves and dispose of franchises for other territory. Australia is at present being handled by Vogel and Howells, of Melbourne, but the Australian rights will revert to Winik and Brock in a year.

Both men are well known in the industry. Mr. Winik, who has just returned to New York after a western trip which took him to the Pacific Coast, brought the Johnson-Ketchel fight pictures to this country in 1909. He also owns three theatres in Tacoma, Wash.

Henry J. Brock makes his headquarters in Buffalo. He is general manager of the Mitchell H. Mark enterprises which operate eighteen large motion-picture theatres. He is president of the Radium Gold Fibre screen corporation. He is also managing director of the United Motion Pictures, Ltd., which controls ten theatres in the United States and Canada. Messrs. Brock and Winik are pleased with the outlook.

KALEM BURNS VESSEL FOR "LURE OF MAMMON"

Fania Marinoff, who is now appearing as Louka in Arnold Daly's revival of "Arms and the Man" at the Park theatre, New York, declares that she does not envy the lot of the average motion picture performer.

Miss Marinoff was engaged by Kalem to enact the role of Dorinda in "The Lure of Mammon." According to the story, the ship on which Dorinda is returning to America burns when but a day from these shores. The girl is one of the few survivors and is washed ashore on a rocky coast.

Kalem purchased a condemned vessel, had it towed out to sea and then set it afire. Miss Marinoff remained on board the doomed craft until actually compelled to leap overboard by the advancing flames. A heavy sea was running at the time, and the charming actress had a hard time of it before she could be pulled into one of the launches standing by.

"The Lure of Mammon" will be released by Kalem in regular service, Monday, May 17.

HOPE TO INTEREST EUROPEAN NATIONS IN "PROHIBITION"

England, Russia and France have now before them a proposal to use the feature film "Prohibition" to support their prohibition measures against alcoholics.

Robt. T. Kane, president of the Prohibition Film Corporation at 220 West Forty-second street, New York City, this week, through foreign agents, has practically arranged for the showing of the picture as soon as copies can be dispatched to the countries named.

In the event of the film being adopted by the English Ministry, as proposed, the active film photographs of Lloyd George, Lord Kitchener and Winston Churchill will be substituted for the scenes in office action of Hon. William Jennings Bryan, Hon. Josephus Daniels and Hon. Richmond Pearson Hobson.

"STEPPING WESTWARD" TO BE RELEASED JUNE 7

The two-part United western subject, "Stepping Westward," will be released on Monday, June 7. The scenario is by Reverend Clarence J. Harris. The story has a broad human appeal. The leading roles in the hands of Mabel Van Buren and George Larkin are characterized by splendid work on the parts of both these capable Ideal performers. The story runs from the Civil War up to the present time.

WORLD FILM BUYS SHUBERT INTEREST IN PEERLESS

The World Film corporation this week took the first step toward carrying out its policy of owning or controlling all its producing company by buying out the half interest held by the Shuberts in the Peerless studios at Fort Lee, N. J. This leaves the World Film corporation the full owner of Peerless. Other acquisitions will follow.



CHARLOTTE BURTON AS THE ADVENTURESS IN "THE DIAMOND FROM THE SKY," THE PICTURIZED ROMANTIC NOVEL OF THE NORTH AMERICAN COMPANY

JACK STANDING IS VERSATILE ACTOR

Jack Standing, the young Englishman who is featured in the "Road o' Strife" serial with Crane Wilbur and Mary Charleson, is one of the most versatile and finished actors in the Lubin studio and he



JACK STANDING

switches from leads to heavies, from juvenile parts to old man characters, with equal ease.

Standing has little excuse for not being a good actor. His father, Herbert Standing, achieved a wide reputation abroad.

LIONEL BARRYMORE ADDED TO "ELAINE" STARS

Pathé has added to the cast of the new "Exploits of Elaine," Lionel Barrymore, celebrated brother of the famous John and Ethel Barrymore, and nephew of John Drew. It is a large aggregation of real stars—Arnold Daly, Edwin Arden, Pearl White and Lionel Barrymore.

This is not Mr. Barrymore's first appearance on the screen. He has had important parts in several big productions, but it is with the legitimate stage that his name has been most associated. He was broken into the profession by his uncle, John Drew. Among the famous plays with which he



LIONEL BARRYMORE

was identified were "The Mummy and the Humming Bird," "The Other Girl," Barrie's play "Pantaloon," "The Best of Friends," and "Sag Harbor," with James A. Hearne.

The Whartons expect to move the "Exploits of Elaine" company to Ithaca in a week or two, and take the future instalments on their fine new property in that place.

FRANK REICHER TO BECOME LASKY DIRECTOR

The Jesse L. Lasky Feature Play Company has entered into a contract with Frank Reicher, whereby Mr. Reicher is to become associated with Cecil B. De Mille, director general for the Lasky company, and will be one of the leading directors of Lasky productions.

Though Mr. Reicher was born in Germany and won his first fame as an actor there, he speaks flawless English and has been in New York so long that he is regarded as an American artist.

Mr. Reicher's note as a stage director is largely due to his work in this capacity for the late Henry B. Harris. It was under his supervision that the most notable of the Harris dramatic offerings—especially those of the "modern" dramatic school—were presented to the public.

DESMOND WILL APPEAR IN MOROSCO FILM

William Desmond, one of the country's matinee idols who has been with Oliver Morosco for the past ten years, has been engaged by the Oliver Morosco Photoplay Company, in Association with Bosworth, Inc., to appear on the screen opposite Leonore Ulrich, the popular little star at present appearing in "The Bird of Paradise" with big success.

Mr. Desmond played opposite Miss Ulrich in "The Bird of Paradise" for the past two seasons, and received much praise from the press and public through his splendid characterization of a rather unlikable role. "Bill" Desmond, as he is popularly known, has been around the world twice on tour, having in Australia one of the biggest special stock seasons in the history of the Antipodes.

ATLANTIC FLEET REVIEW IS IN NEWS WEEKLY

A special exhibition of motion pictures of the Atlantic fleet was given at the Broadway theatre, in New York City, Thursday afternoon, when Admiral Fletcher and his officers were present.

The Standard Newsfilm Company provided the pictures. The Standard Newsfilm Company is a new concern, and is identified with various news film weeklies in Europe; it will shortly release an American edition in this country. The company also controls various educational films.

Offices are located in the World's Tower and the American Press Association buildings.

"THE WILD GOOSE CHASE" CHANGED TO MAY 27

The Lasky Feature Play Company announces that the release date of the production in which Miss Ina Claire makes her photodramatic debut, "The Wild Goose Chase," has been changed from June 3 to May 27. In addition to Miss Claire the cast of "The Wild Goose Chase" includes Theodore Roberts, Tom Forman, Lucien Littlefield, Helen Marlborough, Raymond Hatton, Ernest Joy and Florence Smyth.

Broadway Entertainers in Kalem Night Life Scenes

Choruses and Dancers Who Amuse Habitues of New York's Famous Cafes Are Transplanted to "Maxim's at Midnight," a Replica of the Well-Known Restaurant

THE Kalem Company is now producing a multiple reel feature, entitled "Midnight at Maxim's," with plenty of local color, and thereby hangs a tale. For William Wright, of Kalem, on Tuesday, May 11, played the host to a part of writing persons and took them out to Cliffside, N. J., to enjoy the production of some of the more spectacular of the cafe scenes. Host Wright promised to show the visitors at least sixty beautiful chorus ladies. Well, he made good.

But to start at the beginning. The party, after lunch at the Astor, journeyed to Cliffside by automobile. The Cliffside studios, which were formerly an open air stage, and a large private house converted into dressing rooms, are being enlarged. A covered studio, with a solid roof, is being built adjacent to the open air stage and so arranged that a big scene may be photographed with the action partly in the studio and partly on the open stage. This is made possible by big folding doors, which compose one side of the studio building.

On the big stage Director George Sergeant was working on "Maxim's at Midnight." The interior of the famous metropolitan cafe had been reproduced with scrupulous care and the cafe employees brought over to occupy their respective positions.

A feature of the picture will be a careful representation of the musical revues now the rage in New York restaurants. The principals and choruses now being presented at Maxim's, Rector's, Bustanoby's and Wallick's were all on hand, and executed their various numbers before the camera while the principal players in the coming production were seated at conspicuous tables.

At least sixty persons, all Broadway favorites, took part in the production. "Midnight at Maxim's" cannot fail to afford an accurate conception of New York cafe life. This is the first time that the interior of a famous restaurant has been faithfully reproduced with the actual employees and entertainers in their proper places.

New York Motion Reduces Number of Small Pictures

Company Will Stop Making One Reel Keystones—No More One and Two Reel Kay-Bee, Domino or Broncho After August—Features Planned for These Brands

IMPORTANT changes in the Mutual Film corporation may be predicted from the incorporation at Albany of the Fulton Feature Film Company, the directors of which are Harry E. Aitken, the president of the Mutual Film corporation, and Adam Kessel, Jr., and Charles O. Bauman, the executives of the New York Motion Picture corporation.

It is announced this week that the New York Motion Picture Corporation will discontinue single reel Keystones. It is also announced that, beginning in August, there will be no more one and two-reel pictures made under the Kay-Bee, Domino or Broncho brands. Features only will be made, the brand names being retained.

The New York Motion Picture corporation will also make ten and twelve-reel features.

"The Sign of the Rose," a multiple reel feature made by the New York Motion Picture corporation, starring George Beban, will be presented in the fall at some Broadway theatre to be announced later.

The New York Motion Picture corporation is busy signing up big theatrical stars. No statement is yet ready, but Adam Kessel, Jr., has just returned from his trip to the Pacific Coast and some important announcements may be expected in the near future.

An intimation of the Mutual's policy may be gleaned from a recent interview given out by H. E. Aitken in Chicago in which he said that the Mutual will soon release a program of fewer pictures with features predominating. Mr. Aitken is now out of town, but will return to New York in about a week.

Thrilling Lion Charge Shown in Mackenzie Film

Rest of the Picture, Brought from Africa by Intrepid Modern Diana After Year's Big Game Hunt, Full of Other Animal Adventures

LADY GRACE MACKENZIE has just returned from a year's thrilling expedition after big game in East Africa. She is the first woman who ever penetrated so far into the depths of the African jungle and she has outdone Rainey, Roosevelt and all the other big game hunters in her achievements.

She has not only potted every known specimen of big game in that next-to-nature section, but she has succeeded, at great expense, in photographing them all under the most interesting conditions with a moving picture camera. The result is one of the best sets of big game pictures ever taken.

This Diana of today, this modern huntress par excellence, has four miles of film. In it will be found a wonderful lion hunt, showing a huge African lion charging straight at her; a furious rhino, accompanied by his mate, and countless pictures of elephants, giraffes, zebras, babboons, buffalos, apes and wild dogs. All are beautifully pictured and the charges of the hunted wild beasts are thrilling in the extreme. In one rare picture three hundred and sixty elephants are seen watering at a pool in the jungle.

The best of this vast assortment of film has been worked into a two and a half hours' entertainment, and will soon be seen at one of the leading theatres on Broadway, New York City.

"JUST OUT OF COLLEGE" UNDER WAY

The Frohman Amusement corporation has started on its new feature, "Just Out of College." Eugene O'Brien, now playing in "The Celebrated Case," Jack Boynton Sherrill, who was in "The Builder of Bridges"; Wright Kramer, late of "Androcles and the Lion"; Ben Hendricks, Marie Edith Wells and Kate Jepson have been cast for this breezy, bright comedy.

Mark Swan wrote the scenario and George Ade, himself, will edit the titles.

Ade has demonstrated a particular knack for humorous titles, highly diverting to the public.

HENRY KING MADE MARK IN "LEGITIMATE"

Star of "Who Pays?" Series, Balboa-Pathé, Was Picked by Henry W. Savage for Important Part in "The House of a Thousand Candles" After Actor Became Well Known in Stock—Was in the Harris Production of "The Lion and the Mouse"

HENRY KING, who is starred with Ruth Roland in the Balboa-Pathé series of twelve dramas, each propounding vital questions of life, is of the particular build and appearance that meets the general conception of what a matinee idol should be. His southern chivalry comes to him naturally because he was born in Christiansburg, Virginia, and received his education at Roanoke.

The stage attracted him at an early age, and notwithstanding the objections of his family, he joined the Arnold Stock company and toured the South. The following season he played juvenile leads with the Osman Stock company and went over the same territory traversed during his first theatrical engagement.

Developing rapidly he was chosen by Anna Boyle Moore to support her in a repertoire of Shakespearean plays, the most successful of which were "As You Like It," and "Romeo and Juliet."

One season with the College theatre stock company in Chicago, and he determined to face the great theatrical lions in New York. He was fortunate in being favorably received, and after two weeks in the American metropolis was cast as John Glennon in "The House of a Thousand Candles," which was given its premier performance at the Hackett theatre.

On the road this play was a splendid money-maker, due largely to Henry King's conscientious and convincing work.

For a time after this he devoted his talents to stock engagements, playing successively in Buffalo, N. Y.; Scranton, Pa.; Grand Rapids, Mich.; Jacksonville, Fla., and New York City.

When Henry W. Savage produced "The Devil," he ran his discerning eye over a long list of eligibles and decided that Henry King was the man he wanted for the part of Karl Mahler. His choice was a happy one. Henry King was a hit from the beginning and he remained with this company an entire season.

The next year he assumed the character of Jefferson Ryder in "The Lion and the Mouse," and appeared under the management of the lamented Henry B. Harris, who went down with the Titanic. When this play was put on the shelf Henry King signed a contract stipulating that he was to be featured with Janet Waldorf in "Graustark."

In this production he scored so heavily that he was sought to play the part of Louis Neville in "The Common Law." After a record-breaking run this organization disbanded and Henry King's mind centered upon moving pictures. Lubin picked him to play leads and sent him to California, where he became a part of the Lubin western company.

Nearly eighteen months ago he joined the Balboa company, of Long Beach, California, under a three-years' agreement. During his association with the Balboa company he has appeared as leading man, with brilliant success, in more than sixty photoplays, all of which have been approved by exhibitors and the public everywhere. In view of the painstaking and intelligent manner in which he interpreted every role assigned to him, it was to be expected that he would be starred with Ruth Roland in the Balboa company's "Who Pays?" series of twelve three reel dramatic masterpieces. How well he is fitted for the role a glance at the mobile face portrayed in the picture forming the supplement of this issue will reveal.

His delineation of the difficult characters in "The Prince of Fame," "The Pursuit of Pleasure," "When Justice Sleeps," "The Love Liar," "The Feminine Law," "Today and Tomorrow" and "Houses of Glass," are revelations of true histrionic ability and show Henry King at his best. The eighth of the "Who Pays?" series will be "Blue Blood and Yellow," and the ninth, "The Fruits of Folly." The titles of the remaining three have not been decided upon, but they will maintain the high standard set by their predecessors, and when the series is finished, and the public have had an opportunity to pass judgment, the verdict will place Henry King among the foremost screen actors of the day.

Producers Insure "Diamond" Company for $300,000

Action Taken Because Cast Is Continually Called Upon to Go Through Dare-Devil Acts—Some Stunts Equal Daring of Professional Death Teasers

A $300,000 insurance policy has been written to cover the cast of "The Diamond from the Sky," the North American's big continued photoplay for which Roy L. McCardell was paid a prize of $10,000.

In a picture of any length, and especially where the members of the cast are called upon to do dare-devil stunts, it is a matter of business judgment to protect them through insurance.

In "The Diamond from the Sky" the principals are required to take more risks than was ever done before in a picture. Ordinarily the principals are doubled in the death defying stunts by someone who makes a business of looking eternity in the face and never flinching. When this company was organized, and it was known there would be many stunts, professional death teasers applied for work.

For instance, Irving Cummings has driven within an inch of death in front of a fast express train in an automobile—so close that the cow catcher of the big locomotive tore off his fender.

And then the ride over the cliff, that comes in the third chapter of this pictured novel stunts, that it seems a man must hesitate to do. Yet willingly and anxiously do Miss Pickford, Irving Cummings, William Russell, Charlotte Burton, Eugenie Forde take a chance.

Miss Forde is acknowledged to be one of the most daring women riders in the West and has a record of bucking horses tamed, unusual for a woman whose success on the speaking stage was equal to her screen renown.

Mr. Russell did a fall off a horse going at a mad gallop the other day, the action requiring him to roll under the feet of the pursuing horses. Of course his life depended upon the ability of the riders chasing him to handle their horses in such a manner that he would not be trampled upon.

Miss Pickford rides a horse over a falling and burning bridge, a most dangerous piece of business and at one time crossed out of the scenario because of the great risk to the rider. But Miss Pickford insisted upon doing it; so, some time next week she will make the ride.

Universal Increases Scenario Staff to Fifteen

And Further Additions Will Soon Be Made—Gilmore Walker of Selig Polyscope Is Now Editor of This Department

Special to Motion Picture News

Los Angeles, May 10.

GILMORE WALKER, former scenario writer for the Selig Polyscope company, has been made editor of the Universal scenario department, and took up the work this week, succeeding James Dayton, who will continue on the staff as a writer.

Calder Johnstone remains as manager of the department, which has been further enlarged by the addition of Olga Pritzlau Clark, formerly of the American Film Manufacturing company studio scenario department, at Santa Barbara; F. McGrew Willis, a free lance writer formerly with the Balboa Amusement Producing company and the American; Smythe Addison, who has been on Hampton Del Ruth's staff at the Keystone, and Miss Ruth Baldwin, author of the scenarios for the "Black Box" series, who has been in London aiding E. Phillips Oppenheim in writing the serial story from the plots of the scenarios, and has now returned to resume her work at the Universal studio.

With these additions the staff is now composed of fifteen writers and readers, and it is understood, is to be further increased in the near future, with the arrival of Captain Leslie Peacock, author of "Neptune's Daughter," and other Universal successes, who is to be transferred to the West Coast studios from the Eastern headquarters in New York City.

Seeks Constructive Ideas for "Paramount Magazine"

Editor of Publication, Mrs. Jane Stannard Johnson, Outlines Policy in Talk to Members of Women's Press Club, New York

THE Women's Press Club, of New York City, recently extended to its members, actively engaged in literary work, an invitation to speak before the club upon their work and to submit samples of the books or magazines of which they were the authors or editors.

In response to this invitation, Mrs. Jane Stannard Johnson, of the Paramount Pictures corporation, who has editorial charge of "Paramount Magazine," said in part:

"When the invitation reached me to speak before this club upon my work, the first thought that came to me was, Why! my work isn't *work*. To be sure it is activity, but it is a very happy, joyous, delightful activity. There is no sense of work or weariness, and, no matter how difficult the immediate work may be, or how late the hours entailed in getting out a big story, or a big advertisement, I always feel as ready and as fresh as at the beginning of the day. In fact, the more difficult the work the more it appeals to me, and if it happens to be something particularly difficult, that is the thing I always love to take up.

"The next thought that came to me was, It is not *my* work. The work I am doing fits into a small niche in the plan of the universe. What I mean is, that when the thought of the world is ready for some step forward in progress, like the telephone, for instance, or the Marconi wireless, or the airships, someone appears who is inspired with the vision and inspiration and ability to put that idea into practical operation for the benefit of the world and for all mankind.

"So the world was ready for something better in motion pictures when the Paramount idea came, for universal good, which was to be introduced in better pictures, better theatres and better amusement for the theatre-going public, at lower prices than are charged for theatrical attractions, yet showing the same plays and the same stars as appear on the legitimate stage. This idea was crystallized in the form of Paramount Pictures corporation, which was organized to put these principles into practice throughout the United States. In connection with this plan it was, of course, necessary to have someone for the work I am doing, and as advertising manager of Paramount Pictures corporation and the editor of 'Paramount Magazine,' I am filling my own little place in this great system, which means not only betterment for the entire motion picture industry, but for the amusement-loving public as well.

"As the editor of 'Paramount Magazine,' which reaches several hundred thousand people monthly, it is my privilege to admit to its columns only such matter as will give its readers wholesome, constructive ideas to think about, while giving specific information concerning the extensive influence of motion pictures and up-to-date news of the important personages known and loved by the public who are engaged in motion picture activities.

"More especially do I cherish this privilege in connection with our house organ, 'Paramount Progress,' which reaches only the trade and the exhibitors who are conducting motion-picture houses.

"The advertising end is a very important factor, and here again the element of good has an immeasurable influence. The standard of Paramount advertising is the highest and everything admitted to the columns of 'Paramount Magazine' is carefully censored. In fact, no publication maintains a higher standard. That this influence is not confined alone to our organization is evidenced by an experience of last week. One of the largest publishers in the city, one of whose magazines has a circulation running into the million mark, has been accepting advertising that would not be admitted to 'Paramount Magazine,' advertising of such a class that we would not wish our advertising to appear in its company. One day the advertising manager of that house called up our agency to ask them what we had against their publication that we would not advertise in it. Then our agent went to the president of the company and frankly told him what the situation was, with the result that the president issued instructions that no advertising of that nature should again be printed in the columns of its publications—certainly a big step forward for the better class of advertising.

"So, it seems to me, that in whatever activities we may be engaged our principles for good and the radius of our influence are almost limitless."

"The Island of Regeneration" Makes Hit at Once

Success Largely Due to the Broad Human Sympathies Dr. Cyrus Townsend Brady Was Able to Bring to the Vital Parts of Vitagraph Story

A WELL-BALANCED man is one who takes a general interest in the affairs of life and does not narrow himself down to one viewpoint.

Dr. Cyrus Townsend Brady is a big man, big in many ways. He has shown it in his many novels, in his broad and expressive



EDITH STOREY AND ANTONIO MORENO IN "THE ISLAND OF REGENERATION" (V-L-S-E)

views of life, and shows it still more plainly in the picturization of his novels.

"The Island of Regeneration," produced by the Vitagraph Company of America, was an instantaneous success. Dr. Brady recognized at once the opening up of a broader field to portray his many-sided views of life; as an army officer, his life upon the sea, his experiences as a frontiersman and his administrations as a clergyman. The Vitagraph company presented the opportunity and medium, and he has entered into an agreement to write exclusively for this company.

Dr. Brady was the first writer of note to see the possibilities of motion pictures, and was not slow in taking advantage of them to give the masses a broader scope of life from his many-sided viewpoints.

He has many of his books now in process of reproduction in pictures; two of the most notable are "West Wind" and "Britton of the Seventh." Both of these portray army life on the Western frontier in the days of Custer and the Indians. Each is entwined about an episode of love, which gives a charm and intensity of heart and human interest to it.

Both possess an historic value, an insight into army life and a grasp of the semi-savagery of Indian opposition to the progress of the white man.

Dr. Brady does not claim that the picture is mightier than the pen, but most emphatically proclaims that the latter greatly augments the former, and what may not be clearly visualized in type is more readily conveyed through the eye to the mind by the medium of animated art, thereby photographing it indelibly upon the human memory.

SELZNICK CHERISHES HUBBARD SOUVENIRS

Lewis J. Selznick, vice-president and general manager of the World Film corporation, and Jacob Wilk, publicity manager, cherish as mementoes of the Elbert Hubbard, who perished on the Lusitania, two copies of his work, "Great Philosophers," which he autographed and presented to them only a few hours before sailing.

Mr. Hubbard went through the World Film offices at 126 West Forty-sixth street, New York city, and evinced a great interest in the working of the big offices, especially the profit-sharing system.

ALL CELTIC BEGINS THIRD COMEDY

Director Fitzgerald left with a company of players for Greenlawn, Long Island, N. Y., to make some exterior scenes for the next comedy release of the All Celtic Company, entitled "Rafferty at the Hotel De Rest," which he claims will be a hundred per cent. funnier than the two previous comedies recently released on the World Film program.

"BRITTON OF THE SEVENTH" ALMOST COMPLETED

The battle of the Little Big Horn, with Custer in his last stand against the Indians, is vividly pictured in "Britton of the Seventh," a screen adaptation of the Reverend Cyrus Townsend Brady's novel of the same name, now nearing completion by the Vitagraph company, under the direction of Lionel Belmore.

The Seventh U. S. Cavalry, stationed at Fort Abraham Lincoln, lends military atmosphere to the picture, while Rain in the Face and his band of Sioux warriors add the dash and thrills in their fights with the soldiers that keep the picture on the border land of melodrama.

The cast includes Eleanor Woodruff, Eulalie Jensen, Darwin Karr, Ned Finley, Harry Northrup, R. Peyton Gibbs and others. When completed it will be in five parts and listed as a Blue Ribbon feature.

PICKFORD FAMILY PLAY IN "FANCHON THE CRICKET."

"Fanchon the Cricket," the Famous Players release of May 10, is of unusual interest because of the fact that it not only presents Mary Pickford, the idol of the screen, in the title role, but that the supporting cast also includes Lottie and Jack Pickford, sister and brother of the popular star.

This is the first time since the Pickfords have been appearing on the screen that all three have been together in a single subject, and the production therefore possesses a unique interest aside from its great dramatic strength and the charm of "Little Mary's" exquisite portrayal of the title character.

The interest of this odd situation is further heightened by the fact that Lottie Pickford is at the present time a star in her own right.

GERTRUDE LE BRANDT SIGNS WITH FOX

Gertrude Le Brandt, a well-known actress who has appeared in leading parts under the management of George M. Cohan, the Shuberts, Klaw & Erlanger, the late Charles Frohman, Harrison J. Fiske, John Cort, and other noted producers, has signed with William Fox, president of the Fox Film Corporation, the first part in which she appears upon the screen being that of Carolina, the keeper of a Petrograd resort in the William Fox production of "A Woman's Resurrection," in which Betty Nansen, William J. Kelly and Edward Jose are starred.

Miss Le Brandt gives a very striking performance of this exceedingly difficult role, which is one of the most important in the entire supporting cast.

"HUMAN FISH" TO SWIM IN UNITED WATERS

The find of the photoplay season, Marvelle Spencer, Ideal ingenue, is a veritable water nymph, and may be seen any bright day at the Los Angeles beach, astonishing the natives with daring aquatic feats of high and fancy diving.

A scenario is now in course of construction by the Ideal editor, Mary Murillo.

The Staff of the Lubin Manufacturing Company



Left to right, seated: Harry Chandlee, scenario writer; Joseph Kaufman, leading man and director; Adrian Gil-Spear, scenario writer; Norbert Lusk, scenario writer; Clay M. Greene, scenario writer; Ira M. Lowry, treasurer and general manager; J. Frank Brockliss, European representative; Lawrence McCloskey, scenario editor; Isadore Schwartz, assistant studio manager; Edward L. Simons, chief electrical engineer. Back row, left to right: William H. Kerry, purchasing agent; Stanley Lowry, treasury department; George W. Terwilliger, writer and director; Charles Goldsmith, secretary; Joseph Smiley (seated), leading man and director; J. Allen Boone, publicity manager; John E. Ince, leading man and director.

Carl Laemmle to Appear in "The Broken Coin"

President of Universal Will Be Seen in Initial Episode Consulting Grace Cunard Regarding the Best Way to Find Lost Half of Coin

THE Universal's next serial will be "The Broken Coin." Grace Cunard and Francis Ford will play the leading roles. In view of the great popularity enjoyed by "Lucille Love," in which Miss Cunard and Mr. Ford also played the leading roles, President Laemmle recently granted permission to the Universal West Coast stars to produce and play the principal parts in the serial to succeed "The Black Box."

"The Broken Coin" will be the fifth serial which the Universal has produced. "Lucille Love," the first Universal serial, was followed by "The Trey o' Hearts" and the latter in turn by "The Master Key" and "The Black Box." Like preceding Universal serials, "The Broken Coin" will be confined to fifteen episodes of two reels each. The first episode will be released on Monday, June 21.

The complete cast of "The Broken Coin" follows: Count Frederick, pretender to the throne of Gretzhoffen, Francis Ford; Kitty Gray, an American newspaper woman, Grace Cunard; King Michael II, of Gretzhoffen, Harry Schumm; Count Sachio, of Grahaffen, Harry Schumm; Rolleaux, the foreigner, Eddie Polo; the Apache, Reese Gardner; the King's sweetheart,, Mina Cunard; King of Grahaffen, Mark Fenton; Prime Minister, Lew Short; Outlaw, Lew Short; Sachio's accomplice, Jack Ford; henchmen and servants to Count Frederick, Burton S. Wilson, Edwin A. Clarke, George J. Uttal, Vic Goss and Harry Mann; King Michael's servant, Bobby Vernon; Courier to the King of Gretzhoffen, Norman McNamee. R. E. Irish and Harry Maguire, Mr. Ford's expert cameramen, will film the entire serial.

For the first time on any moving picture stage, President Carl Laemmle, of the Universal Film Manufacturing company, will make his appearance in the intitial episode of "The Broken Coin." In the picture Miss Cunard will consult Mr. Laemmle regarding the best way to find the other half of "The Broken Coin" and Mr. Laemmle will do his best to tell Miss Cunard all about Laupheim, Germany, and the adjacent Balkan principalities.

If any one has doubts about Mr. Laemmle's thespian skill let him keep his eyes wide open when the first installment of "The Broken Coin" is released.

This first installment of "The Broken Coin" promises to be an all-star cast performance for besides Mr. Laemmle, Herman Richtenberg, "King of the Louisiana Swamps"; Al Christie, Eddie Lyons, Lee Moran and Otis Turner, producer of "Damon and Pythias" and "The Black Box" serial, will take part.

The serial relates the adventure of Kitty Gray, an American newspaper girl, who leaves this country for Gretzhoffen, seeking the other half of a broken coin which she finds in a curio shop in San Francisco.

Miss Cunard wrote the scenario of the serial while Francis Ford was at work on the two Ford past releases, "The Madcap Queen of Gretzhoffen" and "The Mystery of the Throne Room." When Mr. Laemmle came west to open the Universal City on March 15 Miss Cunard submitted her scenario to him and after one brief reading Mr. Laemmle, who is famous for his quick, trigger decision, told her to go ahead with the serial.

"THE PRICE" FEATURES HELEN WARE

Catherine Carr, who wrote the scenario for the Cort Film corporation's screen production of "The Melting Pot," has just finished writing the picturization of "The Price," in which Helen Ware is to be featured by the Cosmos Feature Film company.

Mrs. Carr finished the script in record time, delivering it to the producers within three days after getting the commission to write it.

"THE NEW EXPLOITS OF ELAINE"

(Pathé—Episode Twenty)

REVIEWED BY CLIFFORD H. PANGBURN

ELAINE has another hairbreadth escape from death in this chapter of her adventures, but there is nothing tiresome about the situation because of its originality. So well constructed is the plot that there is an almost constant thrill, although there is no actual use of physical stunts.

Wu Fang decides to destroy Elaine in a fiendish way, and in order to carry out his plan he uses a dissolute girl, who slightly resembles Elaine, and who has an appearance of innocence which is quite convincing. She is walking past Elaine's home when she is "attacked" by two of the Wu Fang gang. Elaine comes to her rescue, and the plausible story she tells results in her obtaining a place as a maid in the Dodge home.

In what purports to be her trunk she brings a mechanical chair, which will not only clutch its victim, but will set the house on fire at a fixed time. This is placed in a garret room, where the maid has learned that Elaine will be looking over some old clothes. The plan works and Elaine is caught.

Meantime, the maid has stolen some of Elaine's clothes and lures Kennedy into a Chinese dive under the belief that his sweetheart has been kidnapped. There he is captured and informed of Elaine's impending death. Thanks to the detective's cleverness, he manages to escape from his terrible predicament in time to save Elaine.



IN THE GRASP OF THE ORIENTAL

Arnold Daly and Pearl White continue their good work, as do the rest of the cast. A noticeable feature of Edwin Arden's make-up is that he retains his Chinese appearance when wearing Occidental clothes.

CHANGES OF THE WEEK

HARRY POLLARD, Margarita Fischer (Mrs. Pollard) and Jacques Jaccard are leaving American. Jaccard goes back to the Universal.

Bert Ennis, publicity and advertising manager, leaves Eclair Saturday.

Ray Hoadley, formerly with Universal, is now assistant to Hopp Hadley, the United Film service publicity and advertising manager.

Rube Marquard, ball player, and Blossom Seeley, actress, are now with Lubin.

P. B. Elliot is now manager of the World Film Corporation office at 41 Winchester street, Boston. Jerome Sobel, who has been handling the Brooklyn business, also goes to the Boston office.

Bill Bailey, leading man, is now with Universal.

George Fawcett leaves his Broadway run in "The Law of the Land" to play in "The Majesty of the Law" for the Morosco-Bosworth forces.

John Zanft is now assisting Edgar Lewis, one of the Fox Film corporation directors, replacing George De Carlton. Rial Schelinger, cameraman, replaces Frank Kugler. Andre Culp is the new assistant cameraman.

David Thompson, late Thanhouser director, is now studio manager and technical director at the Peerless studios in Fort Lee, N. J.

Viola Lubin, age seventeen, daughter of Al Lubin, the theatrical manager, is now playing in "The Black Box" at Universal City.

H. L. "Buck" Massie, a well known traveling showman, is now taking care of visitors at Universal City.

George O. Nicholls, late of the New York Motion Picture Corporation and the Majestic, and Lloyd B. Carleton, late of Lubin, Fox and Kriterion, have been added to the Selig staff of directors.

Lawrence B. McGill, director, late of All Star and Reliance, is now making pictures for the Metro program. William C. Thompson, late of All Star and Fox, is the cameraman.

IN AND OUT OF TOWN

HYMAN WINIK and Henry J. Brock, who recently consummated a deal for the foreign rights to all World Film productions, are at the Astor, Mr. Winik just having returned from a trip to the coast.

Eddie "Waistcoat" Barry returned to England on the "Lusitania." He was among those saved.

Miriam Cooper, a Mutual actress, who had a prominent part in "The Birth of a Nation," and her mother made a short visit to New York recently.

David Horsley is back from Los Angeles. He was accompanied by G. J. Lounsbury. He expects to return to the Pacific Coast in about a week.

A. W. Blankmeyer, of Detroit, president of the Michigan Theatres Corporation, made a few days' visit, stopping at the Astor. He will be back about May 18.

J. R. Edwards, former president of the Three Star Slide company of Chicago, is in New York, looking for opportunities to purchase territorial rights on rights feature productions, especially for Illinois and Wisconsin. He expects to become active as a distributor about September 1.

MAUDE ADAMS' STARRING VEHICLE FOR MARGUERITE CLARK

THE next release of the Famous Players Film Company presents the little star, Marguerite Clark, in a five-part photo-adaptation of Frances Hodgson Burnett's picturesque romance of old Spain, and Maude Adams' former starring vehicle, "The Pretty Sister of Jose." This subject will be issued on the Paramount program, May 31.

The title role of this celebrated romance has been so devised as to exhibit to the fullest extent the many capabilities of the magnetic little star. It is that of a Spanish girl, full of life and buoyance, instinct with haughty Spanish pride and throbbing with the power of love, who comes for the first time to live amid the splendors and delights of Madrid.

LUBIN COMPANY WILL PRODUCE PLAY FOR BENEFIT

THE entire Lubin studio is to produce "Fifty Miles from Boston" on June 2, at the South Broad Street theatre, Philadelphia, for the benefit of the Lubin Annual Beneficial Association.

Every leading man and leading woman among the Lubin players has volunteered for the occasion, and in order that the public may have an opportunity to see all their favorite players, a different cast will appear in each of the three acts.

Practically every player in the studio, who hasn't a part, will appear in specialties and in the chorus. Percy Winter will be the stage director.

WEAK SPOTS IN A STRONG BUSINESS—XVI

The Views of a Manager on This Vital Question—Charles Weigel, Who Heads the Exhibitors'-Owners' Association, in Cincinnati, Declares That the Fault Is Due to Lack of Co-operation Between Exhibitors, Exchanges and Manufacturers

LACK of co-operation between exhibitors, exchanges and manufacturers; divided views of these interests regarding the business and the tendency of exhibitors to give the public too much for a small admission price—these are the three outstanding evils in the motion picture industry today, according to Charles Weigel, one of the most prominent exhibitors of Cincinnati.

Mr. Weigel is secretary, treasurer and manager of the Alhambra theatre, is the head of the Exhibitors'-Owners' Association, a member of the local M. P. E. L. of A., and represents the motion picture industry in the Cincinnati Rotary Club. While he points out his views on the reasons for censorship and other deterrent influences on the business, his interview has a decidedly optimistic tone. He said:

"One of the chief causes of trouble in the motion picture industry dates back to five or seven years ago, when various men who had other business interests took 'a flier' in the motion picture 'game.' Theatres sprang up like mushrooms without any regard for existing economic conditions and the possibility of the business holding up.

"The seeming success of those who entered the business in this manner was due to the newness of the business itself. Within the last year and a half many of these so-called theatres have been eliminated, owing to the lack of business methods on the one hand and the lack of foresight in applying the lessons that should have been gained from the previous results of economic conditions in the various neighborhoods, on the other.

Too Many Reels for Small Price

"The greatest and most far-reaching evil that has menaced the business has been the tendency of this class of owners to give the public too many reels of poor quality for a small price of admission. The resulting harm has been that the people have regarded the amusement too cheaply. The industry in general has suffered from this cause to an extent that is hard to compute.

"However, the houses that have selected their programs carefully with a view to giving what was desired to their patrons, who have been educated to be more discriminating, and therefore demanded a higher class of productions, have continued in the same even tenor of their way, are still doing good business, and in many cases enjoy a better business than heretofore.

"It is just a question of a short time when those theatres offering lengthy programs for a small price—quantity without regard for quality—must pass out of existence entirely, as the public is realizing more every day the truth in the saying that 'no one is going to give you something for nothing'.

"Vicious films that have been shown in the lower class theatres have created undue activity on the part of civic organizations in every town throughout the United States. The anticipation of this activity has been growing steadily as time went on and was the cause of the introduction of the present law on the statute books of Ohio.

"Eventually theatres which have exhibited pictures of this kind will be put out of business for the reason that they will be unable to obtain the films which will appeal to their audiences. The steady advancement of the industry is nowhere more strikingly illustrated than in the manufacturers' studios.

"The constant raising of motion picture standards and the elevation of ideals will reach such a point in a short time that vicious and immoral films will be reduced to a minimum. This because of two reasons: The decrease in the demand for such films owing to the elimination of the theatres which cater to an ignorant, sensational and objectionable class of people from a moral standpoint, and the constant effort on the part of the big producers to make only pictures that are clean and wholesome. At such a time, and it is not far distant, censorship will be merely a name. There will be no further need for censors.

"It has been very evident that the most successful theatres are conducted by business men who appreciate the harm that adverse legislation may work upon their business. In many cases the investments in these theatres are so large that any thoughtless action on the part of those having the future destiny of the business in their grasp might work irreparable damage to the entire industry. The time has come when each and every person interested in the manufacture, sale, rental or exhibition of films must make it his duty to lend his every support to those individuals who are honestly and sincerely working for the protection and advancement of the business. This means a sacrifice of personal interest.

Manufacturers Must Look to all Sides

"By this I mean that the manufacturer must not look at the matter from his own point of view alone, but must consider it from the seller's, renter's or exhibitor's viewpoint as well. These various interests are so closely allied that any harm inflicted on one must necessarily work to the detriment of all the others.

"We hear protests from all sides relative to the unfairness, unconstitutionality, and so forth, of censorship. As a person vitally interested in this wonderful business and with the future interest of the business at heart, it seems to me that the time must eventually come when all these allied branches of the industry must stand shoulder to shoulder and face these problems, which from the very nature of the business and its possible effect upon the education and morals of the people, demands.

"The manufacturer in a sense feels that censorship works a hardship on his particular field of activity. The man who buys and sells the films probably is not so much concerned, nor is the man who rents them, for the reason that a person buying or renting these films does so at his own risk and must depend on the future to get his money in return.

"But the exhibitor, on the other hand, who in order to handle the product of the manufacturer, is in many instances compelled, in order to attract patrons, to invest many thousands of dollars in the construction of a modern theatre in a locality which previous to the advent of motion pictures could be had at very low rental. Since the motion picture has come to the fore, land rentals have in many cases been increased four and five-fold.

"Permit more drastic legislation to be passed whereby the exhibitor is compelled to show pictures which have been so badly mutilated that the story is disconnected, and what is the result?

Results of "Let-Alone" Policy

"This would mean a dissatisfied audience, and that would ultimately spell ruin to the exhibitor. The public will naturally inquire as to the reason for these conditions. On being informed that it is the result of certain reform movements instigated by self-appointed irresponsible persons in the various communities who have taken the responsibility of dictating to the public what is and what is not good for their morals, they will immediately see the result of their seeming lethargy in permitting such action to be taken without a protest on their part.

"So it behooves everyone interested in any way whatsoever with this threatening danger, to be on his guard in every way possible to prevent just such conditions as these from arising.

"A few persons in each community alone cannot do this. It needs co-operation on the part of the exchange man, the manufacturer and the exhibitor, and there cannot but be a very satisfactory condition resulting from this co-operation. Heretofore there has been a wide chasm between these factions, and the result is already apparent in many parts of the country today. The present Ohio censorship law is the result of a failure on the part of the exchange and the manufacturer to co-operate, and this condition was partly due to the fact

that the manufacturer in many cases held himself and his business so far above those of the exhibitor, that the exhibitor was of necessity compelled to invite such legislation which would be the lesser of two evils as between municipal censorship and state censorship. Up to the present time this has been the exhibitor's fight, as the exhibitor knew local conditions better than the others. His knowledge is indispensable for co-operation of the right kind.

"As soon as the manufacturers, by co-operation with the exhibitors in the United States, learn of these conditions and work with the exhibitors to overcome any threatened adverse legislation which may be suggested, the better it will be for the interests of all parties concerned.

"If the manufacturer knew that the heads of various civic organizations throughout the United States are absolutely ignorant of the real attitude of the exhibitors towards bad pictures, he would have made it his business long ago to see that they were educated as to the real condition of affairs.

"I sincerely hope the time will come within the very near future when there will be a meeting of the heads of the various interests concerned and, instead of being the fight of the few, it will be the fight of an important majority."

Minneapolis Convention a Complete Success

(Continued from page 37.)

At the Tuesday afternoon meeting Mayor Wallace G. Nye, who has always declared that the exhibitors are the best of all men in licensed callings, gave them a welcome.

The reports of the committees regarding the final wording of the by-laws, the credentials and other matters were attended to at Tuesday's session, and the reports of the secretary and treasurer were read.

In Wednesday's discussion of the posters and of the advertising matter in general Daniel Esselin, of Cloquet, Minn., hit a responsive chord when he asked for a toning down of the posters.

"Many persons have never been inside a motion picture theatre," he said. "They do not know that the shows are clean, entertaining and often educational. They judge the shows by the posters outside. I know of theatres that are almost hidden by posters that cause unfavorable comment. The business no longer needs flaming posters. I am in favor of doing away with posters altogether and substituting dignified enlargements. The theatres will look better and not a customer will be lost."

D. W. Chamberlain said he believed the manufacturers would be glad to co-operate.

Advocates Censor Committee for Association

J. D. Sherwood then said that he believed the association should have a censor committee of its own which would visit the theatres and ask the managers to eliminate posters or objectionable films when they found them. They will rarely ever find a film that is bad, but the posters could be discontinued with good results, he said.

James Gilowsky, the vice-president, and Mr. Steffes then gave a report of the legislative work by the committee appointed to take care of the association's affairs in the legislature.

Not a bit of legislation detrimental to the motion picture business had been passed.

Mr. Sherwood said that similar bills had been introduced into the legislature, but were killed there, and at the request of the motion picture men of that state, the Sunday closing laws were left to the city and village councils.

On Thursday the convention continued with an informal discussion of the ways to continue winning public confidence, listened to an address by Miss Beverly Bayne, of the Essanay Company, and then presented her with a loving cup. They did the same with Miss Vivian Martin, of the World Film Corporation, who spoke on Friday. Both of these young women graced the convention ball on Friday night.

The election of officers was Friday's chief business. After the election of officers Minneapolis was chosen as the next convention city. This was largely because the executive officers live here and because they would have more time to give to the work.

Sixty Booths; Who Boothholders Were

When the convention opened there were sixty booths all handsomely decorated and equipped and ready to receive visitors. The booths were occupied by the following firms:

1. Lubin Manufacturing Company, New York. 2. Ohio Picture Frame Company, Minneapolis. 3. Zenith Feature Film Company, Duluth, Minn. 4. World Film Corporation, Minneapolis. 5. World Film Corporation, New York. 6. National Carbon Company, Minneapolis. 7. National Carbon Company, Cleveland, Ohio. 8. Barnard & Babcock (carbons), Chicago. 9. Wisconsin Seating Company, New London, Wis. 10. L. Bauman Floral Company, Chicago. 11. Mid-West Feature Film Company, Minneapolis. 12. Camera Craft, photographers, Minneapolis. 13. Western Motion Picture Advertising Association, Minneapolis. 14a. Motion Picture World, New York. 14b. Herbert Pagel Company, Minneapolis. 15. Western Motion Picture Advertising Association of Minneapolis. 16a. "Billboard," Cincinnati, O. 16b. Radium Brand Sanitary Spray Company, Minneapolis. 17. Feature Film Company, St. Paul. 18. Minnehaha Film Company, Minneapolis. 19. Feature Film Company, St. Paul. 20. Motion Picture Exhibitors' Association of the Northwest, Minneapolis. 21. W. J. Dyer Bros., St. Paul. 22. Photoplayer, W. J. Dyer Bros., St. Paul. 23. Northwestern States Film Company, Minneapolis. 24. "Amusement," Tom Hamlin. 25. Rowe Walker Features, Minneapolis. 26. Exhibitors' Photoplay Company, Minneapolis. 27. Minneapolis Costume Company, Minneapolis. 28. Cushman Motor Works, Lincoln, Neb. 29. Milwaukee Poster Mounting Company, Minneapolis. 30. Twin City Film Supply Company, Minneapolis. 31. Arcus Ticket Company, Chicago. 32. Motion Picture News, New York. 33. Jerome H. Remick, music publishers, New York. 34. R. L. Lunt, manufacturers' agent, Minneapolis. 35. Great Northern Film Company. 36. National Cash Register Company. 37. George Kleine Features. 38a. Minnesota Theatre Advertising Company. 38b. "Motography," Chicago. 39. Twin City Film Renovating Company. 40. Metro Feature Film Company. 41. Western Kriterion Film Service. 43. General Film Company. 44. United Film Service. 45. Bartola Music Company, Chicago. 46. Bartola Music Company, Chicago. 47. Fox Film Corporation. 48. Famous Players Star Feature Film Corporation. 49. Selig Polyscope Company, Chicago. 50. United Film Service. 51. Quality Film Company, Minneapolis. 52. Carter Theatre Curtain Company. 53. Sterling Electric Company. 54. Pathé Film Company. 55. Laemmle Film Exchange, Universal Films. 56. Osborn Music Company, Minneapolis. 57. Jerome H. Remick Company, Chicago and New York. 58. Rosenberg Feature Company, Minneapolis. 59. Bryan-Marsh Electric Company, inneapolis. 60. Oliver Typewriter Agency, Minneapolis.

R. E. Marshall.

MARY PICKFORD TO STAR IN HER OWN STORY, "A GIRL OF YESTERDAY"

MARY PICKFORD will shortly be seen in a feature story conceived and written by her and now being produced at the western studios of the Famous Players, entitled, "A Girl of Yesterday," a novel American comedy-drama woven about all the mechanical marvels of our present-day life, in which the aeroplane plays a conspicuous part.

For the first time in their entire association with the screen, Mary Pickford and her younger brother, Jack, will in this production play together in their true relationship. In the golfing, riding and ball-room scenes that form an important factor of the story, eight of Southern California's most prominent society people play parts.

The aeroplane scenes will be conducted and participated in by Glenn Martin and already trial flights have been made by Miss Pickford in his new four-seated machine. It is planed to ascend about three thousand feet.

GLIMPSES OF THE HAREM AND TURKISH OFFICIAL LIFE AS PORTRAYED IN UNIVERSAL'S "UNDER THE CRESCENT"



AWAITING THE PRINCE IN HIS HAREM — SAID PASHA OBTAINS THE STOLEN PAPERS — THE AMERICAN ACTRESS THREATENED WITH PRISON

"FANCHON THE CRICKET"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

WITH every appearance of Mary Pickford in a Famous Players release, nothing less than a small sensation is created. "Fanchon the Cricket" is no exception to this prevailing order. To predict success for the picture much resembles the well-known process of "painting the lily," for failure and a Pickford-Famous Players release have never met.

Miss Pickford's entry into the picture is effected by that young lady rolling down a hill in a most blithely undignified manner, and from that moment until the last when she is happily united with her lover, the five reels are truly delightful, imbued with the whimsical characterization given by the star.

The story is very slight, indeed it is drawn out. But in this case the density of theme seems almost a minor consideration. Fanchon is the granddaughter of an old woman who lives alone with the girl, and who by her peculiar habits has earned the name of "witch." Fanchon is despised by the villagers. She is a capricious, lively and gay little thing, but at times is unspeakably sad because she has no one to love her.



HAPPINESS AT LAST

In time, however, she so endears herself to the heart of one young man of the village, that he renounces his priggish sweetheart for "The Cricket." His father objects to his son's change of heart, but not after Fanchon has nursed the young man back to health from a dangerous illness.

The title role offers Little Mary innumerable opportunities over which to exercise her various shades of expressions. By them she so clearly defines joy, sorrow and many other emotions, that the part seems to speak. But all this is hardly necessary for everyone knows the star's inimitable ability.

Cast as her lover is Jack Standing, a most able foil for Miss Pickford. Lottie Pickford is this young man's former sweetheart, while Gertrude Norman is Fanchon's grandmother, Richard Lee, the young man's brother and Russell Bassett his father.

Few interiors are in the five reels. Beautiful rural settings are the backgrounds for almost every scene, well chosen and clearly photographed. The story starts out in a lively humorous manner, but with the progress of the action it grows more pathetic, ending, however, happily and pleasing. The director, James Kirkwood, is deserving of the greatest praise for his efforts so excellently achieved on the screen. The screen version is founded on the story of George Sand.

"UNDER THE CRESCENT"

(Gold Seal-Universal—Two Reels)

REVIEWED BY PETER MILNE

THIS is the first of a series of six pictures to be produced by the Universal-Burton King Company, featuring Princess Ibrahim Hassan in stories based upon her life while in the power of a Turkish prince. An American born, Princess Hassan underwent no little trouble after having been deceived by a Turkish prince.

These two reels, comprising the first episode of her adventures, are introductory in nature and set forth little plot development. An American actress is journeying in Turkey. A native prince sees her and falls in love with her.

She reciprocates his love. The prince's parents desire their son to marry a princess of royal blood. The deceptive prince sees that the two women look much alike, and as the bride is heavily veiled during the ceremony, they are successful in disillusioning the parents. Soon after this the real princess commits suicide.

Here the second reel comes to an end, but the first instalment has fulfilled the mission of all premier episodes and has awakened the interest. The main plot of this, "The Purple Iris," is quite clear, but the counterplots are rather imperceptible; after a few more titles have been added, these will doubtless be clear.

There is much that is impressive throughout the two reels. The Turkish harem has been laid with a noticeable attention to detail, the palace grounds are realistic and the whole is well photographed.

The acting is very good. Princess Hassan does well in the leading part. Edward Sloman displays despicable villainy as the prince. Others in the cast are Edna Maison and Carmen Phillips.

Nell Shipman is preparing the scenarios for the series and Burton King is attending to the direction. From all appearances the stories should be most interesting.

ADOLFI DIRECTED "A CHILD OF GOD"

"A CHILD OF GOD"—a Mutual masterpiece, reviewed in the May 8 issue of MOTION PICTURE NEWS—was directed by John G. Adolfi.

"THE ESTERBROOK CASE"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

EQUAL proportions of melodrama, mystery and crooks have been cleverly combined by Ouida Bergere, the author of "The Esterbrook Case," with the result that the three reels present an appearance most attractive. As a melodrama, the offering belongs among the best of such three-reel subjects, as it embraces all the successful essentials of that class of pictures, and less inconsistencies than we are accustomed to are apparant in the course of its development.

However, there are some stages of the picture that are open to debate. One may question why Ann came to murder her enemy without a weapon, why she fell into the hands of crooks after the murder, and also one may pick innumerable flaws in her story of the murder, because it fails to fit in with the partial facts given the spectator in the beginning. These different defects may not be noticed, and if they are, the interest is not diminished to any considerable extent.

On the other hand, there are many praiseworthy points in the picture. It is most gratifying to note that a chauffeur, who appears in several scenes, is more than a mere figurehead. He appears human, and refuses to stolidly gaze ahead when something exciting is occurring behind him.

The scenes are most characteristic. Those supposed to be laid in a Newport home are impressive, expansive and realistic. They are peopled with players who look the parts they are rendering. Fine photography predominates in these scenes, whereas in striking contrast are the dimly lighted and gruesome scenes laid in the den of the crooks.

The Vitagraph Company's description on the film, "a melodrama denouncing circumstantial evidence," combined with the fact that a quarrel and a murder follow one another in rapid succession in the first half of the picture, have the desired effect of producing a great amount of suspense, which is not at all diminished until in the end the young man accused of the crime is cleared by his mother's confession of the deed.

The cast is fully competent. L. Rogers Lytton appears as the society crook, Julia Swayne Gordon gives a tense performance as the guilty woman, while Garry McGarry as the accused man, Zena Keefe as his fiancee and Cissy Fitz-Gerald and Charles Kent as her parents complete the cast of principals.

"THE LURE OF THE MASK"

(Mutual Masterpicture—Four Parts)

REVIEWED BY GEORGE D. PROCTOR

THIS is an adaptation of one of Harold MacGrath's romantic novels. Naturally a romantic novel is based on a story which will not stand the acid test of probability. If the object of



HILLIARD AND PRINCE BIANCA CONFRONT SONIA

a motion picture be to make time pass pleasantly, this amply suffices, for it is a pretty subject with plenty of romance and considerable action.

Jack Hilliard, a young American, clean cut and manly, falls in love with a woman whose voice he hears singing an Italian aria in the fog under his club window. Finally he dines with her. But he must come and go, blindfolded. At the dinner she hides her identity behind a mask. Next day she sails for Italy with the American opera company and from Naples mails Hilliard the mask.

The lure of the mask impels Hilliard to follow. He finds her and the rest of the company, stranded, at Monte Carlo. Hilliard saves the girl from the attentions of Prince Monte Bianca, a dissolute young nobleman. Giovanni, Hilliard's servant, is looking for the man who betrayed his daughter, the man being the Prince.

When Hilliard is received by Sonia at her home, he finds out that Prince Bianca is her husband. But Giovanni removes the obstacle by killing the Prince, leaving Sonia and Hilliard free to marry.

Admirers of Harold Lockwood will enjoy his work as Hilliard. Irving Cummings gives an accomplished interpretation of the role of Prince Bianca. Elsie Jane Wilson is Sonia.

"EVERY TOWN"

(Universal Special—Four Reels)

REVIEWED BY H. S. FULD

A STORY that deals with a prevailing evil, that brings the faults of non-up-to-date methods to view, yet withal carrying a plot all its own, without marring the moral it is to illustrate—such a story is "Every Town."

Doyle (Howard Crampton), proprietor of the Doyle Chemical Works, commissions his manager Duncan (Wm. Welsh) to silence



AFTER THE EXPLOSION

the local newspaper, "The Clarion," which has just started a public exposure of the methods and products of the Boyd company. The editor (Alan Holubar) is forced to withdraw and gives Duncan a signed statement to that effect.

Brant (Hobart Henly) in love with Doyle's daughter (Frances Nelson) is a young man of means and leisure. His sweetheart tells him to go and "do something." Purchasing the "Clarion," and retaining the former editor, he resumes the exposure where it left off.

Doyle and Duncan conspire to squelch Brant and by securing the services of two thugs Duncan succeeds in blowing up the offices of "The Clarion" and severely injuring Brant and the editor. Duncan is killed by a falling wall, a direct result of the explosion.

In the meantime Doyle's daughter becoming ill, her father, believing "Sacco-Ozone," the main product of the Doyle Chemical company, to be a cure for tuberculosis, gives some to her. The family physician arriving at this time, exposes the harmful effects of Sacco-Ozone and Doyle is converted.

Realizing the harm he has done, Doyle endows a Sanatorium for tuberculosis patients and has his factory equipped with the latest sanitary devices.

A year later Brant marries Doyle's daughter and everybody is happy.

Superior acting on the part of the principals, realistic interior settings, and a gripping story make this one of the best offerings of the month.

CHARACTERS AND SCENES THAT HELP TO MAKE "STRATHMORE" A MUTUAL MASTERPICTURE



FRANCELIA BILLINGTON AS LUCILLE

THE GYPSY GIRL FINDS "LADY" VASAVOUR



ERROL BIDS HIS WIFE GOODBYE



STRATHMORE MEDITATES

HOWARD GAYE AS COUNT DE VALDOR

"STRATHMORE"

(Mutual Masterpicture—Four Parts)

REVIEWED BY GEORGE D. PROCTOR

A COMPETENT cast, Charles Clary, Alfred Paget, Francelia Billington, Wilber Higby, Howard Gaye and Irene Hunt, interpret this adaptation of one of Ouida's most famous works.

The production is in costume, hoops skirts, wigs and ruffles predominating. The direction is excellent and the adaptation adheres closely to the original story.

Lord Strathmore, a woman hater, falls in love with "Lady" Vasavour. Bertie Errol warns Strathmore that she is an adventuress. The men fight a duel and Errol is killed. Strathmore adopts and rears Errol's daughter, naming her Lucille. At eighteen Lucille is a beautiful young woman. She loves her benefactor. Strathmore hesitates to propose to the daughter of the man he killed but, in the end, marries her.

Another plot runs through the story in the efforts of the gypsy girl to avenge the death of her sweetheart, which was caused by "Lady" Vasavour. The gypsy finally gets her revenge, though she follows the other girl all the way to England.

A big, ball room scene is very well staged.

Clary plays Strathmore. Paget is Errol, Francelia Billington is Lucille, Wilbur Higby is Vasavour and Irene Hunt the gypsy girl.

The picture is pure melodrama, punctuated by frequent deaths. Some of the subtitles are very melodramatic.

"COURT MARTIALED"

(Imp-Universal—Four Reels)

REVIEWED BY PETER MILNE

THE Universal company has a great subject in "Court Martialed." It is a drama concerning imaginary military life, laid presumably in the headquarters of a French garrison. It is not a play in which great stress is laid upon the battle scenes; in fact, none of these appear. The plot revolves about the son of the commander of the troops, who is an officer.

He steals some vitally important papers from his father, that he may be able to pay off a gambling debt. Then he is for a time successful in incriminating his rival in love of the deed, but at length spurred by discoveries of his mother he confesses his guilt and suffers the consequences in court martial.

The burden of the acting throughout the three reels falls on the shoulders of Alan Holubar, who plays the son, Jules, and William Welsh, who carries the father's role. Mr. Holubar is a fine type for the French officer and his many heavy scenes are marked by performances of decided merit.

Mr. Welsh as the father is equally good. The mother's part is well taken care of by Lydia Knott. Hobart Henley has some difficult scenes to enact while suffering the undeserved tortures of an innocent man awaiting his death. Frances Nelson is pleasing as the girl, while Howard Crampton is the gambler.

The story is worked out well, its climax is effectively attained. The interest grows as the plot advances.

The situations throughout are powerful. A big point in favor of the story's magnetic power, is the fact that the father has been drawn as a man willing to see his son meet his death for disloyalty.

"OTHERWISE BILL HARRISON"

(Essanay—Two Acts)

REVIEWED BY T. S. MEAD

THE criticism that this picture borders upon the melodramatic dime novel is not an adverse one, for all the action takes place as the day dream of a young newsboy, and it is just the kind of a romance that a newsboy would be likely to weave around himself and his sweetheart.

One day, as he is selling a paper to his favorite customer, the little girl who lives in a big brick mansion, he reads over her shoulder that the Government has offered a big reward for the apprehension of a ring of dope merchants. At once he is transformed into Bill Harrison, Government detective, sent out to catch the band of crooks who are selling drugs.

He sees the girl as a reporter on a big metropolitan newspaper. The city editor has sent her out to secure evidence against this same band, and in her daring efforts she goes to a lonely house, where she is captured by the crooks; but who should be lying on a bench pretending to be asleep but Bill Harrison himself?

His rescue of her, with the aid of Ayurs, a faithful Japanese valet, is most thrilling. When he is later taken prisoner by the band the girl turns the tables by rescuing him. In the end both he and the girl catch them red handed after long and exciting chase.



CAPTURED BY THE DOPE MERCHANTS

Bill kisses the girl and wakes up to find that he is really kissing his little customer. She runs away and he goes along his route.

Joseph Totten and Ruth Stonehouse take the leading parts in this picture. They are equally natural and convincing in the two roles they each play—Mr. Totten as the newsboy and the daring Government detective, and Miss Stonehouse as the little girl and the plucky woman reporter.

"THE DIAMOND FROM THE SKY"

(North American—Third Chapter)

REVIEWED BY PETER MILNE

THE two thrillers given so much advance notice by the producers of this continued story fall in this chapter. They are so daringly sensational that they materially elevate this number from the two preceding ones in point of excitement. In fact, they are unusually breath-taking feats.

In both of these death-defying events Irving Cummings figures in glorious solitude. Loss of life must have threatened him in both instances. That fact is obvious and it is this pointed risk



THE DUEL OVER THE OPEN GRAVE — THE TAKING OF THE DIAMOND FROM THE DEAD MAN

which Mr. Cummings ran while executing the thrillers that will be responsible for their unlimited power to excite and startle.

Leading up to the first of these sensational performances is a dare-devil chase between Mr. Cummings in a racing car and an express train. The road leads him across the railroad tracks.

The car just makes the crossing in front of the rapidly moving train. If he had been an instant later it is unlikely that Mr. Cummings would still be in the land of the living.

Following this the young man coming to a turn in the road is unable to swerve his car around, and consequently it plunges over the brink of a precipice. Mr. Cummings jumps while the car is in midair and the man and the machine land many feet below in the water.

The action which leads up to this point in the story is as follows: After Blair has killed old Dr. Lee he leaves the house and encounters Arthur, who is serenading Esther. He fires a wild shot at his cousin, who drops his mandolin and hat to pursue him.

Overtaking him, Arthur demands the cause of his haste. Blair insults Arthur and Esther, which leads to a duel. Blair falls and Arthur, believing he has killed his cousin, escapes to his house.

In reality Blair is only slightly injured. He soon recovers consciousness and, returning home, tells his mother everything. She decides to keep Blair in hiding, so that Arthur will continue to believe him dead.

The next morning Arthur's hat and instrument lying in front of the dead doctor's house lead the sheriff to believe him guilty of the murder. He is pursued, with the results already noted.

"LITTLE SUNSET"

(Bosworth, Inc.—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

BASEBALL fans, and the national game surely has millions of devotees, will delight in this picture. The baseball atmosphere is so evidently photographs of real players, real games, real crowds, real training quarters and the few players fit so well into the atmosphere that the spectator is carried from his seat back to the days when he played "scrub" out behind the barn, from there to the vacant lot games and, finally, to big league contests.

Also, the ball game scenes are so reproduced that a technical knowledge of the game is not necessary for an appreciation of the picture, although it undoubtedly helps immensely.

"Little Sunset," the red-headed mascot of the Apaches, co-stars with the "terrible Swede," the Apaches' slugger. Gordon Griffith, an excellent child actor, as "Little Sunset" will be dear to the hearts of the women and get many a smile from the men by his self-reliance and belief in himself.

Hobart Bosworth, the Bosworth of old, who played in "The Sea Wolf," is the "terrible Swede." This is Bosworth at his best. Joseph Ray is "Little Sunset's" ball-player father. Marshall Stedman is a perfect type as the manager of the Apaches and Rhea Haines has a small part as the mother in which she does well.

After the death of his mother "Little Sunset" travels with the Apaches. The "terrible Swede" is his idol. In the midst of a nerve-racking season "Little Sunset" falls ill. While he is away the Swede receives a summons to attend to some property. He leaves the team. "I could have handled that Swede. Gee! But this team goes to pieces when I'm away," said "Little Sunset" on his sick bed.

But the Swede discovered the difference between returning to his home town as a hero and as a quitter. So he was shamed into returning. He got back just in time to take "Little Sunset" out to the field with him and knock a home run, which won the game and pennant.

In addition to the unusual interest, the picture is so well produced that one feels he is watching actual occurrences. With the baseball season in the full swing, "Little Sunset" should be one of the most popular pictures released in several months. The story is by Charles E. Van Loan, one of the best known of big league baseball writers.

"BAD BUCK OF SANTA YNEZ"

(Kay-Bee—Mutual—Two Reels)

REVIEWED BY PETER MILNE

THE personal magnetism of William S. Hart is almost immeasureable. Neither is it confined to an effect on just one class of people, for his pictures are universally popular. While not widely different from other Hart pictures, "Bad Buck of Santa Ynez" seems to embody all the good points which have been noticeable in his previous productions.

The story is of that sympathetic and heroic class which glorifies a bandit with a deed that costs him his life. While escaping from the sheriff's posse, Bad Buck comes across a mother and child whose husband and father has just died. Bad Buck scorns the mother's entreaties, but the little girl persuades him to escort them to their home, after burying the dead man.

Subsequently the child is bitten by a snake, and Bad Buck



THE INSULT

rides to town, risking the posse, for a doctor. Returning, he is mortally wounded, but he lives to see the girl pronounced out of danger by the medical man.

Playing the part of the child is Thelma Salter, one of the most talented of child actresses, while Fanny Midgley is seen as her mother. The dramatic power of the scenes enacted by Mr. Hart and the little girl is immense; in fact, the entire picture is most enjoyable from every angle. Great attention has been paid to detail among other things, the scene of the snake biting the girl is handled with an incredible realistic result. The scenes and photography are faultless.

"THE TWO NATURES WITHIN HIM"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

"THE Two Natures Within Him," which will be released on May 20, is the first of the series of Selig Diamond Specials, three reel productions which will be released every Thursday from now on.

The play hinges upon the psychological phenomenon of dual personality, and while this idea is by no means a new one, it is in this case well handled and logically developed to the climax, supplying very good material for an interesting picture.

The work of Thomas Santschi, both as William Morris, the minister, and as the unscrupulous criminal, is convincing throughout. Bessie Eyton makes an attractive heroine and Franklin Paul plays the part of Muggey Blake, the crook, in a realistic manner. While the picture requires no unusual or complicated staging, its production is very well handled.

The scenario was written by Jules Eckert Goodman. The story starts in the home of a wealthy young minister who is devoting his life to the reforming of criminals under the theory that they are merely good men gone wrong.

He is engaged to the daughter of a surgeon, a specialist in mental diseases. One night a blow on his head administered by a prowling crook, blots out entirely his memory of the past and transforms him from an upright man with high ideals to a criminal with the lowest instincts.

For years, while he is plying the trade of a thief, his friends are unable to solve the mystery of his sudden disappearance. One night he returns to rob his former home. His sweetheart and her father are living there. Just as he is arrested by a policeman



THE RETURN TO THE RECTORY

they recognize his identity, but he denies knowing either of them. At the same time Muggey, the crook who had hit him on the head, is arrested.

He confesses the truth and the surgeon realizes that the only hope for William Morris is an operation upon his brain. This operation proves successful, much to the joy of the surgeon's daughter, and Morris is restored to his normal condition.

"WHEN IT STRIKES HOME"

(Harris-World—Five Reels)

REVIEWED BY PETER MILNE

THE story told in "When It Strikes Home" embraces a number of highly strung situations, enough in fact to invest the offering with sufficient appeal to well sustain the interest. Its theme is one that cannot help but draw largely upon the sympathies of the onlooker, as it is endowed with a noticeable smattering of double standard propaganda.

Under the direction of Perry N. Vecroff, the story has been well picturized. Its powerfully dramatic moments have been carried out with understanding. The settings are in every sense appropriate. Harold Miller, who photographed the picture has achieved good results also. Except for the hospital scenes which are over-lighted, the five reels present a pleasing appearance photographically.

Dick Hartley, under the influence of liquor, marries a musical comedy queen. When sober he and his father effect an annulment. Dick marries another woman. Vera, the actress, deserts her child, which is adopted by Dick, who is ignorant of its parentage. Many years later when the baby has grown to manhood, he is an accomplished physician. A rival of the young doctor learns that old Hartley is unaware of his relations with the boy he has brought up as his son. He attempts to prove that he is



HARTLEY PROPOSES TO VERA

the son of a crook, but at the crucial moment Vera announces his parentage.

Edwin August appears as Hartley, and gives a consistently average rendition of the part, although at times he appears to have too much make-up on his face. Grace Washburn is melodramatically inclined as Vera, overacting in many scenes. William Baily is the son and Muriel Ostriche his fiancee. The rival of the young doctor is poor.

Save for the annulment of the marriage the action is clear. The inconsistencies in the story are many. The production is not a high class feature, but should provide fair entertainment for second rate houses.

SMALLWOOD OFFICES MOVE TO KNICKERBOCKER BUILDING

THE Smallwood Film Corporation has removed its executive offices from the Flatiron building to the Knickerbocker theatre building annex, New York City.

Within the next few weeks it will begin releasing a new brand through the United Film Service under the name of Pyramid Pictures. Edwin August heads a strong company in which he will be supported by Ruth Blair and by Iva Shepard and Bill Bailey. Regular weekly releases of two reel subjects will be made, it is announced.

The first release will be called "The Law of Nature."

Preparations are being made for the production of a novel series in two-reel episodes, each of which will tell a complete story. It is promised that it will be different from the other series or serials already released. Edwin August will be featured with a supporting cast including Ruth Blair, Iva Shepard and Bill Bailey.

CINEMA CLUB OF BRONX COUNTY INCORPORATES

Special to MOTION PICTURE NEWS

Albany, N. Y., May 12.

THE Cinema Exhibitors' Association of Bronx County, N. Y., a membership corporation, was granted a charter by the Secretary of State on May 7.

Its purposes are to promote the interests of persons engaged in the business of exhibiting motion pictures, and to secure freedom from unjust or unlawful exactions; also to disseminate among the public generally knowledge of the advantage of motion pictures.

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VITAGRAPH

"MR. JARR AND THE DACHSHUND" Comedy — MONDAY, MAY 17
Jarr's dog is missing. His neighbor has one just like it. Jarr claims it as his. After a terrible fight he captures it. Leading it home he finds his own log sitting at the door. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"THE AWAKENING" Two-Part Drama — TUESDAY, MAY 18
His sudden illness proves the sincerity of one girl and the insincerity of the other. He makes his choice accordingly. It is a wise and happy one. ANITA STEWART and EARLE WILLIAMS in the leads.

"ALMOST A HERO" Comedy — WEDNESDAY, MAY 19
The girls all fall for him. Then he falls so hard he doesn't know what struck him. MARGARET GIBSON, JACK MOWER and all star cast.

"DIMPLES, THE AUTO SALESMAN?" Comedy — THURSDAY, MAY 20
She takes control of "The Flivver." She and her sweetheart are soon on the road to matrimony. Her father in his six-cylinder is unable to overtake them. LILLIAN WALKER in the title role.

"CUPID PUTS ONE OVER ON THE SHATCHEN" Comedy — FRIDAY, MAY 21
The shatchen agrees to find suitable partners for them. Cupid is a better matchmaker and understands his business. Presenting WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI, EDWARD ELKAS and LILLIAN BURNS.

"IN THE DAYS OF FAMINE" Three-Part Drama — Broadway Star Feature — SATURDAY, MAY 22
A supreme test of manhood that shows what real character is. It surpasses belief and overwhelms our sense of the beautiful. JAMES MORRISON, GEORGE COOPER, DOROTHY KELLY and DONALD HALL are the cast.

SIX A WEEK, including a Three-Part Broadway Star Feature

"MR. JARR VISITS HIS HOME TOWN"—Comedy. MONDAY, MAY 24
"THE ESTERBROOK CASE"—Three-Part Drama. Broadway Star Feature ..... TUESDAY, MAY 25
"THE STORY OF A GLOVE"—Comedy ..... WEDNESDAY, MAY 26
"HILDA OF THE SLUMS"—Drama ..... THURSDAY, MAY 27
"THE STARRING OF FLORA FINCHURCH"—Comedy. FRIDAY, MAY 28
"JANE WAS WORTH IT"—Two-Part Comedy ... SATURDAY, MAY 29

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THREE PARTS	SHADOWS OF THE PAST	THREE PARTS	THE LOCKED DOOR
THREE PARTS	BINGLES MELODRAMA	FOUR PARTS	SYLVIA GRAY
FIVE PARTS	MY OFFICIAL WIFE	FIVE PARTS	THE LITTLE ANGEL OF CANYON CREEK
THREE PARTS	UNCLE BILL		
THREE PARTS	THE PAINTED WORLD	FOUR PARTS	The Man Behind The Door
FIVE PARTS	Florida Enchantment	FOUR PARTS	C. O. D.

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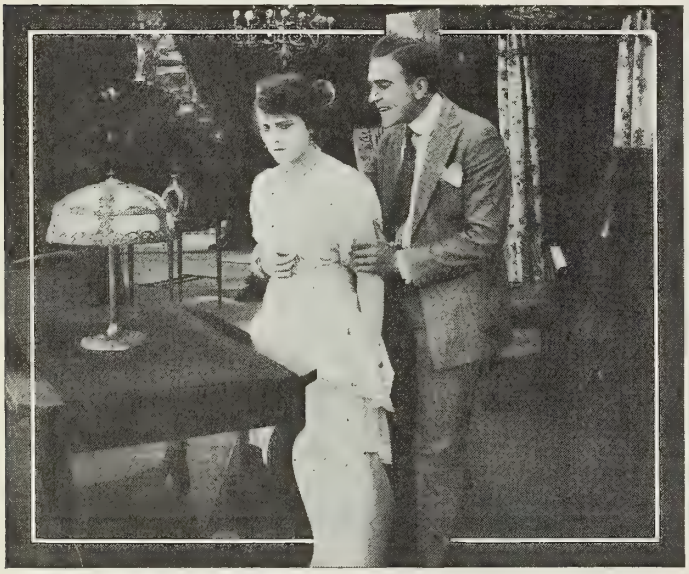
"HOUSES OF GLASS"

(Pathé-Balboa—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THE strongest plot which has been used in any of the "Who Pays?" series up to date makes this, the sixth of them, one of much force. None of the principal characters in the drama is guilty of anything improper, yet a combination of circumstances leads rapidly from blind jealousy to murder. Gossip is the cause of all the trouble.

Two married couples live in the same town. One pair are happy in their whole-hearted love. The other are mismated and are constantly quarreling. The husband of the latter pair sees the other man in what he assumes to be a compromising



A MOMENT OF INDECISION

position with his stenographer when he is actually assisting her after she has been partly overcome by illness.

He tells his jealous wife, who takes pleasure in whispering a warning concerning the stenographer to the pretty young wife. In spite of herself her suspicions are aroused to such an extent that she enters an office which looks into her husband's, in order to spy on him.

While there she nearly falls from the window and is rescued by the man whose gossip had started the trouble. He is seen by his wife, who files an action for divorce, naming the entirely innocent woman as the correspondent.

Meantime the young husband has sent the ill stenographer and her father for a rest to his cottage at the shore, thus giving gossip another boost. As a tragic climax he learns of the divorce action, and seeing his wife talking with the other man, whom she has encountered by accident, kills him. Thus the happiness and lives of the young couple are wrecked by the remarks of evil-minded scandal mongers.

"A WOMAN'S RESURRECTION"

(Fox Film—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

THE Fox Film corporation well knows the value of a good story in motion pictures. Especially valuable have been the adaptations from the works of Count Tolstoi, of which "A Woman's Resurrection," based on Tolstoi's "Resurrection," is the latest. On the strength of its story alone, this is a powerful feature. It has another excellent reason for popularity in the appearance of Betty Nansen in the leading role, ably supported by Edward Jose, William J. Kelly, Arthur Hoops, Stuart Holmes and Mrs. Brundage.

The scene of the story is laid in Russia. Miss Nansen plays Katusha, a young servant girl, whose betrayal by the Prince, played by Kelly, leads to her degradation. While she is leading a "life of joy" she is accused of murder and sentenced to Siberia for life. The prince is on the jury. His better feelings are stirred.

He makes the journey to Siberia with her and the picture ends with the spiritual resurrection of Katusha at the expense of her earthly body. Jose plays the faithful servant of the Prince. Hoops leaves the Famous Players stock company to give his usual polished, forceful work as the villain. Stuart Holmes has a small part for him but plays it well.

Some ground for carping criticism may be found in the atmosphere of the picture as directed by J. Gordon Edwards. The scenes are supposedly laid in Russia. The characters bear Russian names. Yet, with the exception of Miss Nansen, they are decidedly un-Russian in appearance, especially Kelly. The exterior scenes are as atmospheric as can be obtained in this country, no doubt. The main problem there is to place the camera so as not to photograph peculiarly American objects on the landscape.

But these are comparatively unimportant when compared with the strength of the story and the excellence of the acting.

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h to her liking, as the red headed and a
t despised stenographer. William Clifford
manager and Ray Gallagher his brother
Agnes Vernon is their employer's daughte
ory was written by Ida May Parke, an
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INTERESTING REVIEWS

PRODUCTIONS OF THE WEEK—ALL PROGRAMS

GENERAL FILM PROGRAM

"Bobby's Bargain." (Biograph. Fri., May 21.)—A clever little boy and girl are the leading characters in this comedy drama. Bobby wants a little sister, instead of the numerous toys with which he is surrounded. When he has an unexpected chance to exchange some of them for a perfectly good baby he takes advantage of the chance. The results are a little surprising to him, but happy nevertheless. Jack Mulhall and Rea Martin are seen as Bobby's parents.

"The First Piano in Camp." (Biograph. Sat., May 28.)—The story told in this picture has been famous for years, and can be found in many volumes of Western stories.

It tells how a clever crook disguised himself as a broken old man, and after playing on the new piano which had arrived in camp he proceeded to collect most of the coin in the place and disappear.

It is a clever story and makes a good comedy. Sam Davis is the author. The leading parts are played by Joseph McDermott, Walter Coyle and Ivan Christy.

"The Cancelled Mortgage." (Biograph. Mon., May 17.)—A pair of bandits take refuge in the house of a poor widow. In gratitude for her help they give her enough of their loot to pay off the mortgage which is about to be foreclosed on her place. They next rob the land shark of the money after the widow has paid it to him. Later they are captured. Harry Carey and Barney Furey are the bandits and Claire McDowell is seen as the widow. A good Western story.

"Felix Holt." (Biograph. Tues., May 18.)—George Eliot's novel has long enjoyed a popularity which makes any criticism unnecessary, not to say impertinent. It here appears as number thirty-seven in the Biograph's series of two reel pictures. G. Raymond Nye is seen in the title role and Viola Smith as Esther.

The story which is well known to readers of good books, deals with the part played by Felix Holt in restoring a girl to an estate from which she has been kept by fraud, and in addition introduces a considerable amount of English politics. The time is the early nineteenth century.

"For Her Happiness." (Biograph. Thurs., May 20.)—An invalid husband, realizing the sad lot of his wife, who not only has to support him, but who has a chance for happiness with another man, kills himself. Augusta Anderson is the wife. Charles Bennett plays the difficult role of the invalid husband.

"Their Own Ways." (Edison. Tues., May 18.)—A young city couple go for a visit to the bride's parents in the country. Supposing that the old people are very much worn out by the dull routine of their life the city folks ask them to come home for a visit.

The old people make all sorts of breaks and finally convince their daughter that the simple life of the farm is the only sort which they like. Mrs. Wallace Erskine and John Sturgeon play the parts of the old rural couple.

"Chinks and Chickens." (Edison. Wed., May 19.)—An amusing slapstick comedy which concerns just what the name implies. The Chinks try to acquire the chickens by the method proverbially in favor with the negro race. This is little appreciated by the owner, and trouble follows.

"A Hazardous Courtship." (Edison. Sat., May 22.)—A supposedly confirmed bachelor suddenly decides to get married, and so firm is his determination that he proposes to five women of varied ages, sizes and appearance.

They all belong to an athletic club and discover his duplicity, or perhaps multiplicity is the word, and his punishment is such that he never wants to see another woman. There are many clever comedy incidents.

"Manners and the Man." (Essanay. Mon., May 17.)—A wealthy young man wagers that he can pose as a butler without detection. After a number of complications, he loses the wager but wins a bride in the daughter of his employer. Thomas Aiken, Joseph Totten, Beverly Bayne and Betty Brown appear in this picture.

"A Lesson in Romance." (Essanay. Three acts, Tues., May 18.)—A man disgusted with the designing girls of society and a girl equally disgusted with social lions supply the plot for this story. After several adventures, the girl learns that the gypsy chief who had kidnapped her is really a wealthy man disguised to win her love and she consents to marry him. The cast is led by E. H. Calvert and Lilian Drew.

"The Fable of the Two Sensational Failures." (Essanay. Wed., May 19.)—The Rutherford Wiltons had planned for Oliver Cromwell, their son, a career as a great diplomat. They had equally high aspirations for Eloise, their daughter. Some clever George Ade sub-titles and acting by Lloyd Holton and Ruth Stonehouse show how both the children according to the fond parents' dope sheets are great failures. Eloise marries a millionaire and Oliver saves his father from bankruptcy with the money he had earned in one week of teaching the ladies of society the newest steps from Argentine and the Barbary Coast.

"Sweedie's Hero." (Essanay. Thurs., May 20.)—Wallace Beery and Ben Turpin appear in this comedy which shows the ludicrous experiences of Sweedie as a mop artist. Among other things she mistakes the train of a woman's gown for a mop, rolls down ten flights of stairs and is saved from falling out of the tenth story window by a bell hop. She falls on his neck instead.

"Otherwise Bill Harrison." (Essanay. Two acts. Sat., May 22.)—Reviewed at length in another part of this issue.

"The Liberty Party." (Kalem. Tues., May 18.)—This is an extremely entertaining specimen of the Ham comedies. Ham and Bud escape from jail and take refuge in a paperhanger's store. They answer a hurry call for a job of papering, and the work which they do is remarkable, to say the least.

Bud is happy to have the owner of the house object because in him he at last finds a man he can whip. Eventually their experience pall on the two cronies and they gladly return to their homelike jail.

"The Closed Door." (Kalem. Two reels. Wed., May 19.)—Marin Sais as a girl detective is called upon to meet the tricks of an expert and clever crook, who is entirely without feeling.

He not only locks his wife up on a faked charge of insanity, but manages to trap the detective with her. The asylum is of course run by one of his partners in crime. In the end the two women escape and the crook is captured. Thomas Lingham makes a polished and effective villain.

"The Broken Train." (Kalem. Sat., May 22.) There is some very good thrilling action in this picture, belonging to the "Hazards of Helen" series.

The fearlessness shown by Helen Holmes as she drives an automobile between the moving sections of a freight train is responsible for an unusual amount of excitement, while again as she leaps from the car onto the freight train, the sensation created is one of admirable wonder.

As for the plot it is rather hazy at first, but becomes clear as the action progresses. It concerns two crooks who are at first successful in robbing the express company of some valuable jewels, but brave Helen puts a sudden and decisive stop to the proceedings.

"Jean of the Jail." (Kalem. Fri., May 21.—This is an Alice Joyce drama with that fair lady playing the daughter of a Mexican jailer. A noted prisoner makes his escape, but the girl's lover brings him back and the old man retains his job.

The escape and the subsequent chase of the bandit is played up with the result that a good amount of suspense is created. The picture is a reissue and features Carlyle Blackwell and Alice Joyce.

"The Jest of Jealousy." (Selig. Two reels. Mon., May 17.)—A Western drama written by Will M. Ritchie, with Frances Marion, Frank Mayo and Bruce Smith in the cast. A sheriff living on a Western ranch is about to lose his position as a result of his failure to catch Mexican Pete, an escaped murderer.

An Eastern man, friend of his daughters, who has been away at school, aids in running down Mexican Pete. It later develops that he is not engaged to the daughter as her Western suitor had jealously inferred from a letter written to him.

"Across the Desert." (Selig. Sat., May 8.)—A Western drama produced by Burton L. King from a story by F. M. Willis. It depicts a gruelling trip across the desert during which a man forced to choose between leaving a baby and some bags of gold decides to carry the gold, but later sacrifices his life to save the baby when his better nature triumphs. A good production of a morbid but interest-holding story.

"Love Finds a Way." (Selig. Wed., May 19.)—A picture of revolutionary days well produced by Thomas Santschi, with him and Bessie Eyton in the leading roles. The daughter of a crusty old Tory runs away with a captain in George Washington's army. Some passages in her mother's diary softens the father's heart, and he forgives her.

"Mr. Jarr and the Dachshund." (Vitagraph. Mon., May 17.)—When Mr. Jarr discovers that his dog has disappeared, and that his neighbor has one just like it there is trouble right away. After a notable battle Mr. Jarr triumphantly carries the dog away, only to find his own pup sitting at his door when he reaches home. The picture is number seven in the excellent comedy series concerning the Jarr family.

"Almost a Hero." (Vitagraph. Wed., May 18.)—A fresh masher arrives in a small town and soon finds himself in trouble which he has not the nerve to face. He induces another guest at the hotel to change rooms with him in order to avoid a delegation of villagers, who are coming to make it hot for him.

The innocent occupant of the room routs the whole party. A comedy with plenty of action. Margaret Gibson, Don Clark and Jack Mower are the principals.

"'Dimples,' the Auto Salesgirl." (Vitagraph. Thurs., May 20.)—Billy Quirk and Lillian Walker are the principals of this amusing comedy built around the "Flivver" automobile. Van Dyke is the agent for this make of car, while Dimples owns a big car, and a father of uncertain temper. Dimples takes a hand in the business of selling Flivvers and there is a sudden boom, followed by a happy elopement.

MUTUAL PROGRAM

"Gussle's Backward Way." (Keystone. Mon., May 3.)—One of the Syd Chaplin pictures with an Alpine setting. There is a wealth of humor in the reel, Chaplin effecting some incidental and original antics which are very funny. The scenes in which his trusty steed, a mule, is galloping along the road backwards, is a sidesplitter. There is nothing that is vulgar in this and much that is comical.

"Gussle Tied to Trouble." (Keystone. Thurs., May 6.) Another burlesque Alpine picture with Syd Chaplin playing the lead. While on the top of a mountain he disguises himself as a bandit and robs his companions, who discover his villainy later on. This is a very good comedy containing several scenes which take away the breath, as well as many more that heartily amuse.

"Naughty Henrietta." (Beauty. Tues., May 18.)—Neva Gerber and Webster Campbell play this comedy which shows how a coquette wins an attractive but confirmed bachelor by sending him each month a calendar adorned with her picture. Amusing, but rather silly.

"Love and Money." (Thanhouser. Mon., May 9.)—It is the American widow's plan to catch a foreign nobleman for her daughter, but an American wins her affections while his uncle marries the widow. Only a fair comedy. Familiar Central Park is given as a Paris scene.

"The Spell of the Poppy." (Majestic. Two reels. Sun., May 9.)—An opium user, who plays a piano in a cafe, is sent abroad by a man of wealth to study music, and returns a successful performer, but still an opium smoker.

He deserts his former mistress and becomes the companion of a society girl, whom he induces to become an opium user. This girl's lover is warned by the jealous woman and succeeds in saving her from the hands of the opium fiend, Eugene Pallette is seen as the musician and Lucille Young as his mistress. Joseph Hennaberry is the hero.

"Flooey and Axel." (Komic. Sun., May 9.)—Flooey and Axel have become familiar through the newspaper cartoons dealing with their exploits. This is the first of their screen adventures. They try to help their artist creator to success in his love affair and in his efforts to land a job, but their well meaning assistance only brings more trouble. Portions of the pictures consist of animated cartoons. "Vic" Forsythe, the artist, appears as himself.

"Our Dare-Devil Chief." (Keystone. Two reels. Monday, May 10.)—A most humorous offering in which Ford Sterling appears in the title part, a role which long ago gained him fame and popularity. The chief is in love with the mayor's daughter, but is constantly getting into trouble with that high official.

Sterling's facial expressions are as humorous as ever, while there are many scenes of an original nature in the two reels. Minta Durfee plays opposite friend Ford, while the rest of the cast, including a number of burlesque crooks, is most capable. For a refined slapstick-burlesque this offering is very good.

"Son of 'the Dog.'" (Reliance. Wed., May 12.)—The Indian's son, while yet a young lad, is sent East to be educated. He returns to the West, accompanied by his wife and child many years later and practices medicine. The old Indian does not reveal his identity until he has rescued his grandson from a hostile Red Skin. Instead of being mortified when he learns his parentage the young man is very much pleased.

This is a heart-interest drama with Dark Cloud playing the Dog. There are a number of skirmishes between redskins and soldiers, which add a considerable amount of excitement. The young boy doesn't make a very good actor, yet his scenes with the old Indian are most sympathetic. The photography and scenes are excellent.

"Mutual Weekly." (Thurs., May 13.)—A view of the Panama-Pacific Exposition at night is an interesting feature in this reel. The fifty-seventh annual conclave of the Knight Templars in San Francisco and the ruins of the St. Paul, Minn., public library fire are timely topics. Scenes relative to the war comprise the larger portion of the rest of the number.

"The Greater Strength." (American. Two reels. Mon., May 17.)—This picture contains some beautiful scenery and is acted by a good cast with Ed Coxen and Winifred Greenwood as principals. A young doctor goes to a mining camp and there falls in love with a pretty school teacher.

After laying himself open to the accusation of cowardice by not protecting her honor when it is assailed, he proves his courage through overpowering the bully of the camp in order to perform an operation upon a child.

Some people may not see the nobility of character which made him use his strength only for the saving of life, but the school teacher is not one of these, so the story ends happily.

"The Heart of Princess Marsari." (Thanhouser. Two reels. Tues., May 18.)—In which Marguerite Snow liberates her lover, who was arrested for murder, by discovering the real culprit. Not a very good drama as no motive is given for the murder.

The experiments with liquid air are interesting but bear no close relation to the plot. Jim Cruz appears as the father of the Princess in his old disguise of the mystic, while Harry Benham is the lover. The entire picture is reminiscent of the early "Zudora" episodes.

"At the Edge of Things." (American, W[illegible]d., May 19.)—A man thinking that he has lost [illegible] fortune in the slump of copper stock and [illegible] his wife has deserted him, is prevented [illegible] committing suicide by his butler, who [illegible] from at the crucial moment to rob his mast[illegible]er's safe in order to recuperate the loss that [illegible] the slump in stock has caused him.

The next day the broker learns his wife had left to try to obtain money from her father to carry him over. The stock rises in value so everything ends happily. [illegible] Day, Lythgoe, Vivian Rich and Jack Richardson play this drama, which is exciting, but not entirely convincing.

'The Operator at Big Sandy." (Broncho. Two reels. Wed., May 19.)—The dance hall girl flees her home town after her father has gambled and lost her. In a neighboring town she makes her home with the station agent and his mother, learning to assist the man in his duties. So when the gambler shows up at the head of a gang of train robbers, she is able to save the day.

This is very well put on, and the final scenes are of a thrilling variety. The acting is excellent. Rhea Mitchell is the girl, Edward Brennan the gambler and Tom Chatterton the station agent, who finally marries the girl who caused his promotion by her heroic deed.

"Her Alibi." (Domino. Two reels. Thurs., May 20.)—Still another story of the reformed girl with a questionable past. Matters turn out well, as usual. This story is all very good, but there have been an unusual number of them from the New York Motion Picture studios of late.

In this there are many thrilling scenes, and scenes which have the happy faculty of getting the spectator on edge, such as the breaking open of the jail and the escape of the prisoners.

Those scenes in which the girl is trying to keep the true nature of her past from her husband are productive of a great amount of suspense. Harry Keenan is the husband, Elizabeth Burbridge his wife and Frank Borzage her brother.

UNITED FILM SERVICE

"Their Initiation." (Superba. Tues., May 11.)—A slapstick comedy of the most extreme type. A man who is fond of joining secret orders leaves a card to an initiation where his wife finds it. She decides to disguise herself and be initiated. Before the ceremonies are over she repents her hasty action. She is arrested and fined for masquerading as a man, while her husband is gathered in for entering his own house by a window.

"Business Is Business." (Ideal. One reel)—This is a slapstick comedy of a Jew who, after being forced out of the second hand clothing business, goes West and starts to work on a ranch. Needless to say, the boys have much fun with him, but his underhanded methods soon enable him to have a little amusement of his own.

"Bumped for Fair." (Superba. One reel.)—One hobo is knocked down by a motor car. The owner takes him home and gives him the best of care because of his fear of arrest. His pal tries the same stunt but it fails to work so well. Slapstick comedy of the most extreme sort.

"She Couldn't Get Away from It." (Luna. One reel.)—A crabbed spinster is angered by the rage for a popular song. She goes West to escape it, but finds everyone singing it. In an unexpected way the ditty leads her to adopt an orphaned baby, and broadened her life in many ways. Dot Farley plays the lead.

"The Smuggler's Daughter." (United. Two reels.)—An opium smuggler of the West has a daughter who inherits none of his criminal tendencies. When a revenue officer appears in the region she falls in love with him. Her romance ends happily thanks to the timely death of her unworthy father. There is a good scene showing the rescue of the girl from a runaway wagon, as well as some attractive Western scenery.

"War at Home." (Grandin. Two reels.)—Ethel Grandin, is, as is usual with this brand, featured in this picture. A young couple quarrel over a worthless dog which the wife insists on keeping. They separate for several months. The husband gets the dog again and starts home for a reconciliation. Meantime the wife has borrowed a baby to show her husband, but thinks better of the plan. There is no real plot, but some of the comedy situations are good.

"The Law of Nature." (Pyramid. Two reels.)—Edwin August and Iva Shepard are featured in this problem drama. It is the old story of the wife who refuses to have children. A divorce follows and the husband marries a woman whose ideals are in accord with his. The former wife has a child and is cast off by her paramour. She knows that she is about to die and leaves the child in her former husband's automobile, with a request that it be cared for. Then she dies knowing that her child will be looked after.

UNIVERSAL PROGRAM

"Animated Weekly, No. 166." (Wed., May 12.)—The most notable events in this number are: A View of the *Lusitania;* a remarkable series of scenes of the San Francisco fair by night; the arrival of the American Atlantic fleet in New York harbor; scenes along the lines of the annual Marathon through the streets of New York City conducted by the New York "Evening Mail," and society attending the races at Hewlett Park, L. I.

"Baby." (Victor. Two reels. Mon., May 17.)—The baby causes its father to neglect his wife, business and social duties, until finally the distressed mother manages to calm her delighted husband. Then one day he is called home suddenly, to find that three more have been added to the family, and the moral is, "Be content with what you have."

Harry Myers and Rosemary Theby play the leads in this, and the former directed the work. The action may be classified as very fine and refined comedy until the somewhat rough finale is presented, which might easily be changed. Harry Myers does very well as the distracted husband, and puts over some fine pieces of comedy sure to be appreciated.

Miss Theby has a less humorous part, as in most of her scenes she is engaged in "bawling out" hubby, but in these she does well. The subtitles are cleverly written, and are in most instances framed in border of humorously conceived pictures which illustrate the written lines.

"Destiny's Trump Card." (Imp. Mon., May 17.)—The ex-convict as usual has a hard time trying to live straight, especially when he is a confirmed inebriate. With the aid of his wife and the lucky capture of two robbers he is cleared of a charge against him and resolves to lead a better life. Produced by William Garwood, who also plays the principal male part. Violet Mersereau plays opposite. An old story with a few new situations which ought to make it entertaining.

"A Day at the San Diego Fair." (Joker., Mon., May 17.)—The California Expositions have afforded the western comedy companies innumerable chances to procure novelty in setting and situation for their releases. For this reel Allen Curtis and his Joker company comprised of Max Asher, Gale Henry, William Franey and Milburn Moranti, journeyed to San Diego and made use of the sundry amusement resorts to create fun and laughter.

The comedians, it need hardly be said, are all capable performers, in their particular lines, and the humor in this reel is worthy to cause it to be classed with the truly excellent slapstick comedies.

"The Dancer." (Gold Seal. Three reels. Tues., May 18.)—A dancer is successful in alienating the affections of a man from his wife and they are on the point of eloping when the woman discovers that the wife she is about to wrong is her own daughter. After a tremendous struggle with herself she gives the man up.

The situations in this are intensely strong, the acting very good, and the direction entirely suitable. Cleo Madison gives an emotionally expressive performance of the dancer, especially when the realization of her relationship with her lover's wife dawn's upon her. Joe King plays the husband and Agnes Vernon is a sympathetic wife. Charles Giblyn, also the director, appears as the dancer's partner.

Several spectacular effects have been secured in the cafe scenes, while all the sittings are most fitting. The photography is distinct throughout the whole picture.

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"When Cupid Crossed the Bay." (Nestor, Tuesday, May 18.)—Two flirts set their eyes on a girl accompanied by her irate father. They flirt on the ship and at length she leaves her sleeping father for their company. After a lot of fun on land and water father gives his consent. Billie Rhodes, Jack Dillon, Neal Burns and Harry Rattenberry are in the cast. Al Christie wrote and directed the picture. Unusually pretty scenes. The laughs come thick and fast in this.

"From Italy's Shores." (Laemmle. Two reels. Wed., May 19.)—On arriving in America, the Italian and his wife are separated. Through a blow on his head the foreigner is rendered unsound in mind. His wife becomes a singer of no little repute. As time passes her husband is employed as a gardner, and at a lawn party he sees his wife singing. The sight of her restores his mind and all ends happily.

This was made for Universal by the Rolin company, with Roy Stewart playing the Italian. He and the other principals give pleasing performances. The picture is very good as regards photography and the scenes and settings are most appropriate, especially the garden party. The story is of the variety which will please those who care for subjects that sacrifice logic and realism to procure heart-interest and sympathetic presentation. It is not a picture to project before an intelligent audience.

"Love and Sour Notes." (L-Ko. Wed., May 19.)—Zu Zu, an accomplished musician and Nightingale, one of the bogus variety, are rivals for the hand of Peggy, and their rivalry leads to innumerable hot encounters. Billie Ritchie and Peggy Pearce are the leads in this slapstick which is of the terrific rough and tumble variety.

In the finale the two rivals are reposing on the roof of a church, which caves in, in such a realistic manner that one would imagine the two actors received injuries. This is not as good as the L-Ko forces can do, the funniest scenes being when Nightingale sucks a lemon while Zu Zu is playing a wind instrument, causing his thoraxial organs to contract.

"The Battle of Running Bull." (Sterling. Two reels. Thurs., May 20.)—A burlesque war offering, in which the cook of the regiment turns out to be the hero of the day.

The definition of the picture running under the main title is given as comedy-drama, but why the drama? There's not a bit of it in the story, which is evidently intended to be totally humorous. And as for that, the picture is very funny in a great many scenes of the second reel, and some few of the first.

It would make an excellent one reel subject, but as it stands some of the action tires because there is little plot to sustain the interest. The battle scenes, by the way, are very good. Perhaps this is where the drama comes in. Dot Gould and John Brennan are in the cast.

"A Fireside Realization." (Rex. Thurs., May 20.)—The husband who is prone to neglect his wife dreams that she elopes with another man, and on awakening he resolves to be more attentive. Ben Wilson and Dorothy Phillips appear in this offering, which although plainly old, furnishes a fair fifteen minutes' entertainment.

"Celeste." (Big U. Thurs., May 20.)—Three refugees from the war, a girl and her two younger sisters, are adopted by an American family. The girl marries the son of the house. This drama contains many actual scenes of the battle fields, which are blended in very well with those enacted by the players. The story will please although there is not a great deal to it. Muriel Ostriche appears as the girl, supported by Earle Foxe and Charles Ogle.

"Court Martialed." (Imp. Four reels. Fri., May 21.)—Reviewed at length elsewhere in this issue.

"They Were Heroes." (Nestor. Fri., May 21.)—Through a mistake both of the two week-enders arrive at their host's house, while he and his wife are away. Each takes the other for a burglar, and many are the laughs until all parties are able to get together and explain.

Eddie Lyons and Victoria Forde are the visitors in this, while Lee Moran is the host. On the whole the picture is a good comedy. The interest lags in a very few of the scenes, but the humorous moments are greater than the slow ones.

"When Love Is Love." (Rex. Two reels. Sat., May 22.)—The manager of a large concern has a dissolute brother who travels on the road for the same company. The brother steals some of the firm's money and the manager discovers the theft and the culprit, and in desperation is about to end his hard life, when the stenographer of the office who has won a large sum in a lottery, replaces his ticket with her own, enabling him to replace the stolen money. In time he realizes her sacrifice and love is the result.

This was produced by Joseph De Grasse with a selection of stars drawn from a number of Universal companies. Pauline Bush has a role, much to her liking, as the red headed and at first despised stenographer. William Clifford is the manager and Ray Gallagher his brother, while Agnes Vernon is their employer's daughter. The story was written by Ida May Parke, and due to the very good direction it should take well in any theatre.

"Diamonds of Fate." (Powers. Sat., May 22.)—A-man-about-town makes various attempts through his tool, an artist, to procure a model for his own, but each time he is frustrated by a worthy man, who finally marries the girl. This drama will please, as it is produced well and acted commendably by a cast including Sydney Ayres. Val Paul and Doris Pawn. It is well photographed and the scenes, most of which are interiors, are most appropriate.

INCORPORATIONS

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PENN YAN FILM CORPORATION, Penn Yan, N. Y. To produce and exhibit motion pictures. Capital, $250,000. Directors—John A. Ramsey, Edia R. Ramsey, Joseph A. Serena, Penn Yan, N. Y.

LEVORN AMUSEMENT COMPANY, New York City. To engage in a theatrical, vaudeville and motion picture business. Capital, $6,000. Directors, B. A. Levine, Edward Ornstein, Max L. Ornstein, 55 West 47th St., New York City.

EUCLID PRODUCING COMPANY, New York City. General theatrical business. Capital, $20,000. Directors, Barton R. Deming, Cleveland, Ohio; William Elliot, Mary A. Lembeck, 220 West 42d St., New York City.

PALACE PLAYERS FILM CORPORATION, New York City. To conduct a general motion picture and film business. Capital, $50,000. Directors, Joseph L. Hegeman, Robert L. Noah, W. Gray Leslie, 15 West 65th St., New York City.

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THEATRE EXHIBITION COMPANY, New York City. To engage in a general theatrical business. Capital, $3,000. Directors, Charles W. Groel, Max Sager, Edward A. Relkin, 70 Lenox Ave., New York City.

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PLEASURE PALACE INC., New York City. Motion pictures. Capital, $10,000. Directors, Louis Sussman, Frank Weiss, Meyer Raff, 72 Broome St., New York City.

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THE SHUBERT HIPPODROME EXPLOITATION COMPANY, New York City. To operate hippodromes and provide for the presentation of plays, and spectacular productions of the class now and heretofore presented at the New York Hippodrome, also the exhibition of wild and other trained animals. Capital, $100,000. Directors: Charles A. Bird, Meyer Klein, Alexander Werner, H. E. Daimond, 223 West 44th street, New York City.

THE CORDUFF AMUSEMENT CORPORATION, Brooklyn, N. Y.—Motion picture and theatrical entertainments. Capital, $3,000. Directors: Thomas E. Flynn, Dorothy Broder, Martin B. Hofman, 161 West 36th street, New York City.

At Springfield, Ill.:

THE UNIVERSAL CAMERA CO., of Chicago, has been incorporated with a capital stock of $25,000. The company is to manufacture and deal in motion pictures. The incorporators are Charles E. Douglass, L. D. Mahon and Nick Machl.

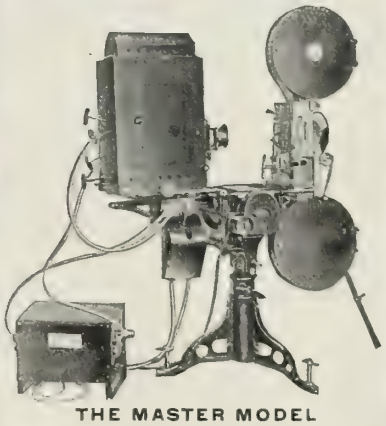
THE MOVIE ACTORS' ASSOCIATION, of Chicago, has been incorporated with a capital stock of $2,500. The association is to do a motion picture theatre business. The incorporators are Samuel Schoenfeld, Lloyd K. Jones and Wendel Walker.



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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, May 17, 1915.

BIOGRAPH—The Canceled Mortgage, D., 1000..... 17854
ESSANAY—Manners and the Man, D., 1000..... 17862
KALEM—The Lure of Mammon, D., 3000..... 17855
LUBIN—Into the Night (Road o' Strife, No. 7), D., 1000 17863
SELIG—The Jest of Jealousy, D., 2000..... 17858
SELIG—Hearst-Selig News Pictorial, No. 39, N., 1000. 17861
VITAGRAPH—Mr. Jarr and the Dachshund, C., 1000.. 17860

Tuesday, May 18, 1915.

BIOGRAPH—Felix Holt, D., 2000..... 17873
EDISON—Their Own Ways, D., 1000..... 17864
ESSANAY—A Lesson in Romance, D., 3000..... 17865
KALEM—The Liberty Party, C., 1000..... 17872
LUBIN—A Lucky Strike, C., 1000..... 17871
SELIG—Across the Desert, D., 1000..... 17868
VITAGRAPH—The Awakening, D., 2000..... 17869

Wednesday, May 19, 1915.

EDISON—Chinks and Chickens, C., 1000..... 17875
ESSANAY—The Fable of the Two Sensational Failures, C., 1000 17878
KALEM—The Closed Door, D., 2000..... 17876
LUBIN—In the Dark, D., 3000..... 17881
SELIG—Love Finds the Way, D., 1000..... 17880
VITAGRAPH—Almost a Hero, C., 1000..... 17879

Thursday, May 20, 1915.

BIOGRAPH—For Her Happiness, D., 1000..... 17884
ESSANAY—Swedie's Hero, C., 1000..... 17885
LUBIN—A Decision in the Court, D., 2000..... 17886
MINA—Where Is Oliver?, C., 1000..... 17890
SELIG—Hearst-Selig News Pictorial, No. 40, N., 1000. 17889
SELIG—The Two Natures Within Him, D., 3000..... 17891
VITAGRAPH—Dimples the Auto Salesman, C., 1000...17888

Friday, May 21, 1915.

BIOGRAPH—Bobby's Bargain, Com.-D., 1000..... 17901
EDISON—The Wrong Woman, D., 3000..... 17894
ESSANAY—The Revenue Agent, D., 1000..... 17897
KALEM—Jean of the Jail, D., 1000..... 17898
LUBIN—Just Retribution, D., 1000..... 17900
VITAGRAPH—Cupid Puts One Over on the Shatchen, C., 1000 17899

Saturday, May 22, 1915.

BIOGRAPH—The First Piano in Camp, D., 1000..... 17910
EDISON—A Hazardous Courtship, C., 1000..... 17902
ESSANAY—Otherwise Bill Harrison, D., 2000..... 17903
KALEM—The Broken Train, D., 1000..... 17909
LUBIN—The Club Man, C., 1000..... 17905
SELIG—The Jaguar Trap (Animal D.), 1000..... 17911
VITAGRAPH—In the Days of Famine, D., 3000..... 17906

RELEASES OF THE WEEK AFTER

Monday, May 24, 1915.

BIOGRAPH—The Avenging Sea, D., 1000.....
EDISON—Sally Castleton, Southerner, D., 3000.....
ESSANAY—The Secret's Price, D., 1000.....
KALEM—Rivals, D., 1000.....
LUBIN—In the Wolf's Den (Road o' Strife, No. 8), D., 1000 .....
SELIG—Light o' Love, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 41, N., 1000..
VITAGRAPH—Mr. Jarr Visits His Home Town, C., 1000 .....

Tuesday, May 25, 1915.

BIOGRAPH—Captain Fracasse, D., 2000.....
EDISON—All Cooked Up, C., 1000.....
ESSANAY—Above the Abyss, D., 2000.....
KALEM—Ham, the Detective, C., 1000.....
LUBIN—Matilda's Legacy, C., 1000.....
SELIG—Two Brothers and a Girl, D., 1000.....
VITAGRAPH—The Esterbrook Case, D., 3000.....

Wednesday, May 26, 1915.

EDISON—The Man Who Could Not Sleep, D., 1000...
ESSANAY—The Fable of the Intermittent Fusser, C., 1000 .....
KALEM—The Figure in Black, D., 2000.....
KNICKERBOCKER—The Kick Out, D., 3000 (?)....
LUBIN—Her Other Self, D., 2000.....
SELIG—Mother's Birthday, D., 1000.....
VITAGRAPH—The Story of a Glove, C., 1000.....

Thursday, May 27, 1915.

BIOGRAPH—Gratitude, D., 1000.....
ESSANAY—A Bunch of Matches, C., 1000.....
LUBIN—On Bitter Creek, D., 3000.....
MINA—Once Is Enough, C., 1000.....
SELIG—The Quarry, D., 3000.....
SELIG—Hearst-Selig News Pictorial, No. 42, N., 1000..
VITAGRAPH—Hilda of the Slums, D., 1000.....

Friday, May 28, 1915.

BIOGRAPH—The Candidate's Past, D., 1000.....
EDISON—According to Their Lights, D., 2000.....
ESSANAY—Bachelor's Burglar, D., 1000.....
KALEM—Prejudice, D., 3000.....
LUBIN—Nobody Would Believe, D., 1000.....
VITAGRAPH—The Starring of Flora Finchurch, C., 1000 .....

Saturday, May 29, 1915.

BIOGRAPH—Truth Stranger Than Fiction, D., 1000..
EDISON—The Dumb Wooing, C., 1000.....
ESSANAY—Vengeance, D., 3000.....
KALEM—A Railroader's Bravery, D., 1000.....
LUBIN—Out for a Stroll, C., 1000.....
SELIG—In the Amazon Jungle (Animal D.), 1000.....
VITAGRAPH—Jane Was Worth It, C., 2000.....

(For Table of Contents See Page 80.)

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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, May 17, 1915.

AMERICAN—The Greater Strength, D., 2000..... 03408
RELIANCE—When Cameron Passed By, D..... 03410
KEYSTONE—Title Not Announced..... 03411

Tuesday, May 18, 1915.

THANHOUSER—The Heart of the Princess Marsari, D., 2000 03412
MAJESTIC—The Electric Alarm, D..... 03414
BEAUTY—Naughty Henrietta, C., 1000..... 03415

Wednesday, May 19, 1915.

BRONCHO—The Operator at Big Sandy, D., 2000..... 03416
AMERICAN—At the Edge of Things, D., 1000..... 03418
RELIANCE—Grigley's Wife, D., 1000..... 03419

Thursday, May 20, 1915

DOMINO—Her Alibi, D., 2000..... 03420
KEYSTONE—Title Not Announced..... 03422
MUTUAL WEEKLY—No. 20, N., 1000..... 03423

Friday, May 21, 1915.

KAY-BEE—Bad Buck of Santa Inez, D., 2000..... 03424
FALSTAFF—The House That Jack Moved, C., 1000.... 03426
THANHOUSER—The Refugee, D., 1000..... 03427

Saturday, May 22, 1915.

RELIANCE—The Man of It, D., 2000..... 03428
KEYSTONE—Title Not Announced..... 03430
ROYAL—When Beauty Came to Kos Kob, C., 1000.... 03431

Sunday, May 23, 1915.

MAJESTIC—Eleven-Thirty P. M., D., 2000..... 03432
KOMIC—The Rivals, C., 1000..... 03434
THANHOUSER—Daughter of Kings, D., 1000..... 03435

RELEASES OF THE WEEK AFTER

Monday, May 24, 1915.

AMERICAN—In the Purple Hills, D., 2000..... 03436
RELIANCE—The Cliff Girl, D., 1000..... 03438
KEYSTONE—Title Not Announced..... 03439

Tuesday, May 25, 1915.

THANHOUSER—Fairy Fern Seed, D., 2000..... 03440
MAJESTIC—The Rightful Theft, D., 1000..... 03442
BEAUTY—The Stay-at-Homes, D., 1000..... 03443

Wednesday, May 26, 1915.

BRONCHO—Shorty's Troubled Sleep, C., 2000..... 03444
AMERICAN—Reprisal, D., 1000..... 03446
RELIANCE—The Deadly Focus, D., 1000..... 03447

Thursday, May 27, 1915.

DOMINO—Hostage of the North, D., 2000..... 03448
KEYSTONE—Title Not Announced..... 03450
MUTUAL WEEKLY—No. 21, N., 1000..... 03451

Friday, May 28, 1915.

KAY-BEE—Her Easter Hat, D., 2000..... 03452
FALSTAFF—It's an Ill Wind, C., 1000..... 03454
MAJESTIC—Little Dick's First Case, Com.-D., 1000... 03455

Saturday, May 29, 1915.

RELIANCE—The Man of It, D., 2000..... 03456
KEYSTONE—Title Not Announced..... 03458
ROYAL—Oh, Baby!, C., 1000..... 03459

Sunday, May 30, 1915.

MAJESTIC—Out of Bondage, D., 2000..... 03460
KOMIC—Gasoline Gus, C., 1000..... 03462
THANHOUSER—The Angel in the Mask, D., 1000..... 03463

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 11), "The Desert Vengeance," D., 2000. 0516

Monday, May 17, 1915.

VICTOR—Baby, Com.-D., 2000..... 0498
IMP—Destiny's Trump Card, D., 1000..... 0499
JOKER—A Day at the San Diego Fair, C., 1000..... 0500

Tuesday, May 18, 1915.

GOLD SEAL—The Dancer, D., 3000..... 0501
REX—No Release This Week.....
NESTOR—When Cupid Crossed the Bay, C., and Homer Croy Along the Nile, E., Split Reel, 1000.. 0502

Wednesday, May 19, 1915.

LAEMMLE—From Italy's Shores, D., 2000..... 0503
L-KO—Love and Sour Notes, C., 1000..... 0504
ANIMATED WEEKLY—No. 167, N., 1000..... 0505

Thursday, May 20, 1915

REX—A Fireside Realization, D., 1000..... 0506
BIG U—Celeste, D., 1000..... 0507
STERLING—The Battle of Running Bull, C., 2000..... 0508

Friday, May 21, 1915.

IMP—Court Martialed, D., 3000..... 0509
VICTOR—No Release This Week.....
NESTOR—They Were Heroes, C., 1000..... 0510

Saturday, May 22, 1915.

REX—When Love Is Love, D., 2000..... 0511
POWERS—Diamonds of Fate, D., 1000..... 0512
JOKER—The Lady Doctor of Grizzly Gulch, C., 1000.. 0513

Sunday, May 23, 1915.

BIG U—The Old Doctor, D., 2000..... 0514
LAEMMLE—One Kind of a Friend, D., 1000..... 0515
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 12), "'Neath Iron Wheels," D., 2000... 0536

Monday, May 24, 1915.

VICTOR—A Witch of Salem Town, D., 2000..... 0517
IMP—Fifty-Fifty, C., 1000..... 0518
JOKER—Hiram's Inheritance, C., 1000..... 0519

Tuesday, May 25, 1915.

GOLD SEAL—Shattered Memories, D., 3000..... 0520
REX—No Release This Week.....
NESTOR—When Her Idol Fell, C., 1000..... 0521

Wednesday, May 26, 1915.

LAEMMLE—Trickery, D., 2000..... 0522
L-KO—Broken Hearts and Pledges, C., 1000..... 0523
ANIMATED WEEKLY—No. 168, N., 1000..... 0524

Thursday, May 27, 1915.

REX—The Trail of the Upper Yukon, D., 2000..... 0525
BIG U—The Memory Tree, D., 1000..... 0526
POWERS—Lady Baffles and Detective Duck, C., 1000. 0527

Friday, May 28, 1915.

IMP—You Can't Always Tell, D., 2000..... 0528
VICTOR—The Nightmare of a Movie Fan, C., 1000.. 0529
NESTOR—With Father's Help, C., 1000..... 0530

Saturday, May 29, 1915.

IMP—The Pursuit Eternal, D., 2000..... 0531
POWERS—The Amber Vase, D., 1000..... 0532
JOKER—No Soup, C., and Educational, Split Reel, 1000 0533

Sunday, May 30, 1915.

BIG U—A Modern Enoch Arden, D., 3000..... 0534
LAEMMLE—The Golden Wedding, D., 1000..... 0535
L-KO—No Release This Week.....

(For Table of Contents See Page 80.)

The Majestic Motion Picture Co.

Presents for its two-part feature

Sunday, May 23



LORETTA BLAKE

Eleven-Thirty P.M.

A detective drama of unusual strength and interest with Loretta Blake, Sam De Grass, Eric von Ritzau, and a complete cast of Majestic Stock Players.

ALSO ON SAME DATE

A one reel Komic THE RIVALS, in which the players are all children of exceptional ability. This juvenile farce comedy by the Junior Komic Company, is recommended as an especially desirable release.

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(In which we try to tell only the truth about all Majestic and Komic releases)

THE SMUGGLER. (1 Reel Majestic.) Release date Tuesday, May 11. An interesting detective story.

AT THE STROKE OF THE ANGELUS. (2 Reel Majestic.) Release date Sunday, May 16. The little American girl picked up on the desert by a Mexican bandit, is rescued in later years by an American after a series of exciting episodes.

ETHEL'S ROMANCE. (1 Reel Komic.) Release date Sunday, May 16. No. 23 of the "Bill" Stories. Bill's dream of marriage to Ethel is shattered.

THE ELECTRIC ALARM. (1 Reel Majestic.) Release date Tuesday, May 18. Melodrama with a thrill, showing how the electric lineman saved a train from destruction by using his body to connect the electric current.

ELEVEN-THIRTY P. M. (2 Reel Majestic.) Release date Sunday, May 23. An unusual detective drama in which a murder mystery is solved in a logical but unexpected way. A strong story well produced.

THE RIVALS. (1 Reel Komic.) Release date May 23. A child "Komic" release played by children of unusual ability.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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WHERE TO BUY

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THE BUILDER OF BRIDGES

THIS Gustave Frohman photo production is a drama by Alfred Sutro, strong and compelling when first enacted, and now increased in interest through the possibilities of the camera. The first screen appearance of C. Aubrey Smith has in support a powerful cast of experienced actors selected for individual fitness and including G. W. Anson, Jack B. Sherrill, Ed. R. Mawson, Fred Eric, Sidney Mason, Marie Edith Wells, Helen Weer and Kate Meek.

Scenic locations ranging from massive interiors to the swaying cable hoist of a huge bridge, contribute to the action without dominating it. Skillful stage technique is splendidly exemplified in the direction of George Irving.

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President

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Vice-Pres. and Gen. Mgr.

TO BE RELEASED MONDAY MAY 31

THROUGH WORLD FILM CORPORATION

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES OF NEXT WEEK

Monday, May 17, 1915.

IDEAL—The Little Band of Gold, D., 2000..... 4166

Tuesday, May 18, 1915.

SUPERBA—Davy Crockett, C., 1000..... 4167

Wednesday, May 19, 1915.

EMPRESS—The Spender, D., 2000..... 4168

Thursday, May 20, 1915

STARLIGHT—The Ghost Fakirs, C., 1000..... 4169
LUNA—The Poor Fixer, Com.-D., 1000..... 4170

Friday, May 21, 1915.

PREMIER—The Curse, D., 2000..... 4171

Saturday, May 22, 1915.

LARIAT—Alias Holland Jim, D., 2000..... 4172

Sunday, May 23, 1915.

CAMEO—Can a Jealous Wife Be Cured?, C., 1000..... 4173

RELEASES OF THE WEEK AFTER

Monday, May 24, 1915.

IDEAL—Red Tape, D., 2000..... 4174

Tuesday, May 25, 1915.

SUPERBA—Bumped for Fair, C., 1000..... 4175

Wednesday, May 26, 1915.

GRANDIN—War at Home, D., 2000..... 4176

Thursday, May 27, 1915.

STARLIGHT—Love and Pies, C., 1000..... 4177
LUNA—She Couldn't Get Away from It, C., 1000..... 4178

Friday, May 28, 1915.

PREMIER—The Smuggler's Daughter, D., 2000..... 4179

Saturday, May 29, 1915.

PYRAMID—Canned Curiosity, D., 2000..... 4180

Sunday, May 30, 1915.

UNITED—Business Is Business, C., 1000..... 4181

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

Horsley Buys Two Educated Chimpanzees for Zoo

President of Centaur Obtains from Widow of Bostock Members of Anthropoid (a Long Word but Sometimes Useful) Family for His Collection

WITH the purchase of two educated chimpanzees from the widow of the late Frank C. Bostock, David Horsley acquired possession of the only performers that escaped his raid of several months ago upon the unmatched Bostock collection of wild animal actors.

The chimpanzees were the pets of Mrs. Bostock. Their superior intelligence over the rest of the anthropoid family with the Bostock aggregation had so attached them to the wife of the "animal king" that when Mr. Horsley completed arrangements with Harry E. Tudor, who represented the Bostock interests, for the purchase of the complete roster of animals, Mrs. Bostock emphatically declined to include her friends.

The accomplishments of these "chimps," who respond to the royal patronyms of King and Queen, are many. Besides riding motorcycles, playing musical instruments, and performing other difficult feats, King and Queen are aviators.

The initial attempts to drill the pupils into the methods of starting and raising the machine, to circle the enclosure, and to stop and to land, were fraught with possibilities for an excellent comedy scenario. In antics no animal is funnier than the ape, and these practice flights afforded so much amusement that White City Park was crowded whenever a lesson was scheduled. After weeks of effort, King and Queen were able to fly like professional aviators.

Intent upon using these finished comedians for comedy roles in his animal pictures, Mr. Horsley made such persistent effort to corral them that Mrs. Bostock finally acquiesced, and the purchase was made. Mr. Horsley now owns every performer of the Bostock Menagerie, known as the largest and most magnificent collection of animal actors in the world.

The first picture in which the animals, including King and Queen, will appear will be released very shortly.

COSTELLO PRODUCING 5-REEL FEATURE

Special to Motion Picture News

San Francisco, May 10.

Frank J. Costello, manager and director of the Pacific Motion Picture Company, at San Rafael, has taken over the old Phoenix studio there, and is busily producing a five-reel feature "Under the Mistletoe Bough." Sadie Brown and Clinton Nye are playing the leads.

Mr. Costello, announces that he has secured the services of Josephine Rector, late of the Essanay and Yolo companies to handle all the scenarios of the Pacific Motion Picture concern.

"June" Voting Contest Is Extended to Canada

Women of the Dominion Want a Chance to Take in the Free Special Trip to California Offered by Reliance to Successful Contestants

THE "Runaway June" contest, with its coveted prizes of free trips to the Panama-Pacific Exposition, in San Francisco, and the San Diego Exposition, was extended to Canada this week by the Reliance Motion Picture corporation. The Reliance took this action at the urgent request of many Canadian exhibitors.

The demands of the exhibitors were preceded by great popular interest on the part of Canadian women in the contest.

The advertising and publicity of the "Runaway June" contest had aroused Canadian women and made them wish to be on the Reliance special California train. They made this interest practical when they began to demand of their theatres that the exhibitors run "Runaway June" and the contest in their theatres.

Canadian exhibitors at once got in touch with the Reliance corporation, and by the latter organization were placed in touch with the Serial Publication corporation which is marketing "Runaway June."

The extension of the contest to Canada means that one woman will be selected from each of the seven provinces by photoplay patrons. These Canadian winners will join the American winners aboard the Reliance special. The interest which the people of Canada are taking in the contest is operating there just as it is here.



Marc MacDermott as the Compelling Cavalier

And

Miriam Nesbitt as the Heroic Southern Girl

In The

3-ACT FEATURE WAR ROMANCE

"Sally Castleton, Southerner"

(A Civil War Story Without a Battle)

By Crittenden Marriott. Released Monday, May 24th—3000 feet.

Seldom is Marc MacDermott so happily cast as when the warlike cavalier roaming with his trusty sword ready to give battle to a nemesis Fate. And in depicting the girl, who excites our admiration by loyalty to cause and self-sacrificing devotion to principle, there is no exponent of temperament or character on the screen to equal Miriam Nesbitt.

In "Sally Castleton, Southerner," is a play which breathes with the powerful passions that drove men in the Civil War to heroic sacrifices. Marc MacDermott, as the soldier lover whom Fate has placed as a spy in a cause fighting against that of his sweetheart, gives a forceful and compelling portrayal that lifts it out of the classification of "acting." While Miriam Nesbitt, a Southern girl by birth, plays the fiery, loyal Southern lass whose love for her sweetheart is sacrificed to her cause, with that sureness of touch that distinguishes all her sympathetic characterizations.

Every week, in the Regular Service, Edison is putting out Features that are winning critic and Exhibitor alike, by reason of intrinsic worth—because they fulfill every acid test that a fickle pandered-to public can demand—plays that are powerful without resorting to the dregs of life—plays that strike home because they dramatize, to suspenseful degrees, life's most dramatic moments.

Bessie Learn, in a 2-reel of Feature strength, **"According to Their Lights,"** gives a remarkable emotional portrayal of the unlettered pretty mountain lass, who reaches the depths of our hearts by giving her life in a grim tragedy of the hills. The suspense in this play will astonish. With Pat O'Malley, Margaret Prussing, Yale Benner, Charles Sutton and William West. Direction Eugene Nowland. Released Friday, May 28th—2000 feet.

Marc MacDermott in a wonderful picturization of mental anguish in **"The Man Who Could Not Sleep."** Direction John H. Collins. Released Wednesday, May 26th—1000 feet.

Wadsworth and Housman in the comedy **"All Cooked Up."** Released Tuesday, May 25th—1000 feet.

Raymond McKee, Dallas Welford and Yale Benner in a revival of the comedy **"The Dumb Wooing."** Direction Will Louis. Released Saturday, May 29th—1000 feet.

THOMAS A. EDISON, Inc., 275 Lakeside Avenue, Orange, N. J.

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KEYSTONE

MACK SENNETT

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MONDAY---TWICE WEEKLY---THURSDAY

Beginning Week of June 14th, 1915

IMPORTANT NOTICE TO THE TRADE

ALL SINGLE REEL AND SEMI-MONTHLY RELEASES WILL BE DISCONTINUED AFTER WEEK ENDING JUNE 12, 1915, AFTER WHICH DATE ALL EFFORTS WILL BE CONCENTRATED ON MAKING MACK SENNETT 2 REEL SPECIAL KEYSTONE FEATURES, TO BE RELEASED TWICE WEEKLY:

KEYSTONE MASTER PICTURES

EXHIBITORS!

The MACK SENNETT Special Keystone Features will be released through all of the Exchanges of the Mutual Film Corporation. The Mutual Film Corporation has agreed with the Keystone Film Company that after week beginning June 14, 1915, it will take two two-reel Special Keystones weekly instead of three single reels weekly, and one two-reel bi-weekly, in order to obtain higher quality.

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Hale Hamilton	Alice Davenport	Charles Parrott	Harry McCoy
Mack Sennett	Glen Cavender	Geo. Somerville	Fritz Shade
Louise Fazenda	Al. St. John	Dave Morris	

And many others too numerous to mention.

NOTE! Late additions to the Keystone Players.

RAYMOND HITCHCOCK—Famous Broadway Star.

BERT CLARK of Clark & Hamilton and late Star of the Winter Garden, New York.

HALE HAMILTON—Late STAR of A PAIR OF SIXES, Long Acre Theatre, New York, and famous for his interpretation of the title role in GET RICH QUICK WALLINGFORD, Geo. M. Cohan's Theatre, New York.

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BIOGRAPH

5—10. A Much Needed Lesson, C.-D.....1000
5—11. The Confession, D.....2000
5—13. The Sheriff's Story, D.....1000
5—14. The Little Scapegoat, D.....1000
5—15. The Oriental Ruby, D.....1000
5—17. The Canceled Mortgage, D.....1000
5—18. Felix Holt, D.....2000
5—20. For Her Happiness, D.....1000
5—21. Bobby's Bargain, Com.-D.....1000
5—22. The First Piano in Camp, D.....1000
5—24. The Avenging Sea, D.....1000
5—25. Captain Fracasse, D.....2000
5—27. Gratitude, D.....1000
5—28. The Candidate's Past, D.....1000
5—29. Truth Stranger Than Fiction, D.....1000

EDISON

5—10. Her Proper Place, D.....3000
5—11. An Innocent Thief, D.....1000
5—12. Nearly a Scandal, C.....1000
5—14. The Struggle Upward, D.....2000
5—15. His Peasant Princess, D.....1000
5—18. Their Own Ways, D.....1000
5—19. Chinks and Chickens, C.....1000
5—21. The Wrong Woman, D.....3000
5—22. A Hazardous Courtship, C.....1000
5—24. Sally Castleton, Southerner, D.....3000
5—25. All Cooked Up, C.....1000
5—26. The Man Who Could Not Sleep, D...1000
5—28. According to Their Lights, D.....2000
5—29. The Dumb Wooing, C.....1000

ESSANAY

5—10. Home Coming, D.....1000
5—11. Means and Morals, D.....1000
5—12. The Fable of "The Highroller and the Buzzing Blondine," C.....1000
5—13. Sweedie in Vaudeville, C.....1000
5—14. The Other Girl, D.....1000
5—15. The Awakening Hour, D.....1000
5—17. Manners and the Man, D.....1000
5—18. A Lesson in Romance, D.....3000
4—19. The Fable of "The Two Sensational Failures," C.....1000
5—20. Sweedie's Hero, C.....1000
5—21. The Revenue Agent, D.....1000
5—22. Otherwise Bill Harrison, D.....2000
5—24. The Secret's Price, D.....1000
5—25. Above the Abyss, D.....2000
5—26. The Fable of "The Intermittent Fusser," C.....1000
5—27. A Bunch of Matches, W.-C.....1000
5—28. Bachelor's Burglar, D.....1000
5—29. Vengeance, D.....3000

KALEM

5—10. A Sister's Burden, D.....2000
5—11. Rushing the Lunch Counter, C.....1000
5—12. Scotty Weed's Alibi, D.....2000
5—14. The Black Ring, 2,600 ft., D., and The Sinews of War, 400 ft.....3 reels
5—15. A Fiend at the Throttle, D.....1000
5—17. The Lure of Mammon, D.....3000
5—18. The Liberty Party, C.....1000
5—19. The Closed Door, D.....2000
5—21. Jean of the Jail, D.....1000
5—22. The Broken Train, D.....1000
5—24. Rivals, D.....2000
5—25. Ham, the Detective, C.....1000
5—26. The Figure in Black, D.....2000
5—27. Prejudice, D.....3000
5—29. A Railroader's Bravery, D.....1000

LUBIN

5—10. The Strength of Love (Road O' Strife No. 6), D.....1000
5—11. Who Stole the Doggies, C., and A Hot Time in Punkville, C.....Split reel
5—12. Who Bears Malice, D.....2000
5—13. The Gray Horror, D.....3000
5—14. What Money Will Do, C.....1000
5—15. The Substitute, C.....1000
5—17. Into the Night, D. (Road o' Strife, No. 7).....1000
5—18. A Lucky Strike, C.....1000
5—19. In the Dark, D.....3000
5—20. A Decision of the Court, D.....2000
5—21. Just Retribution, D.....1000
5—22. The Club Man, C.....1000
5—24. In the Wolf's Den, D. (Road o' Strife, No. 8).....1000
5—25. Matilda's Legacy, C.....1000
5—26. Her Other Self, D.....2000
5—27. On Bitter Creek, D.....3000
5—28. Nobody Would Believe, D.....1000
5—29. Out for a Stroll, C.....1000

MINA

5— 6. Safety First, C.....
5—12. The Knockout, D.....3000
5—13. The Trouble-maker, C., and Doctor Monko, C.....Split reel
5—20. Where Is Oliver? C.....1000
5—27. Once Is Enough, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—10. Ingratitude of Liz Taylor, Com.-D.....2000
5—11. The Yellow Streak, D.....1000
5—12. Last of the Stills, D.....1000
5—14. A Matrimonial Boomerang, C.....1000
5—15. Tiger Bait (Animal D.).....1000
5—17. The Jest of Jealousy, D.....2000
5—18. Across the Desert, D.....1000
5—19. Love Finds the Way, D.....1000
5—20. The Two Natures Within Him, D.....3000
5—22. The Jaguar Trap (Animal D.).....1000
5—24. Light o' Love, D.....2000
5—25. Two Brothers and a Girl, D.....1000
5—26. Mother's Birthday, D.....1000
5—27. The Quarry, D.....3000
5—29. In the Amazon Jungle (Animal D.)...1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

VITAGRAPH

5—10. The Jarrs Visit Arcadia, C.....1000
5—11. The Girl Who Might Have Been, D...3000
5—12. When a Feller's Nose Is Out of Joint, C.-D.....1000
5—13. To Save Him for His Wife, C.-D.....1000
5—14. The Professor's Painless Cure, C.....1000
5—15. The Valley of Humiliation, D.....2000
5—17. Mr. Jarr and the Dachshund, C.....1000
5—18. The Awakening, D.....2000
5—19. Almost a Hero, C.....1000
5—20. Dimples, the Auto Salesman, C.....1000
5—21. Cupid Puts One Over on the Shatchen, C.....1000
5—22. In the Days of Famine, D.....3000
5—24. Mr. Jarr Visits His Home Town, C...1000
5—25. The Esterbrook Case, D.....3000
5—26. The Story of a Glove, C.....1000
5—27. Hilda of the Slums, D.....1000
5—28. The Starring of Flora Finchurch, C...1000
5—29. Jane Was Worth It, C.....2000

KRITERION SERVICE

March 8 to May 22

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd, the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D.....2 reels

NOLEGE

The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft.
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic, Kartoons, C....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

(For Table of Contents See Page 80.)

Motors

Once upon a time, in the days when automobiles were all the rage, there lived a man named Bill. Following the lead of others, Bill decided that he, too, must have a car. After a week spent in looking over different makes and models he bought a machine that in iridescent splendor ran a dead heat with the wonderful creations as illustrated in the advertising sections of the classy magazines. So impressive was its appearance that three of Bill's friends each bought a car of the same model.

The first fine day Bill started out for a spin. All went well until he reached a big hill. The car could not climb it. When Bill returned home he called an automobile expert who soon discovered that Bill bought style and appearance, without giving even the slightest consideration to the worth of the car's most vital part—THE MOTOR.

Bill had always been lucky and in this case luck did not desert him. A neighbor had seen him return with the car, which so struck his fancy that he offered the owner five hundreds dollars more than the original purchase price. Of course, Bill eagerly accepted.

Fortune, however, was not so kind to Bill's three friends who, finding their cars worthless with bad motors, sold out at a big loss.

This incident is parallel with a situation in the motion picture business today.

The film rage has brought Bill and his many friends into the game as exhibitors. They erect beautiful theatres and buy the finest equipment to be had, but overlook the most vital part of the scheme—GOOD PICTURES.

For a time their business is good because these fine theatres are a novelty, and the necessity of powerful driving force in the way of good pictures is not realized—just as Bill did not notice the defect in his motor while rolling along on a level road-way.

But with their theatres past the novelty stage, these exhibitors face an uphill climb to success, which they are unable to accomplish simply because they lack the motive power of good pictures to carry them on. Stalled at the bottom of the hill, unable to advance, they fail.

An occasional exhibitor proves an exception to the rule by making money with bad pictures, just as Bill made money selling a car with a defective motor. However, such results are a stroke of rare luck—they do not permit of repetition. The exhibitors who always succeed are those who combine the strong driving force of good pictures with the advantages of beautiful and comfortable theatres.

MinA Films furnish the power to help exhibitors climb the big hill to success. These one-reel comedies are smooth running in conception, high geared in action and strong in fun making.

A powerful one-reel MinA comedy released every Thursday on the General Film Program

RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

4—26. The Day of Reckoning, D.....2000
4—28. Wife Wanted, C.-D.....1000
5— 3. One Summer's Sequel, D.....2000
5— 5. When Empty Hearts Are Filled, D....1000
5—10. The Altar of Ambition, D.....2000
5—12. The Broken Window, D.....1000
5—17. The Greater Strength, D.....2000
5—19. At the Edge of Things, D.....1000
5—24. The Purple Hills, D.....2000
5—26. Reprisals, D. 1000

BEAUTY

4—27. No. Quarter, D.....1000
5— 4. The Face Most Fair, C.-D.....1000
5— 7. Dreams Realized, D.....1000
5—11. Life's Sacrifice, D.....1000
5—18. Naughty Henrietta, C.-D.....1000
5—25. The Stay at Homes, Com.-D.....1000
6— 1. Little Chrysanthemum, D.....1000

BRONCHO

4—21. The Disillusionment of Jane, D.....2000
4—28. The Renegade, D.....2000
5— 5. The Spark from the Embers, D.....2000
5—12. His Affianced Wife.....2000
5—19. The Operator at Big Sandy.....2000
5—26. Shorty's Trouble Sleep.....2000
6— 2. The Conversion of Frosty Blake, D...2000

DOMINO

4—15. The Sons of Toil, D.....2000
4—22. The Artist's Model, D.....2000
4—29. A Power of the Street, D.....2000
5— 6. The Man from Nowhere, D.....2000
5—13. The Shoal Light, D.....2000
5—20. Her Alibi, D.....2000
5—27. Hostage of the North, D.....2000
6— 3. Scales of Justice, D.....2000

FALSTAFF

4—16. The Actor and the Rube, C.....1000
4—23. The Handicap of Beauty, C.-D.....1000
4—30. The Movie Fans, C.....1000
5— 7. A Scientific Mother, C.....1000
5—14. Ferdy Fink's Flirtations, C.....1000
5—21. The House that Jack Moved, C.....1000
5—28. It's an Ill Wind, C.....1000

KAY-BEE

4—16. The Taking of Luke McVane, D.....2000
4—23. The Riddle of the Wooden Leg, D...2000
4—30. The Valley of Hate, D.....2000
5— 7. The Kite, D.....2000
5—14. The Human Octopus, D.....2000
5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000
6— 4. A Piece of Amber, D.....2000

KEYSTONE

4—17. Ambrose's Nasty Temper.....1000
4—19. Wished on Mabel.....1000
4—22. Fatty and Mabel Viewing the World's Fair 1000
4—24. Love, Loot and Crash.....1000
4—26. (Special) Gussie Rivals Jonah.....2000
4—26. Their Social Splash.....1000
4—29. A Bear Affair.....1000
5— 1. Mabel's Willful Way.....1000
5— 3. Gussle's Backward Way.....1000
5— 6. Gussle Tied to Trouble.....1000
5— 8. A Human Hound's Triumph.....1000
5—10. (Special) Our Dare-Devil Chief.....2000
5—10. Crossed Love and Swords.....1000

KOMIC

4—11. By Fair Means or Foul, C.....1000
4—18. Ethel's New Dress (Bill No. 21), C...1000
4—25. Home Again, C.....1000
5— 2. Ethel's Disguise (Bill No. 22), C.....1000
5— 9. Flooey and Axel, C.....1000
5—16. Ethel's Romance (Bill No. 23), C.....1000
5—23. The Rivals, C.....1000
5—30. Gasoline Gus 1000

MAJESTIC

4—25. For the Honor of Bettina, D.....2000
4—27. Checkmate, D.....1000
4—30. The Little Soldier Man, D.....1000
5— 2. The Comeback, D.....2000
5— 4. Her Grandparents, D.....1000
5— 9. The Spell of the Poppy, D.....2000
5—11. The Smuggler, D.....1000
5—16. At the Stroke of the Angelus, D.....2000
5—18. The Electric Alarm, D.....1000
5—23. Eleven-thirty P. M., D.....2000
5—28. Little Dick's First Case, D.....1000
5—30. Out of Bondage, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

5— 1. The House of Bentley, D.....2000
5— 3. The Missions of Morrison, D.....1000
5— 5. The Baby, D.....1000
5— 8. The Old Shoemaker, D.....2000
5—10. At the Hour of Eleven, D.....1000
5—12. The Son of the Dog, D.....1000
5—14. Mike's Elopement, D.....1000
5—15. Added Fuel, D.....2000
5—19. Grigley's Wife, D.....1000
5—22. The Man of It, D.....2000
5—29. The Huron Converts, D.....2000

ROYAL

4—10. Burglars by Request, C.....1000
4—17. When Youth Won Out, C.....1000
4—24. Hungry Hank at the Fairs, C.....1000
5— 8. That Doggone Serenade, C.....1000
5—15. Casey's Tribulations, C.....1000
5—22. When Beauty Came to Kos Kob, C...1000
5—29. Oh! Baby! C.....1000

THANHOUSER

4—27. Bianca Forgets, D.....2000
5— 1. Their One Love, D.....1000
5— 4. Monsieur Nickola Dupree, C.-D.....2000
5— 9. Love and Money, D.....1000
5—11. The Song of the Heart, D.....2000
5—16. The Three Roses, D.....1000
5—18. The Heart of Princess Marsari, D....2000
5—21. The Refugee, D.....1000
5—23. Daughter of Kings, D.....1000
5—25. Fairy Fern Seed, D.....2000
5—30. The Angel in the Mask, D.....1000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife, C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel
5—23. Can a Jealous Wife Be Cured? C..1 reel

EMPRESS

4—23. More and More, C.....1 reel
4—30. Back to the Farm, C.....1 reel
5— 5. The Shop Nun, D.....2 reels
5—19. The Spender, D.....2 reels

FEATURES IDEAL

5— 3. Avarice, D. .....2 reels
5—10. A Country Lad.....2 reels
5—17. The Little Band of Gold, D.....2 reels
5—24. Red Tape, D.....2 reels

GRANDIN

4—28. The Stolen Will, D.....2 reels
5—12. In Her Daddy's Footsteps, C.....2 reels
5—26. War at Home, D.....2 reels

LUNA

5— 6. Louisa's Battle with Cupid, C.....1 reel
5—13. How Allopath Conquered Boneopath.1 reel
5—20. The Poor Fixer, Com.-D.....1 reel
5—27. She Couldn't Get Away From It, C.1 reel

LARIAT

4—24. The Parasite's Double, D.....2 reels
5— 8. Told in the Rockies, D.....2 reels
5—22. Alias Holland Jim, D.....2 reels

PREMIER

5— 7. The Other Girl, D.....2 reels
5—21. The Curse, D.....2 reels
5—28. The Smuggler's Daughter, D.....2 reels

PYRAMID

5—29. Canned Curiosity, D.....2 reels

STARLIGHT

5— 6. The Fortune Tellers, C.....1 reel
5—13. Tough Luck, D.....1 reel
5—20. The Ghost Fakirs, C.....1 reel
5—27. Love and Pies, C.....1 reel

SUPERBA

5— 4. The Trunk Mystery, C.....1 reel
5—11. All About a Baby, D.....1 reel
5—18. Davy Crockett, C.....1 reel
5—25. Bumped for Fair, C.....1 reel

UNITED

5— 2. Love and Skates, C.....1 reel
5—14. The Education of Father, D.....2 reels
5—15. The Stronger Mind, D.....2 reels
5—30. Business Is Business, C.....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued Every Wednesday.

BIG U

5— 9. The Master Rogues of Europe, D.....3000
5—13. A Buried City as Seen by Homer Croy, Ed. 1000
5—16. Where Brains Are Needed, D.....2000
5—20. Celeste, D. 1000
5—23. The Old Doctor, D.....2000
5—27. The Memory Tree, D.....1000
5—30. A Modern Enoch Arden, D.....3000

BISON

5— 1. Nabbed, D. 2000
5— 8. The Blood of His Brother, D.....2000
5—15. The Smuggler's Lass, D.....2000

GOLD SEAL

5— 4. The Faith of Her Fathers, D.....2000
5—11. The Torrent, D.....2000
5—18. The Dancer, D.....3000
5—25. Shattered Memories, D.....3000

IMP

5—14. The Corsican Brothers, D.....3000
5—17. Destiny's Trump Card, D.....1000
5—21. Court-Martialed, D. 3000
5—24. Fifty-Fifty, C. 1000
5—28. You Can't Always Tell, D.....2000
5—29. The Pursuit Eternal, D.....2000

JOKER

5— 8. The Runaway Auto, C., and Fighting the Hookworm, E.....Split Reel
5—15. Nothing Ever Happens Right, C.....1000
5—17. A Day at San Diego Fair, C.....1000
5—22. The Lady Doctor of Grizzly Gulch, C..1000
5—24. Hiram's Inheritance, C.....1000
5—29. No Soup, C., and Fun Among the Pharaohs with Homer Croy, Ed.Split reel

LAEMMLE

5—12. Profit and Loss, D.....2000
5—16. Fate's Alibi, D.....1000
5—19. From Italy's Shores, D.....2000
5—23. One Kind of Friend, D.....1000
5—26. Trickery, D. 2000
5—30. The Golden Wedding, D.....1000

L-KO

4—25. Poor Policy, C.....1000
4—28. Shaved in Mexico, C.....1000
5— 5. Father Was Neutral, C.....1000
5—12. The Stool Pigeon's Revenge, D.....1000
5—19. Love and Sour Notes, C.....1000
5—26. Broken Hearts and Pledges, C.....1000

NESTOR

5— 7. Almost a King, C.....2000
5—11. He Fell in the Park, C.....1000
5—14. Following Father's Footsteps, C.....1000
5—18. When Cupid Crossed the Bay, C., and Homer Croy Along the Nile...Split reel
5—21. They Were Heroes, C.....1000
5—25. When Her Idol Fell, C.....1000
5—28. With Father's Help, C.....1000

POWERS

5— 8. In the Hills Beyond, D.....1000
5—15. Framed, D. 1000
5—22. Diamonds of Fate, D.....1000
5—27. Lady Baffles and Detective Duck, C...1000
5—29. The Amber Vase, D.....1000

REX

4—29. Unlike Other Girls, D.....2000
5— 6. Rene Haggard Journeys On, D.....2000
5—11. A Shot in the Dark, D.....1000
5—13. An Idyll of the Hills, D.....2000
5—20. A Fireside Realization, D.....1000
5—22. When Love Is Love, D.....2000
5—27. The Trail of the Upper Yukon, D....2000

STERLING

4—29. The Chief's Revenge, C.....1000
5— 6. Counting Out the Count, C.....1000
5—13. Pokes and Jabs, C.....1000
5—20. The Battle of Running Bull, C.....2000

VICTOR

5— 3. For Cash, D.....2000
5— 7. Father's Money, C.....1000
5—10. The Girl Who Had a Soul, D.....3000
5—14. A Stranger in the Camp, C.....1000
5—17. Baby, Com.-D. 2000
5—24. A Witch of Salem Town, D.....2000
5—28. The Nightmare of a Movie Fan, C....1000

(For Table of Contents See Page 80.)

NO EXTRA CHARGE!

KNICKERBOCKER



FEATURES

THREE-REEL MASTERPIECES

FEATURING

PROMINENT BROADWAY ARTISTS

on the

REGULAR PROGRAM

of the

GENERAL FILM COMPANY

Insist upon them from
your licensed Exchange

Knickerbocker Star Features

New York

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

EXCELSIOR FEATURE FILM CO.
When Fate Leads Trump.....4 parts
In the Shadow.....5 parts

FAVORITE PLAYERS
The Last Chapter.....5 parts
The High Hand.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
Lord Loveland Discovers America (coming)

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

PROGRESSIVE MOTION PICTURE CORP.
The Martin Mystery.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

SELECT PHOTO-PLAY PRODUCING CO.
At the Old Cross Roads, D.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Great Leap.....
The Gangsters of New York.....
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Frou-Frou .....
Joseph In the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts
The Middle Man.....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger.....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenseau Case .....5 reels
A Woman's Resurrection.....5 reels
Wormwood (coming) .....
The Plunderer (coming).....

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent.....3 parts

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
The Avalanche .....5 parts
A Modern Magdalen.....5 parts

METRO PICTURES CORPORATION

Cora .....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
1. The Quest (*American*).....5 reels
2. The Lost House (*Majestic*).....4 reels
3. The Outcast (*Reliance*).....4 reels
4. The Devil (*N. Y. Motion*).....5 reels
5. The Outlaw's Revenge (*Reliance*).....4 reels
6. Enoch Arden (*Majestic*).....4 reels
7. On the Night Stage (*N. Y. Motion*)...5 reels
8. Man and His Mate (*Reliance*).....4 reels
9. Man's Prerogative (*Reliance*).....4 reels
10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels

PARAMOUNT PICTURES

BLAZON FILM CO.
3— 4. "Rule G".....5 reels

BOSWORTH
3—11. Sunshine Molly .....5 parts
4—19. Captain Courtesy .....5 reels
5— 6. Little Sunset .....4 reels
5—17. Betty in Search of a Thrill.....5 reels

FAMOUS PLAYERS
3—18. Gretna Green .....4 reels
3—22. Are You a Mason?.....4 reels
3—25. The Commanding Officer.....4 reels
4— 5. When We Were 21.....5 reels
4—15. May Blossom .....4 reels
4—26. Niobe .....5 reels
5—10. Fanchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels
5—27. Taming of Red Butte Western.....4 reels

JESSE LASKY COMPANY
3—15. The Governor's Lady.....5 reels
4— 1. The Unafraid .....5 reels
4—12. Snobs .....4 reels
4—22. The Captive .....5 reels
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels

MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....5 reels
4—29. Help Wanted .....5 reels

PICTURE PLAYHOUSE FILM CO., INC.
The Explosion of Fort B2.....5 parts
The Black Envelope.....4 parts

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Weew of May 3, 1915—
Exploits of Elaine, No. 19, D.....2 reels
Pisa, Picturesque Italy, Colored Sc., and A Study in Insect Life.....Split reel
Col. Heeza Liar Signs the Pledge, Cartoon C., and Old Andalusia, Picturesque Spain, Sc. .....Split reel
Unfounded Jealousy, D.....2 reels
Who Pays? No. 4, "The Love Liar".....3 reels
Just Tramps, C. .....1 reel

Week of May 10, 1915—
Exploits of Elaine, No. 20, D.....2 reels
From Oxford to Windsor, England (Col. Sc.), Giraffe Hunt, Africa (Col. Ed.), and Some Interesting Birds (Col. Ed.). Split reel
Ladder of Love (Balboa D.).....2 reels
Ima Simp, Goat (Balboa C.), and The Bay of Ha-Long, Ton Kin (Scenic)..Split reel
Who Pays? No. 5, "Unto Herself Alone".3 reels
Whiffles and the Emperor, C.....1 reel

Week of May 17, 1915—
Exploits of Elaine, No. 21, D.....2 reels
In the Vosges, Picturesque France (Col. Sc.), The Otter (Col. Ed.), and The Agouti (Col. Ed.) .....Split reel
Father's Brilliant Idea, C.....1 reel
Eyes That Cannot See (Balboa D.).....3 reels
Who Pays? No. 6, "Houses of Glass"....3 reels
Whiffles Wins Out, C., Picturesque Caucasia (Col. Sc.), and Apple Industry in the State of Washington (Col. Ed.).Split reel

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut .....5 parts
5—17. The Island of Regeneration.....6 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts

SELIG
5— 3. The Carpet from Bagdad.....5 parts
5—31. The Millionaire Baby.....5 parts

ESSANAY
4—26. Graustark .....6 parts
5—24. The Slim Princess.....4 parts

WORLD FILM CORPORATION

Alias Jimmy Valentine .....5 parts
Money .....6 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras.....5 parts

FLAMINGO FILMS
Compressed Air .....2 parts
The Rival Inventors.....2 parts
The Book Agent.....2 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

SHUBERT
4—13. Hearts in Exile.....
5—10. The Butterfly .....
5—17. When It Strikes Home.....

SPECIAL RELEASES
Your Girl and Mine.....7 parts
The Adventures of a Boy Scout....5 parts
In the Land of the Head Hunters...
Salambo .....6 parts

WORLD COMEDY STARS.
4—19. Sauce for the Gander (Kathryn Osterman).
4—26. Beware the Dog (Jeff de Angelis).
5— 3. Two of the Finest (Weber and Fields).
5—10. Something Just as Good (Paula Edwards).

(*For Table of Contents See Page 80.*)

LADY MACKENZIE'S BIG GAME PICTURES

JUST TAKEN

In the African Jungle

By the World's Greatest Woman Explorer and Hunter

The Most Thrilling

LION HUNT EVER PHOTOGRAPHED

And the Only

CHARGING RHINOCEROS PICTURE

Lady Mackenzie Challenges the Entire World to Equal These Big Game Pictures

NATIVE DANCES—HERDS OF BUFFALO ELEPHANTS, GIRAFFES, BABOONS, ZEBRAS, WILD DOGS

And

Pictures of Every African Animal

Picture Shows the Lion Charging Over Lady Mackenzie

STATES RIGHTS FOR LEASE

And Four Miles of Great Film for Individual Leasing

PRIVATE VIEW BY APPOINTMENT ONLY

ADDRESS

LADY MACKENZIE FILM COMPANY

1004 Candler Building, New York TEL. BRYANT 6218

MUTUAL MASTER PICTURES

They Bring the Same Crowds Back

Many theatres in the United States are showing Mutual Master-Pictures for a second time.

It's so seldom the public wants to see a picture over again, that a picture *must* have extraordinary merit to be a repeater.

Mutual Master-Pictures are extraordinary feature pictures. No series of single feature pictures are so consistently good or as well advertised to the general public as Mutual Master-Pictures.

The series Advertised in the

MUTUAL MASTER PICTURES

Two big Master-Pictures for this week are:

"God's Witness"

A unique Thanhouser Production in four reels

And

"The Lure of the Mask"

A great four reel American Master-Picture

These two features, with all the advertising helps that go with them, will bring the big business for your theatre.

Get in communication with our booking office at once for the list of Mutual Master-Pictures already released —and book these two ***now.***

MUTUAL FILM CORPORATION

71 WEST 23rd STREET, NEW YORK CITY

That is living—

Saturday Evening Post

MUTUAL MASTER PICTURES

Edwin Thanhouser

PRESENTS

"GOD'S WITNESS"

An adaptation of Augusta Evans Wilson's famous novel entitled "At the Mercy of Tiberius."

In which appear FLORENCE LA BADIE and Harris Gordon, Arthur Bauer and Morris Foster.

This being the first Thanhouser contribution to the series of

MUTUAL MASTER-PICTURES

The series advertised in the

MUTUAL MASTER PICTURES

In this adaptation of the famous and widely read novel, "At the Mercy of Tiberius" by Augusta Evans Wilson, a worthy criterion of film achievement has been attained.

The Thanhouser resources have been extended to accomplish the best effects in settings and dramatic values. The result compels conservative pride to give way to elation, for **"GOD'S WITNESS"** has surpassed all aims and expectations.

It is a distinct and refreshing departure from the prevalent conception of multi-reel requirements. Its tone is high, its appeal convincing, its types true and it moves naturally, smoothly and unerringly on to a terrifically tense emotional climax.

Wherever human hearts throb with the tempest and sunshine of existence there will **"GOD'S WITNESS"** find enthusiastic approval.

Released through the MUTUAL FILM CORPORATION

MADE BY

THANHOUSER FILM CORPORATION

New Rochelle, New York

That is being—

Saturday Evening Post

JUST YOU LISTEN TO THIS!

"THE TWO NATURES WITHIN HIM"—A SELIG DIAMOND SPECIAL in three reels, released Thursday, May 20, in **regular service** of General Film Company, is one of the greatest three-reel productions in plot, action and scenic effects ever produced by the House of Selig. Bessie Eyton and Thomas Santschi star.

ALSO LISTEN TO THIS!

"THE QUARRY"—A SELIG DIAMOND SPECIAL in three reels, released Thursday, May 27, is a film adaptation by Gilson Willets of the world-famous novel of the same name. It is an absorbing story of the underworld and of how a victim of circumstantial evidence is finally exonerated in the eyes of the world.

THEN LOOK OVER THESE:

"LIGHT O' LOVE"—Released Monday, May 24. A two-part love story with a new plot.

"TWO BROTHERS AND A GIRL"—Released Tuesday, May 25. A one-reel drama of heart-felt appeal.

"MOTHER'S BIRTHDAY"—Released Wednesday, May 26. A Selig one-reel drama proving that there is no real home without a mother.

"IN THE AMAZON JUNGLE"—Released Saturday, May 29. A Selig Jungle-Zoo Wild Animal drama in one reel. Denizens of the jungle furnish thrills.

AND STICK A PIN IN THIS!

Every Thursday, a Selig Diamond Special in three reels will be released through the General Film Company's **regular service.** You know that the name of Selig attached to multiple reel productions means that no time nor expense has been spared in producing them.

THE SELIG POLYSCOPE COMPANY, CHICAGO

"The Dependable Service"

WE'RE GOING! S ARE YOU?

Aboard The Selig Movie Special

TO THE NATIONAL CONVENTION OF MOTION PICTURE EXHIBITORS

The Selig Polyscope Company has arranged for the convenience and comfort of Motion Picture Exhibitors who want to foregather with their brethren in Convention at San Francisco on July 11th. A Pullman Train De Luxe will leave Chicago on Thursday, July 8th, arriving in 'Frisco in plenty of time for the big doings.

ROUND TRIP FARE, INCLUDING HOTEL, ETC., IS $128

An Excursion Manager was in the Selig offices the other day. "I don't see how you can do it," he exclaimed. We couldn't do it but for the fact that we have chartered the special trains and pay the deficit out of our own pocket.

WE CERTAINLY DO WANT YOU WITH US IN CALIFORNIA!

We take different scenic routes going and coming—Stop at the best hotels—Visit all the Western Cities — Visit two expositions — Garden of the Gods, Pike's Peak, Cripple Creek, Grand Canyon, Selig Jungle-Zoo, etc., etc.

SEND TEN DOLLARS NOW FOR PULLMAN RESERVATIONS ON FLYER

If you are unable to take the journey, the deposit will be cheerfully refunded. The deposit applies to the total fare. Dependable chaperones will be aboard to care for unescorted ladies and children.

MEET THE MOVIE STARS AND SEE MOTION PICTURES IN THE MAKING

Send for our Artistic Booklet—It's Free

THE SELIG POLYSCOPE COMPANY, CHICAGO

Marshall W. Faggart
PRESIDENT

THE GOTHAM FILM CO., INC.

PRESENTS

MISS BETTY MARSHALL AND WILLIE RITCHIE

(The Gotham Fashion Plate) (America's Lightweight Champion)





In the Celebrated Story Success

FROM

THE SATURDAY EVENING POST

"THE MAN WHO BEAT DAN DOLAN"

(*By Heley Van Campen*)

IN FOUR PARTS

Strong Casts—300 Vivid Scenes—2000 Artists

Beautiful advertising matter consisting of 2 styles of one sheets, 2 styles of three sheets, 2 styles of 6 sheets, Heralds and Slides.

Released June 1st, 1915

THROUGH THE FOLLOWING EXCHANGES

THE NEW YORK GOTHAM FILM EXCHANGE, 1600 Broadway, N. Y. City. Charles L. Brookheim. Covering Greater New York.
NEW YORK GOTHAM FILM EXCHANGE, Syracuse, N. Y. C. L. Brookheim, Covering N. Y. State.
NEW YORK GOTHAM FILM EXCHANGE, 1113 Bloomfield St., Hoboken, N. J. A. C. Davidson, Mgr. Covering State of New Jersey.
THE GUSTAVE-FROHMAN BOSTON PHOTO PLAY EXCHANGE, Boston. M. Louis Machet, Genl. Mgr. New England.
THE GOTHAM FILM EXCHANGE, 247 North 11th St., Philadelphia. For Eastern Pennsylvania.
THE GOTHAM FILM EXCHANGE, 101 Fourth Ave., Pittsburgh, Pa. For Western Pennsylvania.
THE GOTHAM-WOLVERINE FEATURE FILM CO., 17 Campau Bldg., Detroit, Mich. For the State of Michigan.
THE CELEBRATED PLAYERS FILM CO., 207 Wabash Ave., Chicago, Ill. For Illinois, Wisconsin, Indiana and Kentucky.
THE STANDARD FILM SERVICE, 216 Columbia Bldg., Cleveland, Ohio. H. Charnas, Genl. Mgr. For the State of Ohio.
NORTH WESTERN STATES FEATURE FILM CO., Minneapolis, Minn. For Minnesota, North and South Dakota.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Missouri and Kansas.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Iowa and Nebraska.

Colorado, Wyoming, Utah, Nevada, Arizona and New Mexico—announcement later. South—announcement later. Washington, Oregon, Idaho and Montana—announcement later. California—announcement later. Eastern Canada—announcement later. Western Canada—announcement later.

RELEASING ONE FEATURE A MONTH

NEXT RELEASE JULY 1, 1915

From the All-Story Cavalier Magazine **"A TRADE SECRET"** By Alfred M. Poate

Featuring

MISS BETTY MARSHALL
The Gotham Fashion Plate

AND

FREDERIC deBELLEVILLE,
now starring in "The Celebrated Case" at the EMPIRE THEATRE, New York

THE GOTHAM FILM CO., Inc., Mecca Building, 1600 Broadway, New York, N. Y.

Clarence Schottenfels, Mgr. of Sales

INSURE YOUR BANK ACCOUNT by giving your patrons UNIVERSAL satisfaction

"THE WITCH OF SALEM TOWN"

Mary Fuller in a thrilling 2 reel VICTOR drama.

The story of a beautiful waif who is looked on with suspicion by her Puritan neighbors. When her foster mother dies she finds a home with friends, but is followed by her persecutors and finally flees to the woods. John, her friend's son, falls in love with her, and she cures his mother of a serious illness by means of herbs. She is seized, accused as a witch and in the final scene, burned at the stake.

"SHATTERED MEMORIES"

A magnificent 3 reel Gold Seal, Memorial Day picture, featuring Robert Leonard and Ella Hall.

Jasper, a Union soldier, hides the regimental flag just before a battle in which he is wounded by a Confederate spy who takes his clothes, leaving his own gray uniform. Returning thus clad with his memory gone through his injury, he is imprisoned as a spy by his own people. The prison is blown up by a shell and he is found by the Confederates who think him one of their own men. After the war he returns North and is present at a Memorial Day celebration in his own town where the sight of his old sweetheart, still waiting for him, brings back his memory of the old days.

"YOU CAN'T ALWAYS TELL"

A modern story of intense interest, with Wm. Garwood and Violet Merserеau. 2 reel IMP.

Old man Sloane, a self-made millionaire, insists that any man may become a gentleman. To prove it he takes Larry O'Neill from the mill and launches him into society. Mildred is a wealthy girl who is attracted by Larry. One day he kisses her but panic stricken, flees back to the mills. He returns to work but cannot forget Mildred. He studies hard and soon becomes superintendent of the mills. Again he meets Mildred and this time there is no misunderstanding.

"A MODERN ENOCH ARDEN"

A powerful BIG U 3 reel, heart interest drama. Features W. C. Dowlan, Edward Sloman and Adele Lane.

Courtney has become involved with Arnold, a stockbroker, who insists on his daughter Janet as the price of saving him from ruin. A year of married life, disillusions Janet who discovers her husband's faithlessness. Returning home she is followed by her husband who, in a dispute, kills her father. Hiding himself he is supposed a suicide but goes out West where he kills another man. Reading of his wifes second marriage he plans to return and blackmail her but entering the house is shot by her in mistake for a burglar.

"TRICKERY"

A powerful 2 reel LAEMMLE Society drama. Features Frank Lloyd, M. K. Wilson and Helen Leslie.

A powerful story of a weak son who succumbs to the wiles of a siren. Rejected by his father, she will not let him go, even though his father is brought to the brink of death. However, she is foiled through the loyalty of the family physician, and Edgar at last wakes up to his folly and the love of his beautiful foster sister Doris.

"THE PURSUIT ETERNAL"

A mysterious and romantic 2 reel IMP drama with Frances Nelson, Hobart Henley and Al Holubar.

Grace, a wealthy girl, determines to find love in her own way. Coming to New York, she sees Stanton Leeds and determines to find out all about him. In a dream he sees himself rescuing a strange damsel in distress whom he is forced to marry. The dream turns out a reality, and they find they are mutually attracted.

"THE TRAIL OF THE UPPER YUKON"

A marvelous 2 reel REX Alaskan story featuring Ben Wilson and Dorothy Phillips.

A stirring story of the Alaskan goldfields. Garrick, a born fighter, loves Marcia who is also sought by Hercules, a "bad man." Forbes, a tenderfoot, knew Marcia at home. For a time they are lovers, but through Hercules' interference are estranged. After a terrible scene between the four, Marcia flies to the woods where she is found unconscious in the snow by Garrick, who carries her to the nearest camp where everything is explained satisfactorily.

All these included in week of May 24th

BOOK The Big Universal Program. Get the packed houses and forget your troubles.

EVERY DAY IS UNIVERSAL FEATURE DAY

Universal Film Manufacturing Co.

Carl Laemmle, President. **"The Largest Film Manufacturing Company in the Universe"**

1600 BROADWAY UNIVERSAL **NEW YORK**

UNITED STARS IN THE WEEK'S PLAYS









Theater Managers Who Book The 4th Program

laugh at competition because they know that

UNITED FILM SERVICE

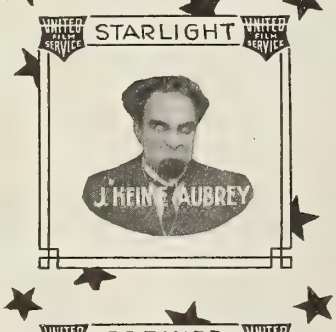
Gives them an exclusive program for their neighborhood and

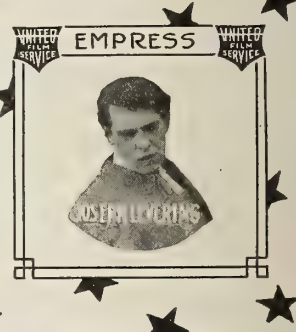
The Fight For Feature Quality

in short-story photo dramas lead by the United Producers makes the United Program one and two-reel pictures excel in entertainment value, story, cast, direction, production and photography.













STANDING OF THE STUDIOS
Week of May 17

FIRST—EMPRESS—
Joseph Levering in the Rev. C. J. Harris' great story.
THE SPENDER
Two Part Drama.

SECOND—IDEAL—
George Larkin and Edna Payne in
THE LITTLE BAND OF GOLD
Two Part Drama.

THIRD—SUPERBA—
Rolinda Bainbridge and W. E. Browning in
DAVY CROCKETT UP-TO-DATE
One Part Comedy
and
Heinie and Louie in the One Part Comedy
THE GHOST FAKIRS

UNITED FILM SERVICE

130 WEST 46TH ST. NEW YORK CITY

DISTRIBUTING OFFICES EVERYWHERE

Accessory News

A SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

88 OF THE MOST POPULAR MOVIE STARS **88** IN ONE COMPOSITE PHOTO SIZE 22 x 28 **88**

?



?

Suitable for your lobby—makes a handsome premium, and above all, offers an opportunity for the

GREATEST GUESSING CONTEST

ever put before your patrons. We are offering these for

ONE MONTH ONLY

at the ridiculous price of

$1.00 EACH Prepaid

Send us your order

NOW

WYANOAK PUBLISHING CO., 140 West 52nd Street, New York, N.Y.

RADIUM GOLD FIBRE SCREENS

Have Turned Threatened Failure into Success in Many an Exhibitor's House

BECAUSE

THEY GIVE CLEARER, SHARPER DEFINITION, INTENSIFYING EACH LIGHT AND SHADE IN THE FILM

RADIUM GOLD FIBRE SCREENS

IN

AIRDOMES

MAKE IT POSSIBLE FOR THEIR OWNERS TO OPEN ONE HOUR EARLIER.

LITTLE that is new in principle has been offered in the motion picture industry since its birth some years ago.

The growth in popularity of the photoplay has resulted largely from the increase in comfort which has been provided for photoplay audiences.

RADIUM GOLD FIBRE SCREENS give their full measure of comfort by banishing "flicker" and making eye-strain practically impossible. From the exhibitors' point of view, they have been of value in making "those seats up front" as attractive as any other seats in the house and by giving sharper, clearer pictures with the minimum expenditure for electrical current.

IF YOU ARE OPERATING WITHOUT A ***RADIUM GOLD FIBRE SCREEN*** YOU ARE NOT PROPERLY PROTECTING YOUR INVESTMENT.

Let us send you a sample of the screen that sells itself on merit alone.

ONLY ONE GRADE—AND THAT'S THE BEST!

RADIUM GOLD FIBRE SCREEN, Inc.

TWO HUNDRED TWENTY WEST FORTY-SECOND STREET NEW YORK CITY

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

FAMILY THEATRE OPENS IN ROCHESTER, N. Y.

ROCHESTER, N. Y., has a new motion picture theatre, the Murray, a neighborhood house in the outlying district designed for evening performances only, except on holidays.

The theatre opened its doors a few days ago, with a great



EXTERIOR OF THE MURRAY THEATRE, ROCHESTER, N. Y.

hurrah, and from the demonstrations heard it appears that there was a demand for it.

The new house is located on Murray street, a short dis-



INTERIOR OF THE MURRAY FROM THE STAGE

tance from Lyell avenue. It was built to seat 1,000 people, of whom about three hundred will be located in a balcony.

William A. Buckley, postmaster, is one of the owners of the new theatre, being vice-president of the Murray Amusement Company, which controls it. Joseph A. Kerber is president, and is managing the house. William McCormick is secretary-treasurer.

The theatre is of brick, with a plastic exterior and a handsome lobby. It has ample space on either side for runways and exits.

It is fitted out with a mirror screen and comfortable chairs, with a broad aisle down each side. Later on it is proposed to install an organ. For the present a piano and small orchestra furnish music.

On the opening day there were 2,000 paid admissions. That was on a Saturday. Since that time patronage has been excellent.

This is but one of several theatres in Rochester located out of the business district, and catering exclusively to neighborhood patronage.

Michigan Theatres Corporation Enlarges Scope

A DEAL involving a motion picture producing company capitalized at $2,000,000 and a chain of 3,000 leading motion picture theatres throughout the United States is now being engineered by A. W. Blankmeyer, of Detroit, president and general manager of the Michigan Theatres corporation. The plan is for the producing company to make two features a week for the theatres; the theatres, in their turn, to hold stock in the producing company. This was explained by Mr. Blankmeyer at the Hotel Astor, New York City, Saturday, May 8.

"The producing company has already been incorporated in New York State," said Mr. Blankmeyer. "Now we are establishing thirty circuits, each to contain 100 exhibitors. Several of these have already been organized and I think the rest will follow easily enough. Each theatre will own a franchise which can only be transferred with the sanction of the National Board of Directors. Thus no two theatress will be in direct competition.

"We will work two prints of each picture over each circuit, getting about 80 days' service out of each print. We have gauged our prices so that the first seven days will be $50 a day; the next twenty-three days, $25 a day; the next thirty days, $20 a day and the balance of the life of the picture $15 a day."

Minneapolis Exhibitors Pleased With Motiograph

DAVID S. ROGERS, one of Minneapolis's most prominent and progressive exhibitors, has been using two 1910 model Motiographs continuously in his theatre for five years.

He claims that both of these machines project as good and better pictures than any new machine he has seen. By lately purchasing new mechanisms at a small cost he expects that they will continue to do excellent work for a number of years.

Louisiana Automatic Musical Company Formed

THE Louisiana Automatic Musical Company, Inc., has been formed in Shreveport, La., by A. H. Westin, of Chicago, H. S. Levine, of Shreveport, and Alfred Livingston, of Chicago.

The company is to manufacture automatic instruments for film houses amongst other things.

(For Table of Contents See Page 80)

Projection

CONDUCTED BY HERBERT W. ANDEM

No agent is permitted to take subscriptions for Motion Picture News for less than the authorized rates. Have the agent taking your subscription show his letter of credentials and receipt book.—Projection Problems answered.

Third Power-Baird Decision Handed Down

NICHOLAS POWER COMPANY, plaintiff *vs.* C. R. Baird Company and Chester R. Baird, defendants, before Judge D. J. Mayer, United States District Court, Southern District of New York, for infringement of Letters Patent No. 959,601 dated May 31, 1910, covering unfair competition in the sale of parts manufactured and sold by the C. R. Baird Company for use in repairing Power Nos. 5 and 6 projection machines.

"This case is much ado about almost nothing, but a fair *modus vivendi* can be established if both sides have sense enough to abide by it. Each has indulged in some self-laudatory trade talk as to the manufacture of parts, but with this the court is not concerned."

"There is no evidence to show that defendants have attempted to palm off their machine parts as those of complainant but, on the contrary, defendants, since the difference between the parties which severed thir relations, have openly pushed their own goods and insisted upon their merit and superiority."

"Let the public buy which they please."

"To avoid question, one sentence of the 'Greeting' in the circular should be amended as indicated:

"*Original.*—'We were the original manufacturers and believe the success of some machines has been owing largely to the fine parts of same having been made by C. R. Baird Company, though stamped by the machine maker with his name.'

"*Amended.*—'We were the early manufacturers of some parts of Power No. 5 and of one part of Power No. 6. We believe the success of some machines has been owing largely to the fine parts of same having been made by C. R. Baird Company, though stamped by the machine maker with his name.'

Caution Against Creating Wrong Impression

"The reasons for the suggested changes are as follows:

"While Baird, in my opinion, was the first important manufacturer of the fine parts of No. 5, he was not literally the original manufacturer and, as No. 6 has apparently substantially supplanted No. 5, any advertisement from now on should not be framed so as to give the impression that Baird made more than one part for No. 6."

"In the foregoing I am not to be understood as outlining the precise language to be used, for I am not a draftsman of advertisements, but I desire simply to convey the thought."

"Baird said in answer to my inquiry that he would do anything that I thought was fair."

"What I think should be done and what I believe I have the power to do, sitting as a court of equity, is to require that the existing circulars be destroyed and a stipulation be filed that circulars in future shall conform with this opinion—all as a condition for the dismissal of the bill. The rest of the advertising matter may or may not be trade libel, but there is nothing which constitutes unfair competition."

"Of course, unfair competition may exist without intent but where, as here, in my opinion, there was not any intent whatever to be unfair, I think there should be no decree provided that defendants, by their conduct, will show their good faith by accepting the conditions which I have pointed out."

"I have noticed from time to time how decisions of courts in cases of unfair competition are advertised in trade journals and otherwise, and I should be quite unwilling to make a decree here which would, in any way, reflect upon or injure either side to this litigation."

"What I have outlined that I think ought to be done, is in the hope that these parties will have no occasion for further litigation on this branch of the controversy, and that both shall have the fullest opportunity to get all the business possible which they can capture by fair methods and fair competition on the part of each of them."

"If the condition indicated is complied with, the bill will be dismissed without costs; if the condition is not complied with plaintiff may have a decree enjoining further publications in the particulars mentioned."

Problems That Puzzle Projection People

J. R. F., Ashtabula Harbor, O.—*We have two Power's 6-A machines and are using direct current projected upon a Masterlite screen, but we find great difficulty in seating our patrons in the front rows, due to a flicker in the picture which I cannot eliminate except by running the machine at a high rate of speed, which spoils the action in most of the pictures. Kindly advise what kind of a shutter I may use to overcome this difficulty. Projection distance is sixty-one feet.*

ANSWER: Two conditions of things come to mind that may be the cause of the trouble. The shutter may be one and the reflecting medium the other. If it is due to the shutter, using one having a larger area of open space would be advised from the fact that it will hold the light on the screen for a longer space of time intervals. The persistence of vision will more than endure the time interval the light is cut off, and flicker be thus eliminated.

With some reflecting surfaces the light at all angles is not equal, and when projecting upon such a surface the tendency will be from this defect to increase the flicker, or, more exactly, give rise to it. As a suggestion to determine if the screen medium is at fault in this case, you may place, with temporary fastening, one of the poster sheets, with its back turned toward the lens over the regular screen.

Then project a picture. Moving from one side of the house to the other, you can readily see the difference in the two screen mediums. If both show the flicker, it cannot be from fault of the screen, and the trouble would seem to be one of shutter arrangement, or its proper adjustment.

Trouble With the Screen

H. E. R., Onoka, Minn.—*I am having trouble with my projection and would like to receive advice as to the cause and what may be done to overcome the difficulty. The projector is a Power 6-A, motor driven; projection distance one hundred and five feet, and with the lens furnished with the machine it gives a picture twelve by thirteen feet.*

The screen is one of a regular stock from a concern in Minneapolis. It was necessary recently to recoat it with a white solution. The condenser is of the concave-convex behind, a double-convex in front.

The current is from a G. E. rectifier forty amperes tube. The carbons are five-eighths cored above and one-half solid below.

I have a rectifier adjusted up to the next last notch, line voltage is one hundred and ten volts, sixty cycles, A. C. The difficulty is

AT LAST
Seamless—MIRROROID—Fireproof
Waterproof

No Advance in Price. 36⅓c. a square foot. $3.25 a square yard.

After years of experimenting, at a cost of over $10,000, I have completed and built the largest, the only coating machine of its kind in the world.

Think Of It

This, my greatest invention, will metalize over two miles of cloth 13 feet wide, in one week. Think of it! Over 130,000 square feet—over 14,444 square yards. This means a screen regardless of size ready for shipment every 10 minutes.

Over 8,500 Mirroroid Screens now in use. I have been told by seven competitors—by leading experts: "Genter, if you can make Mirroroid seamless, no screen on earth could stand against it." Well, Genter has done it.

I Will Personally

Guarantee: That all cloth used is purchased in 500-yard bales.
I'll guarantee: It's not window shades.
I'll guarantee: It's metalized glass.
I'll guarantee: It contains no glue, varnish, starch, whiting, turpentine or paint oil. Above all it won't crack no matter how close you roll it. Nor will it turn black or tarnish.
I'll guarantee: Washable with soap and water.
Above all, protection on patent infringements.
At present made in smooth finish. But in pale gold, silver, flesh or silver white.
Mirroroid, de luxe grade, heavy matte finish in 2 weeks.
To guarantee against imitations genuine Mirroroid is so stamped. In addition the back of each Mirroroid screen is tinted lilac, silver white, pink, silver flesh, orange, pale gold. In addition, apply a lighted match; Mirroroid won't flame.
I intend to place a Mirroroid screen in every theatre. Get yours now.

MIRROROID (*Send for Large Free Samples*)

Patents June 9, 1908; Feb. 16, 1915. Other Patents Pending.

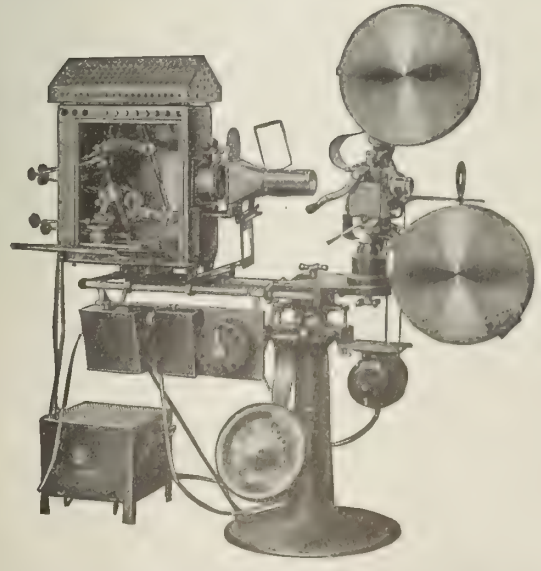
THE J. H. GENTER COMPANY, Inc.

The Largest, the Oldest SCREEN MANUFACTURERS IN THE WORLD.

NEWBURGH, N. Y. *Agencies in All Important Cities*

Note—Pure white cloth muslin, 13 feet wide, seamless at $1.50 per running yard.

BIG INCREASE IN MOTIOGRAPH SALES



THERE'S A REASON It is rock steady, flickerless pictures, combined with the most excellent wearing Qualities; a combination to be Found In No Other Machine.

There are NO die cast soft metal gears in the MOTIOGRAPH. We use solid steel gears, hardened and ground star and cam, and the best arc lamp and lamphouse that money can buy.

(In placing your order for Immediate delivery of Motiograph be sure your nearest dealer has a machine ready for you or give us a few days for Factory Shipment.)

Write for MOTIOGRAPH Literature.

THE ENTERPRISE OPTICAL MFG. CO., 568 W. Randolph Street, Chicago, Ill.

Eastern Office
19 West 23rd St., New York City

Western Office
833 Market St., San Francisco, Cal.

FEASTER FILM FEED MACHINE

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Byron Chandler, Inc.
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NEW YORK CITY
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THE ONLY PERFECT MACHINE

ENDORSED BY EVERYONE WHO SEES IT

WATCH FOR THIS "F" AT THE NATIONAL EXHIBITORS LEAGUE CONVENTION

PANAMA-PACIFIC EXPOSITION

SAN FRANCISCO
JUNE 13th to 17th 1915

THE "F" MEANS THAT THE FEASTER FILM FEED MACHINE

WHICH ABSOLUTELY ELIMINATES REWINDING OF FILM IS ON EXHIBITION THERE.

OUR SPACE IS NUMBER 14

(BETWEEN THE SIMPLEX AND BAIRD EXHIBITS)

AT YOUR RIGHT AS YOU ENTER THE HALL

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

EASTMAN KODAK CO.,
ROCHESTER, N. Y.

that the picture looks hazy and I cannot obtain a sharp focus. Before the curtain was repainted I had no trouble about focusing.

I have cleansed the lenses and made sure of the correct placing of the lenses inside the mount. The slide projection on this same screen is sharp. Once in a while I get a picture to show up as sharp as a person would want.

It cannot be the film, as I see the same film in other places and they are all right.

ANSWER: It is advised that you work along the line of attack assuming the light is at fault; that is, you have not sufficient candle power for the projection distance and size of picture.

It may be forty amperes flowing in the arc circuit is sufficient when lenses and lamp are in the best of adjustment. Then, it may be you are not getting one-half the light from this strength of current, on the screen, to illuminate the picture sufficiently for good definition of the figures. First, you might try some kind of a reflecting surface placed nearer the objective lens.

If placed at a point one-half the distance from the lens, you can obtain results giving four times the intensity of illumination. The statement that you occasionally obtain a film to give good results bears out this fact. The intensity of light on the screen is the cause for the hazy appearance of the projected picture. The films that show up to standard are apparently the films having less density, or those not printed so deeply. The slide projection follows along this same line of reasoning, too, in that these are sharply reflected from the same surface.

The reason you have not had the same trouble before can be explained by the fact that the first screen surface had a better coating. The recoating of the screen must be of poorer material, or improperly put on, and only reflects a more intense light.

Select one of the poorest film subjects and try out the plan of placing a small screen nearer the lens. Then try this same screen placed over the regular screen. Your recourse in the matter of getting better light on the screen surface would be to again have the surface painted or coated, or, work a rectifier tube of greater amperage, say, the fifty ampere tube.

You might possibly improve the light by using one-half-inch carbons on top and seven-sixteenths below, when using the forty ampere tube. The statement that you were satisfied when the screen was first received, would suggest that you fix up or obtain a new screen, as being the easiest way out of the difficulty, and more economical, too, in the point of electric power.

Why Second Focus Is Sometimes Necessary

P. G. A., Newark, N. J.—*While I am projecting films, and after I have once obtained a good sharp focus on the screen, it is necessarp to readjust the objective lens to obtain a sharp focus after several hundred feet of film have been run through the machine.*

After once getting a focus on the screen I do not know why it is necessary to again make a new adjustment, and would like to know if the reason for this can be given?

ANSWER: It is obvious for each and every point in distance at which the projecter is set up, there is a certain focus lens, and a certain position of this lens to obtain a certain sized picture. In other words, there is a definite relation between the three factors, namely, the film, the objective and the screen.

Going a little further, the film means the vertical plane upon which the object to be projected is held. As you must have observed, the very slightest movement of the objective throws the picture on the screen out of focus. Leaving the objective in a fixed position a slight movement of either of the other two factors will also throw the picture out of focus.

This movement is in proportion to the relative distances on each side of the objective. The distance to the film from the objective is so small in comparison to the other distance to the screen, a movement of only the one-thousandth part of an inch of the film will cause the picture to be out of focus. Hence, the necessity of altering the objective to the varying thickness of film stock. The films have to be placed with the photograph turned away from the objective.

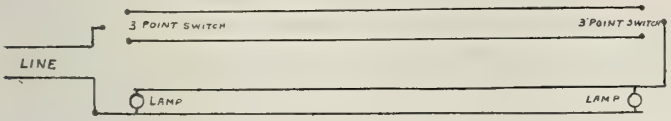
This brings the thickness of the film stock between the photograph and objective. If you place the photograph, or emulsion side of the film, toward the objective it would not be necessary to alter the lens from time to time, but in this position the lettering will appear reading backwards.

When projecting lantern-slides it is also necessary, from the varying thickness of the glass, to focus each slide. Some slides will not require to be altered as much as others.

Signal Between Stage and Booth

L. C. K., Cincinnati, O.—*I want to install a signalling device from the projection room back to the stage. What would you recommend? Can a lamp be used in some way instead of a bell and battery?*

ANSWER: The use of an incandescent lamp, either of low voltage or the regular 110 volt, has several advantages over the use of a bell and battery.



By using two three-way switches and two lamps a system of signalling having the advantages of silence and return signals may be installed. The accompanying diagram illustrates the proper wire connections.

Also, when the button is pushed the signal is set until the person signalled pushes the other switch button and the light goes out. In this way you do not have to wait, but can go about other work and a continuous silent signal is calling without further attention to it.

Kleine Optical Company Performs Projection Feat

ONE of the most remarkable projection feats in the annals of picture making was performed by the Kleine Optical Company at the big White City Amusement Park, Chicago, last week. The Kleine Optical Company succeeded in throwing a picture a trifle over 186 feet amid a blaze of light from the thousands of electric lamps in the park.

The great white tower rises to a height of 475 feet, has at its base a band shell into which the picture was projected. The thousands of lights on the tower, which can be seen for miles, were entirely overcome.

Pittsburgh Operators to Hold Special Election

A SPECIAL meeting of the Operators' Union, Local No. 1, Pittsburgh, Pa., has been called for May 16, at which time a special election will be held. Harry Spang, the recording secretary of the local, resigned and it is to fill this office that the meeting has been called.

There will also be an election held for the purpose of selecting a delegate to the international convention to be held in New York next July. The nominations for recording secretary that have reached the office of the local up to the present time are as follows: Joseph Dean, William Berger and Frank McGinnis. Candidates for delegate to the convention are: James Sipe, Ralph Freeman and John Richardson.

Oil Paintings of V-L-S-E Stars Prepared

AFTER carefully examining the work of a number of prominent artists, the V-L-S-E has made arrangements for special oil paintings made from enlarged portraits of the stars appearing in the big features.

The Pictures are intended for permanent lobby display, and are in two sizes, 30 x 40 inches, and 36 x 60 inches, mounted on compo-board and framed in handsome three-inch gold frames.

The artistic excellence of the work, the perfect reproduction and warm coloring, recommend them as the richest of theatre decorations.

Through the arrangements made with the artist, exhibitors booking the V-L-S-E productions will be able to secure these pictures at a very reasonable price.

Bartola Makes Numerous Sales at Minneapolis

DURING the convention at Minneapolis the Bartola Musical Instrument Company sold a Grand Bartola Orchestra to the Garrick theatre, Twenty-sixth street and Nicollet avenue, Minneapolis, Minn.; a style AA Bartola Orchestra to Sherwood & McWilliams, Grand theatre, Madison, Wis.; a style A Special Bartola Orchestra to Paul Philleo, Bijou theatre, Rhinelander, Wis., and have enough prospects in that territory to keep them busy some time.

THEATRE MAILING LIST THEORY vs. FACTS

Suggestions in connection with Circularizing motion picture theatres

79 THEATRES OF THE 130 LISTED (60%) WERE "DEAD."

34 TOWNS WITH THEATRES WERE NOT ON THE LIST.

The above is what I found a few days ago in analyzing the theatres listed in a western state under towns and cities from A to I, by a prominent mailing list concern who guarantees returns of less than 1%.

BETTER HAVE YOUR LIST ANALYZED.

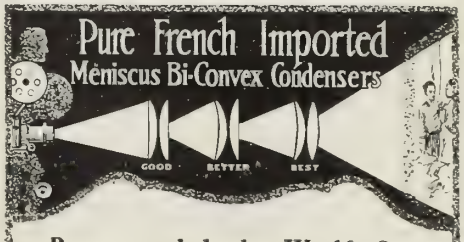
Use our service and save postage and advertising matter.

N9 Fred Hawley

MOTION PICTURE DIRECTORY CO., 80 Fifth Avenue, New York

Advance Information. Card Index Lists. Addressing and Mailing. Theatres. Exchanges. Producers. *Foreign* and *Domestic.*

Pure French Imported Meniscus Bi-Convex Condensers



Recommended the World Over

The Meniscus Bi-convex Condenser Combination is today exclusively used by the best operators the country over. Not only do you find Meniscus Bi-convex Condensers endorsed by careful operators, but experts on projection as well. We guarantee you 50% increased illumination with less amperage. In ordering, give distance of projection and machine used. Price $4.00 per set. Postage, 20c. additional.

LAEMMLE FILM SERVICE,
Minneapolis, U. S. A.

SIMPLEX MACHINE

One left out of lot advertised in last issue of this paper, $195.00, sold under same guarantee.

No. 6 Power's, perfect	$110.00
Asbestos Booth for two machines	65.00
Two 220 Fort Wayne Compensares	35.00 each
One Power's Inductor, 220 V	30.00
One No. 6A Equipment, less Mechanism, otherwise complete	60.00
One Motiograph, complete, perfect	95.00
Two No. 5 Power's, guaranteed	70.00 each

16" Fans. Oscillating and solid bracket or wall. Get our prices.

Imported Carbons and Condensers.

Your order with us will not be disappointing.

STERN MANUFACTURING COMPANY
PHILADELPHIA, PA.

MR. "QUALITY" EXHIBITOR.

If you are a HUSTLER you are continually seeking articles that will increase the efficiency of the various departments of your business.

Every break which occurs during projection spells poor patching—poor cement.

You wouldn't employ incompetent operators. Why use incompetent film cement?

"Paramount" Film Cement

Is sold under an absolute "Money-back" guarantee to be the BEST film cement on the market.

Mr. F. H. Richardson in a communication under date of April 5, 1915, said he was ASTONISHED by a patch he had made with Paramount Cement.

Pin a dollar bill to your letter-head and we will send you, prepaid, five bottles. Put it through a competitive test with any other cement you may choose. If you do not find it superior to all others, send it back and we'll return your dollar, plus postage.

Paramount cement WELDS the film, a patch made with it is stronger than the film itself. By ordering direct you avoid the possibility of receiving cement that has lain on a supply house shelf for several months.

One ounce bottle (with brush)	25c.
Five bottles	$1.00
Per dozen	$2.00

By Mail, Prepaid.

PARAMOUNT FILM CEMENT CO.
222 E. 9th Street Chattanooga, Tenn.
"It's a business with us, NOT a side line."

Building and Furnishings

Vitagraph Issues Unusual Posters for "Island of Regeneration"

DURING the past year considerable attention has been given to the matter of improving the paper for multiple reel productions, and the composition and quality of the posters prepared by the Vitagraph for its V-L-S-E release, "The Island of Regeneration," is a striking example of what can really be accomplished with care and thought.

All the paper for this big subject is printed in soft warm pastel shades, but so arranged that, while harmonious and pleasing to the eye, the reds, yellows and blues stand out and command attention.

The figures are all idealized paintings, representing scenes from the film story; the minor details on the stills from which the artist drew his inspirations are eliminated and artistic color combinations substituted. This brings out the principal figures in bold relief.

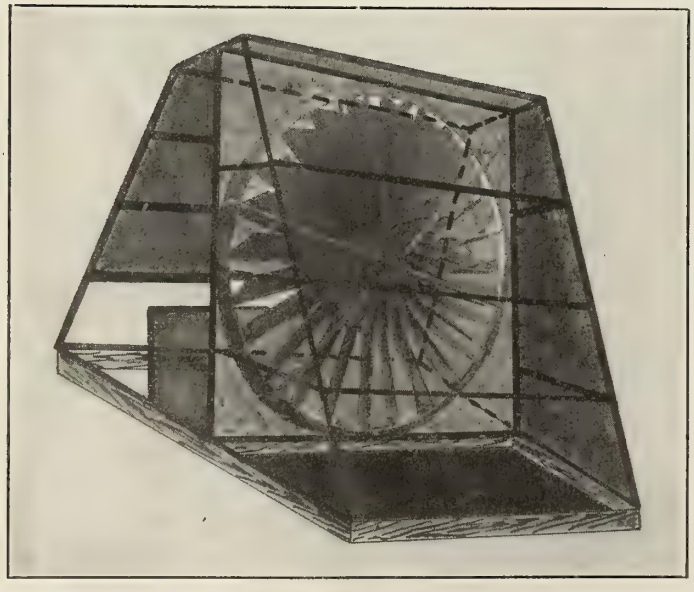
Paper of this kind is expensive, but it is appropriate to the dignity and present standing of the picture art. It will attract the class of patronage the picture deserves, and in fulfilling this mission, it is well worth the expense.

At the Vitagraph theatre in New York, "The Island of Regeneration" broke all house records on its merit alone. With the aid of this attractive paper to boom the run, it is expected that new attendance figures will be recorded wherever it is presented.

Typhoon Blowers Installed In Madison Square Garden

A CONTRACT has just been closed for cooling Madison Square Garden with typhoons. The Madison Square Garden opens for motion pictures May 22, and will be the alrgest building used for exhibiting moving pictures in the world, having a seating capacity of 12,000.

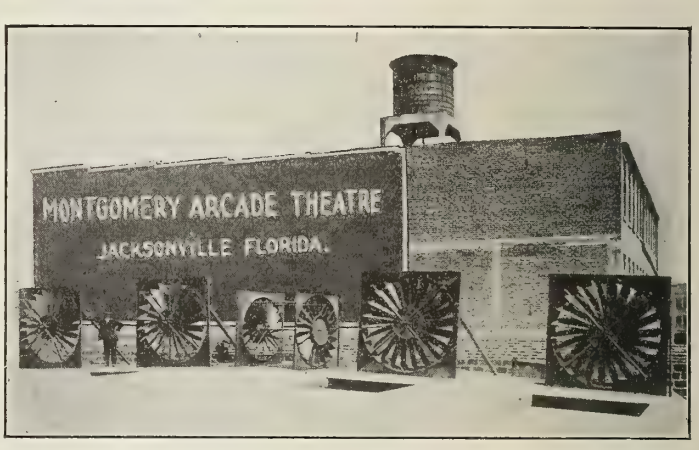
The picture below is inserted to show the Typhoon Blowers



when fully installed and enclosed in their rain and light-proof galvanized iron houses, permitting the air to be blown through openings in the roof and thence circulated throughout the entire auditorium. The following illustration shows the blowers on the roof of the Montgomery Arcade, Jacksonville, Fla.

It was the Typhoon System that so successfully cooled the Motion Picture Exposition at Grand Central Palace last year in July's hottest days with the Palace overcrowded.

Typhoon Blowers will provide sea breezes at the New York Roof Garden and will prove a source of great pleasure to its crowds of patrons during the coming summer.



The scheme for cooling was designed by Ernst Glantzberg, consulting engineer of the Typhoon Fan Company, 1544 Broadway, New York.

$75,000 Theatre Opens in Minneapolis

THE most elaborately equipped and up-to-date theatre in Minneapolis, though it may not be the largest, has been built for the residence district, and Prosper Schwie, former manager of the Lyric, which has been one of the well-known theatres of the West, will be the manager. The new theatre is the Calhoun, at Lake street and Hennepin avenue. It is of fireproof construction, cost $75,000, and will have every convenience for the patrons for the production of good film plays.

The same high-class entertainments that have made the Lyric popular will be selected for the Calhoun. Mr. Schwie has promised the residents of the district the best that the firm field offers. The theatre opened May 1.

Spahr of Enterprise Optical Finds Business Conditions Excellent

O. F. SPAHR, vice-president and general manager of the Enterprise Optical Company, Chicago, has just returned from a trip through the Northwest, visiting his agents in several of the larger cities.

He says that business conditions are far better at the present time than they have been since he entered the motion picture business.

The demand for Motiographs has kept several shipping departments working overtime for the past month, and they are still far behind in filling orders.

Strand at Altoona, Pa., Will Cost $75,000

THE new motion picture house to be built at Altoona, Pa., by I. and J. Silverman is to be called "The Strand." The Theatre will be located at Eleventh avenue and Sixteenth street and will have a seating capacity of 1,600. The plans for the new theatre are all in first-class shape and it is said when the building is completed it will represent an outlay of more than $65,000. The property on which the theatre is to be located is valued at $75,000.

The Grand Opera House, one of Pittsburgh's oldest theatres, is to go in for motion pictures.

Theatre News of Indiana and Kentucky

FIRE that started in the brick block in which the Ideal theatre is situated at Kokomo, Ind., damaged that place to the extent of $5,000.

The Majestic theatre, owned and operated for several years at Cannelton, Ind., has been bought by Will Conway, who will take immediate possession.

The Airdome at Franklin, Ind., is undergoing improvements preparatory to the usual summer opening.

The Princess theatre, Crawfordsville's popular open-air amusement place, will be opened this summer and high-class entertainments, composed mostly of moving pictures, will be given nightly. Painters and directors are now at work on the theatre's interior and the place will be fresh and clean for the opening night. Manager George White had decided to keep the Princess closed this summer on account of the heavy war tax but the public has been so insistent that he has decided to accede to its wishes.

The airdome at North Vernon, Ind., has opened for business.

Don Dean and Herbert Moore, of North Salem, Ind., will build an airdome at Jamestown, Ind.

Selmire and Duffy have opened a moving picture theatre in New Washington, Ind.

The airdome at Frankfort, Ind., formerly owned by F. C. Jones, has been bought by Miss Faustina Cook, a school teacher of Evansville, Ind. Several improvements will be made in the theatre and vaudeville will be given in connection with the pictures.

The Bell theatre at Warsaw, Ind., was closed by State Fire Inspector Kyser because there were no exits other than those near the entrance.

Raymond Leland, of St. Louis, has taken charge of the Magnet Film Company, of Evansville, Ind., and will act as director-in-chief in staging films which are to be enacted there. The studios are located over the Alhambra theatre.

Lafayette, Ind., is Without a Theatre

The new Dreyfuss theatre project failed to succeed and Lafayette, Ind., will be without a new theatre. Enthusiastic business men urged Mr. Dreyfuss to build a theatre instead of a flat, as he had decided to do. First night tickets were to be sold for $25 but less than one-third of the required number were sold. Since the burning of the old Dreyfuss theatre, Lafayette has had no theatre large enough to accommodate big shows.

U. E. Slifer, of Macy, Ind., has purchased the Temple moving picture theatre, located in that city, from Mrs. Cy Palmer, of Peru. Mr. Slifer took possession at once.

The airdome, located at the corner of Lake and Main streets, Warsaw, Ind., is undergoing improvements preparatory to the opening of its summer season. The playhouse will again be under the management of Thomas Ladd. New seats are being put in for the comfort of the patrons. Climbing vines are being planted and suspended from the roof supports. Beds of flowers will decorate the interior. Tiny colored electric lights will twinkle from the roof of the dome behind the climbing foliage. The orchestra pit is being enlarged also.

The Palace theatre, at Shelby and Rupp streets, a few doors from the new Shelby theatre, is closed. The equipment and good will of the Palace was purchased from Frank Schoeffel by the South End Amusement Company, which operates the Shelby, and it was decided to close the older house. Mr. Schoeffel will continue in the business as manager of the Hilltop theatre.

Books Masterpictures in Three Theatres

J. P. Masters of the Crescent Amusement Company, of Bowling Green, Ky., was in Louisville last week and arranged for the showing of the Mutual Master pictures in his theatres at Bowling Green, Hopkinsville, Ky., and Clarksville, Tenn.

Rowland Clark, of Lebanon, Ky., was in Louisville recently to book several Keystone comedies for his house in that city.

The old Columbia theatre at Bowling Green, Ky., which is now known as the Strand, was reopened April 30 with the feature film, "A Fool There Was." The theatre has been overhauled and redecorated and has been made very attractive. Admission is ten cents.

The Hennepin Holding Company took out a permit for erection of a $30,000 moving picture theatre at 622 Hennepin avenue, Minneapolis, Minn. The structure will be of brick and steel.

BALLOONS! FREE! MUSTACHES!
Biggest Money Getters as Premiums!
CHARLIE CHAPLIN MUSTACHES
$1.50 per hundred
BALLOONS, $1.75 per hundred
MR. EXHIBITOR: GIVE AWAY 100 OF THESE ANY NIGHT AND MAKE NEW BOX OFFICE RECORD.
Write or Mail Check to
LONDON NOVELTY COMPANY,
616½ So. Broadway. Los Angeles.
Premiums that Pack Picture Theatres.

SEE THE NEW "1915" MODELS AFTER JAN. 1st
Made only by
Wisconsin Seating Factories
CASTEEL THEATRE CHAIRS
"A DECIDED INNOVATION IN THEATRE CHAIRS"
Factories in
New London Pt. Washington Sheboygan
Grafton, U. S. A.
Address:
Theatre Chair Sales Dept.,
NEW LONDON, WISC., U. S. A.

Make Your Lobby Display Attractive
There is nothing more fascinating to the public than a bright brass frame to display your photos or posters.
We make Lobby and Theatre Fixtures and Brass Rails of every description.
Don't fail to visit our Showrooms.
Write for catalog.
THE NEWMAN MFG. CO.
717 Sycamore St., Cincinnati, Ohio
Branch Factories and Show Rooms:
101 Fourth Ave., New York, N. Y.
106-108 W. Lake St., Chicago, Ill.


THEATER SEATING
We manufacture all Styles of Pedestal and Sectional Bracket Chairs for Theater Seating.
The Pedestal Chair shown here is equipped with collapsible Arms which are fully described in our Catalogue.

THE MASSILLON CHAIR & DESK CO.
Massillon, Ohio

Directory of New Theatres

Photoplay Theatres Here and There

THE Hennepin Holding Company, with offices in the Plymouth building, has obtained a permit to build a fireproof modern theatre at 622 Hennepin avenue, Minneapolis. The building is to cost $40,000 and is being built by Fleischer & Rose, contractors.

Hermann Liss will build a new motion picture house at 1006 Plymouth avenue, Minneapolis. The theatre will be of brick veneer, handsomely finished, and will be occupied October 16. Fleischer & Rose are the builders.

Hoffman & Mosse, architects, are planning a hippodrome for J. E. Reid in Rochester, Minn.

Grant Gardner has begun work on a new picture theatre in Blair, Neb.

P. H. Williams, of Elmore, Minn., will build a modern picture theatre in that city this summer.

M. T. Jones, owner of the Gem, Owatonna, Minn., will build a new home for his theatre.

N. A. Page, Osage, Ia., is to build a motion picture theatre on the site of a brick livery stable he now owns.

Samuel Spledden, of Bristol, S. D., has opened a new theatre there and named it the Orpheum.

The Crystal theatre at Burlington, Wis., bought by Walton McNeel from E. S. Perkins, will be remodeled and renovated.

Kurtz & Dreblow, proprietors of the Pastime theatre, Stewartville, Minn., will build a new theatre this summer.

Patrick McCann, of Grantsburg, Wis., has leased the Brainerd Opera house and will be an exhibitor there.

The Ruby theatre, at Madison, S. D., has been bought by Cox & Malvey of the Princess theatre of the same town.

The New Palace theatre will be the name of a new house in Antigo, Wis.

Construction Operations in the Northwest

W. J. Themar is to build a new motion picture house in Eden Valley, Minn.

G. A. Repole is buying equipment for a new motion picture theatre in Rushmore, Minn.

The Ideal building, Mapleton, Ia., formerly a business block, is being remodeled into a picture theatre by John Robinson, who will conduct it.

C. H. Carey and Ray Butts, of Little Falls, have just purchased the Milo theatre from C. W. Eckes.

Denton, Mont., is to have a new picture theatre this summer. T. M. Facey will build and operate it.

H. C. Judd, of Anoka, Minn., has purchased the Crystal from C. L. Jackson.

F. J. Smed, of Cedar Rapids, has just opened the Ideal, a new picture theatre there.

Bridger, Mont., is to have a new picture theatre which George Brandt, of Dickinson, N. D., will open shortly.

Cooper & Conby will supply Lisbon, N. D., with a new theatre. They are prepared to open this week.

J. Jackowitz will begin work this month on a new theatre at Kenmare, N. D.

The Indianapolis Amusement Company has increased its capital stock from $1,000 to $10,000.

The first open-air theatre in Richmond, Ind., the Union Airdome, is in the course of construction. The stage will be ready for the scenery in a few days. Claude A. Lewis, a Chicago scenic artist, painted the scenery. The theatre is being promoted by Ray Helmsing and G. W. Brookshire, and the manager will be Samuel Mylie, of Flint, Mich., a former vaudeville comedian and manager.

Wright & Haggerty, who recently purchased the Habit theatre at Tipton, Ind., from Mr. Hiatt, are installing a new screen in the house that will permit the exhibition of better pictures.

Joe Bertotti, who conducts a picture theatre at Clinton, Ind., has the comfort of his patrons at heart. He has erected an airdome near to his indoor theatre and will show the pictures in his new place during the hot weather.

Greenfield, Ind., Theatre Leased to Burton

A. L. New, of Greenfield, Ind., has leased his new picture house, now in the course of building to Henry K. Burton, manager for Olson and Barton, who operate the English Opera house during the summer months the Isis, the Lyric Opera house, at Indianapolis, and the new amusement house at Columbus, Ohio, which is said to be the finest in the United States.

The Majestic moving picture house at Sullivan, Ind., was one of the several buildings destroyed in a $15,000 fire, in that city.

A moving picture house is now in the course of construction at Francisco, Ind. The opening will be held in the near future.

Herbert Moore and Harry O'Rear, of North Salem, Ind., have leased ground at Jamestown, Ind., and will erect an airdome. Pictures will be shown Wednesday and Saturday nights. Mr. Moore ran a picture theatre at Bainbridge, Ind., last summer.

The management of the picture theatre at St. Paul, Ind., has moved its properties to the K. of P. Opera house, where the shows will be given in the future.

The Gem, a new picture house, was opened recently at Huntingburg, Ind., by Mr. and Mrs. Chris Winkenhoefer. Among the many musical features that attended the opening of the theatre was a band concert.

The house is beautifully decorated both inside and out and has a seating capacity of two hundred. The proprietors are both capable musicians, and will furnish the music and also the mechanical effects sometimes necessary for the pictures. Charles Parkes operates the machine.

A new airdome will be opened in Corydon, Ind., by the Switow company, of New Albany, Ind.

The Indiana theatre at Marion, Ind., has been remodeled and redecorated and is now open again under new management and under a new policy. During the summer months the house will be operated as a moving picture theatre with an occasional vaudeville act. W. E. Steckman and T. G. Pritchard, both Maryland men, have leased the theatre for two

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years. Mr. Steckman will act as manager. He had been in charge of the Grand Opera house at Madison, Ind., for some time, previous to his coming to Marion.

William H. McKamey and Charles F. Dalquest, of Terre Haute, Ind., will open a picture house in that city at the corner of Seventeenth street and Franklin avenue. The new theatre will be known as the Montrose, in keeping with its location.

A "Luna-Lite" screen 13 by 17 feet has been installed in the Garrick theatre, Chestnut and Juniper streets, Philadelphia, to the entire satisfaction of the management and patrons of the house. In this house first showings of the productions of the Fox Film Production Company are at present being shown, among others.

Manager Harry Thornton, of the Gaiety theatre, Springfield, Ill., has closed his vaudeville season and has opened with motion pictures for the summer.

Hidalgo, Los Angeles, Reopens

John E. Searl, owner of the Sunbeam theatre at Hemet, Cal., is building an airdome at San Jacinto, and for this has purchased a Powers 6-A projector and Powers inductor. He plans to open his place of amusement about the middle of the month.

The Hidalgo theatre, on North Main street, Los Angeles, which has been closed for several weeks, has been fitted with new furniture, and a new Powers 6-A, and was this week opened by J. O. Johnson. This theatre is in the Mexican quarter and a five cent admission is charged.

Manager Gooding, of the Hurley theatre, Hurley, N. M., has purchased a Powers 6-A for his house from the Los Angeles General Film company exchange.

Plans are being made for the early opening of a new motion picture theatre in Belfast, Me., under the management of Charles E. Eaton. Belfast is on the shores of Penobscot Bay, and has a large summer population. The new house will seat about 350, and Mr. Eaton has contracted with the N. E. Universal Film Exchange, Inc., for the full program.

Carpenters, painters and decorators have worked overtime on the Rex theatre, and have succeeded in making of Houston's biggest photoplay house one of the most attractive structures in Texas. The management recently installed four luxurious smoking boxes, which have caught on with those in Houston who like to woo the lady nicotine while enjoying the movies. Five cents admission is not the least of the Rex's paying policies.

Contracts were closed recently by the Isis theatre in Houston, Tex., with the Ford Motor Car Company by which the Isis will show each week the Ford's news events.

New Theatres Under Way in San Francisco

A new theatre is being erected at Sausalito, a suburb of San Francisco, by William Elliott, former owner of the Swastika theatre of that city. The new structure will be ready for occupancy within a short time.

J. Davis, for many years with the Haight Street theatre, San Francisco, has opened a theatre at Pacific Grove with Andy Lavelle.

The new theatre being erected at Forty-first street and Telegraph avenue, Oakland, Cal., will be opened under the direction of Charles Moser as soon as completed.

An airdome with a seating capacity of about five hundred persons will be erected shortly at Visalia, Cal., by W. Thompson, who conducts the new Theatre Visalia at that place.

The Turner and Dahnken circuit is pushing plans for its new theatre at Sacramento, Cal., and announces that work will be started in time for the building to be completed early in 1916.

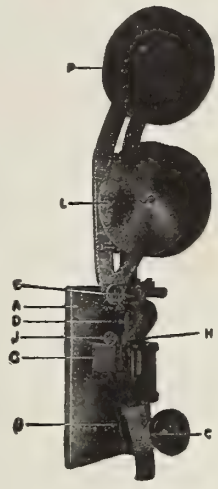
The Cosy theatre, on Fillmore street, near McAllister, San Francisco, is now being operated by W. E. Legg.

The title of the Louisa J. Melrose property in Main street, Tarrytown, N. Y., opposite the corporation building, has been transferred to Leslie Van Scoy, of New York City, who will erect a model theatre and roof garden to be ready for occupancy by July 1.

The frame buildings at Nos. 205-207-207½ Hamilton street, Allentown, Pa., have been completely razed, preliminary to the erection of a modern motion picture theatre on the site. Daniel Meeker is building the theatre.

Haverhill, Mass., is to have another theatre devoted to moving pictures and vaudeville, to be erected in the rear of the

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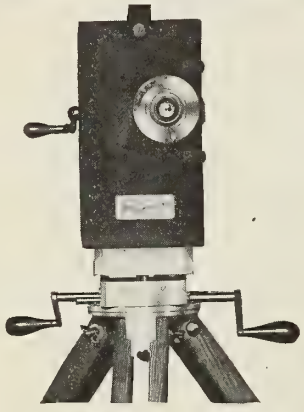
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The new theatre will be a ground floor house with balcony. The building will be of brick with a truss roof, and the theatre will have a seating capacity of 1,400, which will be divided between the floor with 950, and the balcony with 450 seats of standard width.

The Bijou, Quincy, Ill., opened April 24, under the management of William B. Sheets.

Work on the new moving picture house, which is being built in Campbell avenue, W. Haven, Conn., for J. H. Rida, is progressing and it is expected that the building will be opened up for business at an early date.

William P. Tighe has taken over the interest in the Grand theatre, Rutland, Vt., held by his brother, the late Frank J. Tighe, whose death occurred a short time ago.

Contract has been awarded by the Mount Royal Amusement Company to the Singer-Pontz Company for the erection of the motion picture parlor for 1617-1619 Pennsylvania avenue, Baltimore, Md., plans for which have been recently completed by Architect W. O. Sparklin. The building will have dimensions of 42 by 100 feet and is to cost about $15,000.

The Columbia, Phoenix, Ariz., opened under new management, April 20.

Gustave A. Rudloff is now sole owner of the Crystal theatre and the Meriden airdome, Meriden, Conn. He purchased the interest of Thomas F. Keane, Jr. The amount paid is said to be about $3,000.

Baltimore Parkway Theatre Contract Let

The contract for the construction of the Parkway theatre to be erected at North avenue and Charles street, Baltimore, Md., by the Northern Amusement Company, has been awarded to J. Henry Miller Company, Inc., of Baltimore. Work on the new building has already been started and it is planned to open it on September 15.

The theatre, which will cost approximately $120,000, will be of concrete and steel construction. The Parkway Theatre Company, which will own and operate the theatre, has been incorporated under the laws of Maryland, with a capital of $100,000. Henry W. Webb, of Webb and White, is president of the new company and J. W. Donnelly vice-president. The following compose the board of directors: Douglas H. Gordon, George Weems Williams, W. W. Lanahan, George R. Webb, William P. Constable, Henry W. Webb and William J. Donelly.

H. C. Aiken, architect, is preparing plans for a motion picture theatre at the southeast corner of Baltimore and Catherine streets, Baltimore, Md., for Henry E. Cook, manager.

Plans for a large fireproof motion picture theatre to be erected at Lyons, N. Y., have just been completed by Edward A. Howard and Son, architects. The theatre will be one of the largest in that city and will be built throughout with brick, concrete and steel.

In dimensions it will be 70 by 85 feet and it will have a seating capacity of 900 persons. Ohmann Brothers, of Lyons, are the owners and Erhardt and Schreiber, of Lyons, the builders. The cost will be in the neighborhood of $20,000.

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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

The Stage of the Strand Theatre in Summer Dress

THEATRE owners generally might well adopt some general scheme of stage or screen setting on a par with the one shown herewith of the premier picture playhouse of the country—the Strand, New York. For a summer setting it would be hard to find a more suggestive combination than this product of the brain of S. L. Rothapfel, managing director of the theatre.

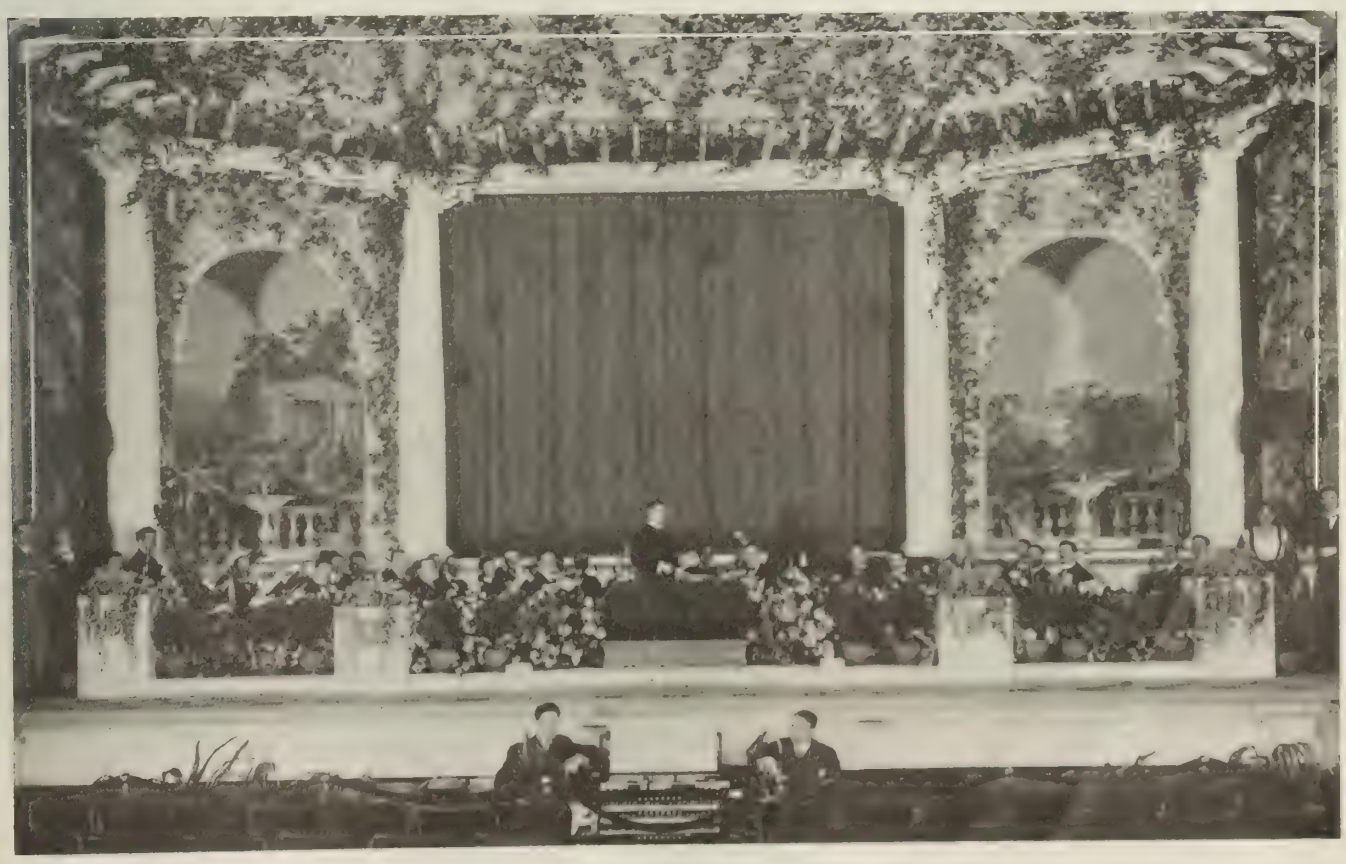
The whole setting breathes an atmosphere of coolness. The fountains at the side, the Italian pergola setting, the flowers intertwined on the roof and along the front of the stage—all tend to make one think of outdoors.

The entire ensemble of effects was first designed by Rothapfel. The Lee Lash studios built the setting, Philipelli, of the General Flower Decorating Company, did the floral decorating, the fountains are from the Electric Fountain Company, and Kliegel Brothers arranged the lighting effects.

The double curtains, hanging in the centre and covering the screen, are of a dark green with a design in bronze, and they raise silently and disclose the screen ready for the picture.

A white trellis forms a striking background for different colored flowers, the red and the green of the roses predominating. In its entirety this piece of stage decorating is a masterpiece.

On the stage, seated, in this photograph, is the orchestra led by Carl Eduarde, on whose right is S. L. Rothapfel. Standing on each side of the console board of the large Austin organ are Messrs. Sisson (on the right) and Brigham (on the left), the organists.



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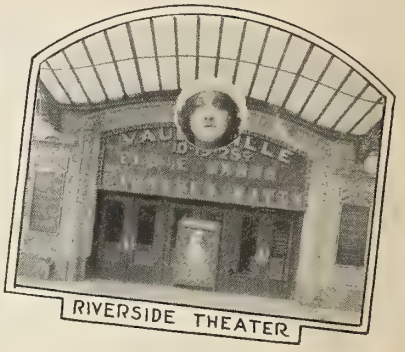
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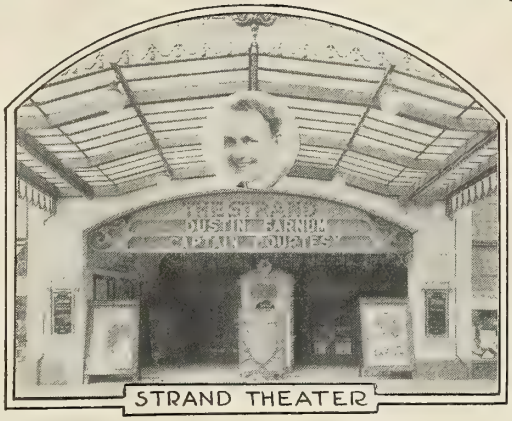
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KEYSTONE MASTER PICTURES

EXHIBITORS!

The MACK SENNETT Special Keystone Features will be released through all of the Exchanges of the Mutual Film Corporation. The Mutual Film Corporation has agreed with the Keystone Film Company that after week beginning June 14, 1915, it will take two two-reel Special Keystones weekly instead of three single reels weekly, and one two-reel bi-weekly, in order to obtain higher quality.

KEYSTONE FI

Long Acre Building, 42d Stre

And YOU Will Say the Same Thing, Too!

FROM Terre Haute's Orpheum Theatre, Mr. Frank J. Holland sends on his surprised thanks for one of the new Thanhouser releases; says his audience was charmed, and he adds: "It is a veritable masterpiece, but it came *unheralded!*"

Unheralded! That proves my contention that *you Exhibitors* are going to do all the talking for *me!* I *promised* you that you would. Here's another Thanhouser promise come true! Another proof that good pictures—pictures which are consistent in their quality—always good—do not need heralding. They herald themselves!

Would you rather I herald my films *TO* you, or your audiences herald them *FOR* you? Which?

Edwin Thanhouser

Our Next Releases:

Thanhouser—"Fairy Fern Seed"—(Tuesday, May 25th) two reels.
"The Angel in the Mask"—(Sunday, May 30th) one reel.

Falstaff Comedy—"It's An Ill Wind"—(Friday, May 28th) one reel.

THANHOUSER FILM CORP.

New Rochelle, N. Y.

THANHOUSER

ON THE MUTUAL PROGRAM

FALSTAFF FILMS

William Fox

PRESENTS

WILLIAM FARNUM

IN

The Plunderer

A DYNAMIC AND VIRILE PICTURIZATION OF ROY NORTON'S NOVEL

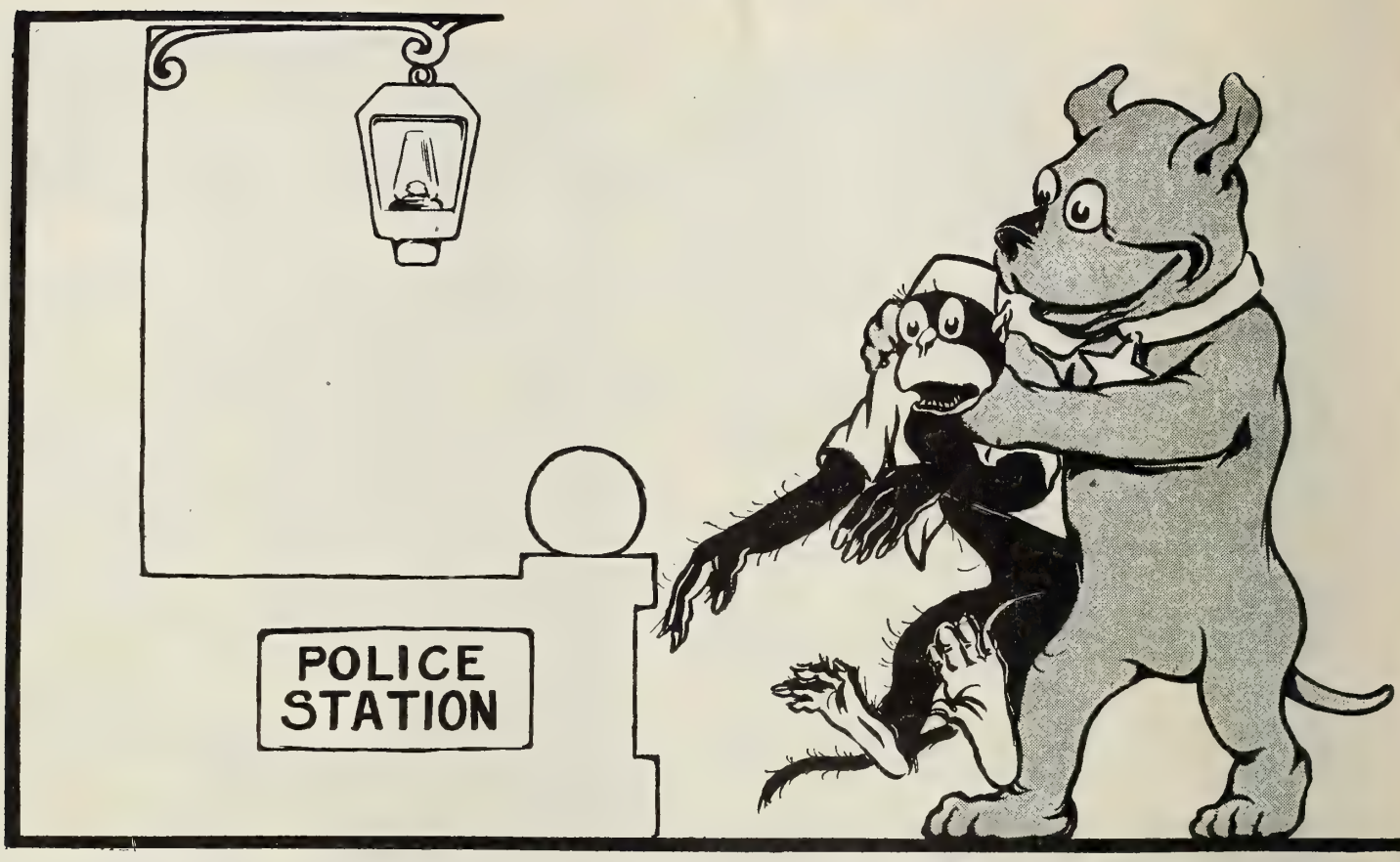
Fox Film CORPORATION

HOME OFFICES
130 W. 46th STREET
BRANCHES IN ALL
PRINCIPAL CITIES

A Photodrama That Scores, Featuring the Dramatic Star With More Home Runs to His Credit than any Other Favorite of the Screen Big League



—Direction— Edgar Lewis Producer of "The Nigger," "Samson", "A Gilded Fool".



THE POLICE DOG ARRESTS A SUSPICIOUS CHARACTER

"LAUGH AND THE WORLD LAUGHS WITH YOU; WEEP AND YOU'LL WEEP ALONE."

THE PATHÉ

EXECUTIVE

25 WEST 45TH ST.



HEEZA LIAR ALWAYS MAKES A HOME RUN HIT WITH THE AUDIENCE

SHOW BRAY CARTOON COMEDIES AND YOU'LL COIN LAUGHTER INTO BIG ROUND DOLLARS!

EXCHANGE INC.

OFFICES

NEW YORK, N.Y.

How can an advertiser continue advertising? By giving YOU value.

THE DIAMOND FROM THE SKY

—All Stars

Lottie Pickford
Irving Cummings
William Russell
Charlotte Burton
George Periolat
Eugenie Forde
Orral Humphrey
W. J. Tedmarsh

A Picturized Romantic Novel

By Roy L. McCardell

Hundreds of Exhibitors throughout America report extraordinary box office receipts from this stupendous continued photoplay. "Capacity business;" "Thunderous applause;" "Beautiful story, beautifully filmed;" "Three hundred per cent increase in receipts;" these are only a few extracts from exhibitors' replies that indicate this as the greatest box office attraction ever presented.

$10,000.00 For A Suggestion!

$10,000.00 was paid Roy L. McCardell for the scenario of "The Diamond From The Sky." Another ***$10,000.00 is now offered for a sequel to this photoplay.*** This offer is open to ***your*** patrons.

If you appreciate thoroughly efficient co-operative service, call on any representative of the North American Film Corporation and see what a wonderful array of business helps we have prepared for you.

See the handsome posters, high-art heralds, window cards, slides, colored banners, lobby photographs, checks, fans, novelties, post cards, advertisements, publicity cuts and stories, cost systems, rules for managing a theatre—***everything that will help you*** to bigger box office receipts.

Produced By The American Film Manufacturing Company



Actual Scene Chapter Three "The Diamond From The Sky"



This Big, Amazing Scene Makes Audiences Gasp!

In the third chapter of "The Diamond From The Sky" you see the most daring, most sensational scene ever filmed. You see an exciting race between an automobile and a passenger train and then—while your heart is still beating in double-quick time—you see the automobile and driver catapulted over a cliff into the water below—an ACTUAL SCENE THAT MAKES YOU GASP IN ASTONISHMENT. Yet, it's only ***one*** of the features in this spectacular continued photoplay. Four chapters have now been released. A new two-reel chapter is released each week.

Book Now—RIGHT NOW!

If you're seeking an attraction that will pull big houses ***every week*** through the summer months—book "The Diamond From The Sky." ***Book it NOW.*** Wire, write or see the North American Film Corporation's representative at your nearest Mutual Exchange or write us.

North American Film Corporation

JOHN R. FREULER, *President*

222 S. State St., CHICAGO, ILL.

North American Representatives At Every Mutual Exchange In America.

The American Film Mfg. Co. Presents

THE LONESOME

A Four Part Drama



Full of Fun, Pathos, Love, In Just the Right Mixture

Never was a prettier picture offered than "The Lonesome Heart," an artful mingling of smiles and tears, a combination of the ludicrous and the pathetic reaching an absolutely new pinnacle in the motion picture world.

Specially Written

"The Lonesome Heart" was written to order by an expert—not the haphazard offering of an amateur. The story has all the elements that appeal to emotions of an audience. Produced by the American Film Manufacturing Company at its beautiful Santa Barbara Studios. That fact alone means absolute excellence and stupendous box office drawing power.

ARRANGE YOUR

A MUTUAL Master Picture

HEART

Featuring

MARGARITA FISCHER

This versatile little actress, whose flashing black eyes have made her the adored of film fans, appears at her best in "The Lonesome Heart." Supported by an all-star cast, including William A. Carroll, Lucille Ward, Joseph E. Singleton and Robyn Adair.

Released June 3rd

Mutual Film Corporation offices everywhere will release "The Lonesome Heart" June 3rd. Book it early. The highest class production for a run of several days. Your theatre will rock with laughter, then choke with tears, every time you show it. Act now if you want this exceptional picture.

American Film Mfg. Company
Chicago, Illinois.

BOOKINGS NOW!

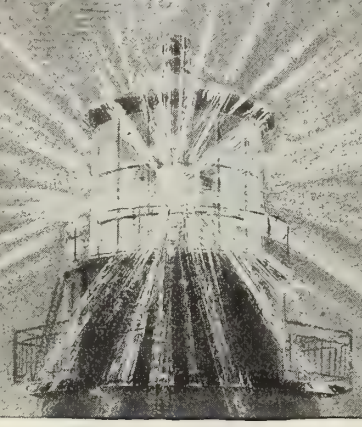


A

See Americans First

Flying A and American Beauty Feature Films

MADE IN U.S.A.



THE GUIDING LIGHT

An Intense Psychological Drama, Featuring

WINIFRED GREENWOOD and ED COXEN

Under direction of HENRY OTTO. Release Friday, June 4, 1915

Other Big Features of the Week:

Monday, May 31st—Two Part "Flying A"—

"THE RESOLVE"

Tuesday, June 1st—American "Beauty" Release—

"LITTLE CHRYSANTHEMUM"

Wednesday, June 2nd—"Flying A" Release—

"A GOLDEN RAINBOW"

C. A. NICHOLS, of WORCESTER, MASS., writes:

"I sat at The Royal and wept like a fool at the marvelous portrayal in your superb feature 'In the Twilight.' And down in my heart I said, 'Thank God for motion pictures, particularly AMERICAN pictures.'"





AMERICAN FILM MFG. CO.

CHICAGO

"Protect the Exhibitor"

Paramount

does this

1st—By supplying **Superior Productions** for its Program. Statistics compiled from the reports of our own exhibitors show that the quality of

PARAMOUNT RELEASES

for the last quarter has increased 5 per cent over the releases of the first quarter, **showing a continual improvement in quality.**

Paramount further protects the exhibitor by giving him a **Service Contract,** thus **assuring a continuous service of high-grade pictures.**

This contract also guarantees to the exhibitor the **exclusive use** of **Paramount Service** for his vicinity. *He knows that no other nearby theatre will have the same films he is showing.*

Write today and secure the best service plus protection.

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

"To-morrow's fate, though thou be wise,
Thou canst not tell nor yet surmise;
Pass, therefore, not to-day in vain,
For it will never come again."
—Omar Khayyam.

WHY NOT TO-DAY?

Everyone is Hearing of "The Goddess."
Everyone is Reading of "The Goddess."
Everyone is Talking of "The Goddess."
Everyone is Thinking of "The Goddess."
Why not Book "The Goddess."

With much satisfaction to your patrons
and profit to yourself

BOOK IT TO-DAY?



The Serial Beautiful

Guaranteed by

The Author	Gouverneur Morris
The Dramatist	Charles W. Goddard
The Director	Ralph W. Ince
The Stars	Anita Stewart and Earle Williams
Produced by	The Vitagraph Company
Booked by	The General Film Company
Published by	The Hearst Newspapers

TO-DAY



The "News" advertisers believe YOU worth while; justify them.

Vitagraph
BLUE RIBBON FEATURES

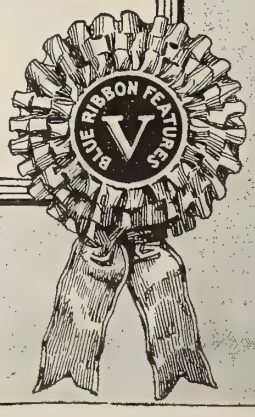
THE Vitagraph Blue Ribbon features are setting a new standard in film drama. The second of these great features is the "Island of Regeneration"—a Vitagraph, in 6 parts, of Cyrus Townsend Brady's unique romance by that name—with Edith Storey as Katherine; Antonio Moreno as John Charnock; and S. Rankin Drew as Langford: directed by Harry Davenport.

Vitagraphed under the personal supervision of J. Stuart Blackton and Albert E. Smith.

Now Ready.

Book Direct

V I T A G R A P H
1600 Broadway New York



LUBIN
LIBERTY BELL
Features

"LIBERTY BELL" is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

For the present we are offering

"The Eagle's Nest"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest" featuring Edwin Arden and Romaine Fielding is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of the Gods."

Also

"The College Widow"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin LIBERTY BELL feature for release June 7th is Cecil Raleigh's successful comedy drama

"The Sporting Duchess"

with the popular and famous star, Rose Coghlan, in the cast.

Booked Direct

LUBIN, 1600 Broadway, New York City

Selig

"THE MILLIONAIRE BABY"

Selig Red Seal Play Released Monday, May 31st, Directly to the Exhibitor Through V-L-S-E, Inc.

The Rag Doll proved a Mockery to the Millionaire, but to his wife it suggested the great plan

By

ANNA KATHERINE GREEN

Special Arrangement Bobbs-Merrill Company

"THE CARPET FROM BAGDAD" PROMISES TO BREAK ALL RECORDS!!

The initial Red Seal Play released directly to Exhibitors through V-L-S-E, Inc., has been received with acclaim. Orders from Exchanges have shattered all records. Exchanges and Exhibitors have written us complimenting "The Carpet From Bagdad" as the greatest spectacular production of the year.

UNSOLICITED COMPLIMENTS FROM THE PRESS ARE PRESENTED

"It has a style all of its own."—Moving Picture World.

"No better proof can be desired of the Selig Company's ability."—Motion Picture News.

"It is a De Luxe presentation of a De Luxe story of romance and mystery."—Motography.

"Makes one realize that the day of big features is at hand."—Chicago Herald.

"Wonderful acting and scenic effects."—Dramatic Mirror.

"Triumph of camera skill."—New York Telegraph.

Booked Direct

SELIG, 1600 Broadway, New York City

RED SEAL SELIG PLAYS

"The Red Seal of Quality"

Listen to What George Ade Says of "The Slim Princess"

Mr. George K. Spoor, President,
Essanay Film Manufacturing Co.,
Chicago, Ill.

Hazelden Farm
Brook, Indiana.

My dear Mr. Spoor:—

¶ A few years ago I visited the Turkish and Egyptian regions which stand undecided between Europe and Asia. At that time every young woman in America was trying to compress herself into a slender figure, but I learned that in the Mohammedan Orient the fat and roly-poly maiden was still the acknowledged type of beauty.

¶ I wondered if some slender Turkish young thing who was not only impossible but downright hideous, according to the standards of her own country, might not escape to the new world and find herself transformed into a raging success.

¶ In order to prove that female loveliness is whatever we choose to admire, I wrote a story for the Saturday Evening Post and called it The Slim Princess. Later I amplified the story and put it into a little book published by the Bobbs-Merrill Co. Then Henry Blossom made the book into a play, with music by Leslie Sturat, and Elsie Janis starred in the play for two seasons.

¶ To prove the abounding vitality of the Princess I must say that she seems livelier than ever in the pictures just made by the Essanay Company. I like Mr. Blossom's photo-play and I like Ruth Stonehouse as Kalora and I doubt if your company has ever turned out cleaner and truer specimens of photography.

¶ I am writing to thank you for letting me see the pictures and to thank you for having such dandy pictures for me to see.

Sincerely,

George Ade

May 1, 1915.

¶ The following branch offices of the Vitagraph-Lubin-Selig-Essanay (Inc.) are now booking this big success: New York City, 1600 Broadway; Philadelphia, 1316 Vine St.; Chicago, S. E. Cor. Wabash & Adams, Chicago Business College Bldg.; Atlanta, 75 Walton St.; Kansas City, Twelfth & Walnut, Boley Bldg.; Dallas, 1900 Commerce St.; San Francisco, 986 Market St.; Boston, 67 Church St., and Pittsburgh, 117 Fourth Ave.



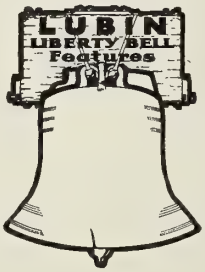
MR. EXHIBITOR:

There is a new one born every minute—

A New Feature Company.

Some are born of Ignorance;

Some are born of Experience.



To book Features made by an Inexperienced Company is an Experiment.

Experimenting is Expensive.

You cannot afford to Experiment.

The Producers in the V. L. S. E. are Experienced.



They have all been making picture plays for many years.

The knowledge acquired by many years' hard work is the Punch behind every V. L. S. E. Feature.

Book these Features and Book them Direct



Vitagraph-Lubin-Selig-Essanay, Inc.

1600 Broadway, New York City

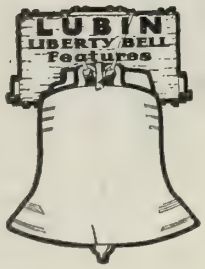
Chicago	**Philadelphia**	**Boston**	**Pittsburgh**
Atlanta	**Kansas City**	**Dallas**	**San Francisco**

"BREVITY IS THE SOUL OF WIT"



NOW SHOWING

Lubin's	The Eagle's Nest
Vitagraph's	The Juggernaut
Essanay's	Graustark
Selig's	The Carpet from Bagdad



NOW BOOKING

Lubin's	The College Widow
Vitagraph's	The Island of Regeneration
Essanay's	The Slim Princess
Selig's	The Millionaire Baby

COMING

Lubin's	The Sporting Duchess
Vitagraph's	The Sins of the Mothers
Essanay's	The White Sister
Selig's	The Rosary
Lubin's	The Valley of Lost Hope
Vitagraph's	Crooky Scruggs
Essanay's	The Crimson Wing
Selig's	A Texas Steer





BOOK DIRECT

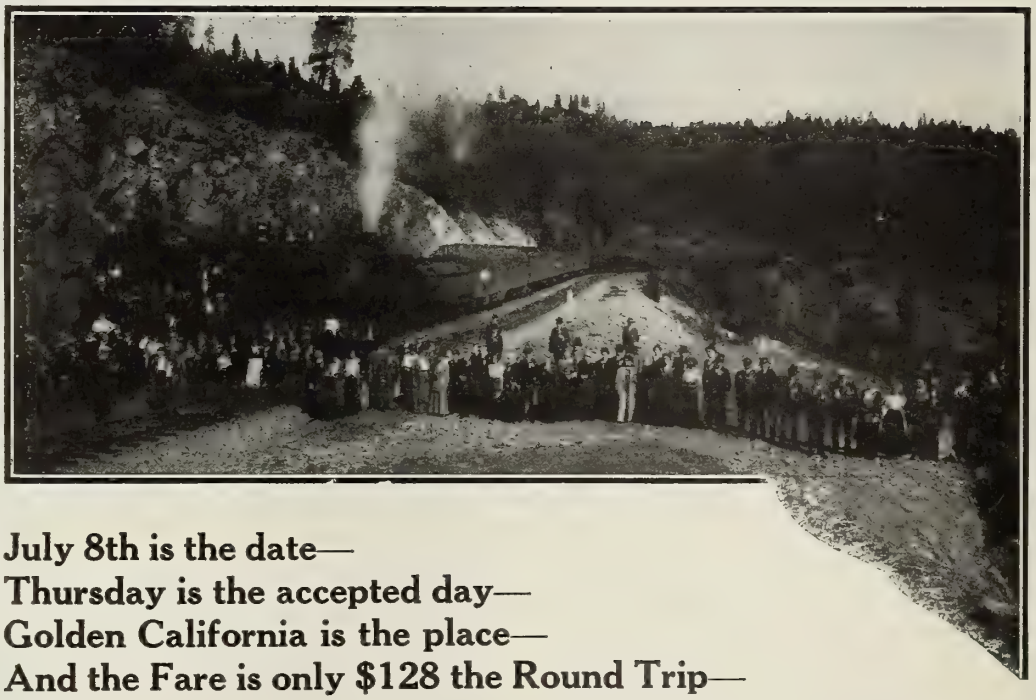
V. L. S. E.

1600 Broadway, New York City

Chicago Boston Philadelphia Pittsburgh
Atlanta Dallas Kansas City San Francisco

Selig

"The time has come," the walrus said,
"To talk of many things.
Of birds and beasts and flowers
The Selig Special brings!"
Lewis Carroll Revised.



TRADE S MARK

July 8th is the date—
Thursday is the accepted day—
Golden California is the place—
And the Fare is only $128 the Round Trip—

TRADE S MARK

The fare includes Pullman, hotel accommodations, side-trips, etc. We are going to tour the boundless West and beautiful California aboard the Selig Exposition Special, a Pullman train de luxe. We are going to visit the National Convention of Motion Picture Exhibitors at 'Frisco on July 11. We are going to see two great Expositions—We are going to visit the Selig Jungle-Zoo, see motion pictures in production, meet personally Kathlyn Williams, Bessie Eyton, Thomas Santschi, Tom Mix and other Selig stars. We are going to view Grand Canyon, Garden of the Gods, Pike's Peak, ride on San Francisco Bay, tour Denver, Salt Lake City, Los Angeles, San Diego, Santa Barbara; visit Cripple Creek and the Silver Mines and—"We Want You with Us in California!"

Make Pullman Reservations Now Before It Is Too Late!

Send For Our Artistic Booklet, It Is Free For The Asking!

"The Selig Movie Flyer Brings California Nigher!"

The Selig Polyscope Company—Chicago

"Cheaper To Go Than Stay At Home!"

Selig

Consider This Statement!

SELIG DIAMOND SPECIALS, IN THREE REELS, released through the REGULAR SERVICE, represent the best efforts of the great Selig Polyscope Company.

These Three-Reel Diamond Specials, originally planned as Features, carry strong and convincing plots, all-star casts and beautiful photography.

"How Callahan Cleaned Up Little Hell"

Is Released June 3rd

"How Callahan Cleaned Up Little Hell," is an exciting story of corrupt municipal politics—a drama of plot and counter-plot; of how Callahan, Captain of Police, kept in the straight and narrow way and finally won deserved reward.—Posters with a punch accompany all Selig Releases.

"Pals in Blue," with Tom Mix, Released June 10th.

"His Father's Rifle," a Jungle-Zoo Wild Animal drama, Released June 17th.

Every Thursday Through Regular Service

Selig Diamond Specials in Three Reels.

The Selig Polyscope Company — Chicago

"They're Gems of Purest Ray Serene!"

Billie Reeves

"The Scream of the Screen"

Record-Breaking Bookings

for the popular **LUBIN ONE-REEL COMEDIES** of the famous Billie Reeves, the great comedy actor, acrobat and pantomimist, shows that Billie Reeves will pack moving picture theatres just as he packed vaudeville theatres with his screamingly funny act, "A Night In An English Music Hall."

Billie Reeves' side-splitting stunts will capture your audiences and make big money for you.

Make **YOUR** bookings **NOW.**



LUBIN'S
ONE REEL COMEDIES

"The Substitute"
Released Saturday, May 15.
"The Club Man"
Released Saturday, May 22.
"Out for a Stroll"
Released Saturday, May 29.
"The New Butler"
Released Saturday, June 5.
"Nearly a Prize Fighter"
Released Saturday, June 12.
Released Through General Film Co.

LUBIN

LUBIN

Philadelphia.

LUBIN

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "Road O'Strife," 15 Parts, by Emmett Campbell Hall

Monday, May 24th
ROAD O' STRIFE NO. 8
"In the Wolf's Den"
Drama
Dane goes back to the village only to find that Alene has gone to the city, where she has met Jerome and discovers that he has possession of the Silver Cup. In bravado Jerome drinks from the cup and falls dead.
Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, May 25th
"Matilda's Legacy"
Comedy
A report is rife that Matilda Honeysuckle has fallen heir to a fortune. The entire bachelor population of the village rush upon the old maid with presents, but Old Seth Perkins fakes a telegram which quickly causes a stampede and leaves him master of the situation.
Featuring **Mae Hotely**

Wednesday, May 26th
"Her Other Self"
Two Reel Drama
Story of a girl with a dual personality. As her normal self she is sweet and lovable, but when the spell comes over her as "Ruby Queen" she is the incarnation of wickedness. Her wicked father dies and she is cured of her spells.
Featuring **Velma Whitman**

Thursday, May 27th
"On Bitter Creek"
Three Reel Drama
Very dramatic tale of a bitter feud which runs very many years and is finally ended by the finding of a letter, which proves that an unhappy mistake has caused the trouble. A pretty love match eventuates.
Featuring **Edgar Jones** and **Justina Huff**

Friday, May 28th
"Nobody Would Believe"
Drama
A clever female reporter is assigned to make a true story of the White Slave traffic and goes thru terrible experiences. The Editor refuses the article on the ground that he wanted facts, not fiction. She is, however, compensated by a love match.
Featuring **Lilie Leslie** and **Joseph W. Smiley**

Saturday, May 29th
"Out for a Stroll"
Comedy
This is one of the Billie Reeves famous sketches in which for "Love Sake" he engages in a wrestling match with a champion, whom he finally pins to the mat.
Featuring (Of Course) **Billy Reeves**

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by Clyde Fitch — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE
(By Arrangement with Fred Mace)
EVELYN NESBIT THAW and her son, Russell William Thaw
in "THREADS OF DESTINY"
Drama by WILLIAM H. CLIFFORD — Direction JOSEPH W. SMILEY
and the Great Pioneer Picture
"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

1, 3, 6, 8 Sheet Posters by A. B. C. Co., Cleveland, Ohio — Dodgers by Hennegan & Co., Cincinnati, Ohio
Chicago Office, 154 West Lake Street

LUBIN MFG. CO. PHILA. PA.

If You Haven't Already Arranged for This Feature, You'd Better Do It NOW!



Wilmuth Merkyl

In the Three-Act BROADWAY FAVORITES Feature Production

Wife for Wife

The popular star featured in this production of John A. Stevens' famous Southern drama, came to Kalem direct from Broadway where he appeared opposite Hazel Dawn, in "The Debutante," which opened at the Knickerbocker Theatre. Mr. Merkyl's other Broadway vehicles were "Sari," "Her Little Highness," both of which were presented at the Liberty Theatre, and "Adele," which ran at the Longacre and Harris Theatres.

Released in Regular Service
Monday, May 31st

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 West 23rd Street, New York City, New York

Essanay's Progressive Policy Reaps Tremendous Success

¶ Essanay is advancing daily in the improvement of the quality of its photoplays and in the number produced. Its output nearly has been doubled in the past few weeks. It now is producing 12 or more reels a week. Besides the regular six releases each week, including a two and three act drama, it is producing one and two reel Essanay-Chaplin comedies, and four, five and six reel features, released direct to the exhibitor through the V. L. S. E.

¶ This means a great increase in its working force. Essanay has added one more company to the two already at the Niles, Calif., studios. It has established a new studio at Los Angeles, where Charles Chaplin is working. It has a large company at Chattanooga, Tenn. Another company with an all star cast, is located in Michigan. Still another is going to the Atlantic Coast, while many new players have been added to the force at the Chicago studios. This means local color and realism in all Essanay photoplays.

¶ Viola Allen now is working at the Chicago studios in producing "The White Sister," the greatest work of F. Marion Crawford, in which this world famous star made such a signal success on the stage. June Keith, William Buress and Johnny Slavin have been engaged and are at work with the Michigan company in producing Charles Hoyt's great stage success, "A Bunch of Keys."

¶ Essanay is purchasing the very best novels by world famous authors for its photoplays. These include Henry C. Rowland's great series on "The Adventures of Dominica," "The Blindness of Virtue," by Cosmo Hamilton, in which Edna Mayo stars, "The Man Trail," by Henry Oyen, and scores of other equally popular and noted works of fiction.



Trademark Reg. U. S. Pat. 1907.

ESSANAY

"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 Argyle St. Chicago



Trademark Reg. U. S. Pat. 1907.

THE WAR OF A SOUL

is revealed in Essanay's 3-act photoplay

"The Coward"

By H. Tipton Steck

This is unquestionably one of the greatest psychological problem plays ever presented. It bares the bitterest battle with conscience of a man born to cowardice. If you want to see your spectators grow tense and breathless in watching the thrilling scenes of a man wrestling with his inner self book this photoplay, released June 1st. Sheldon Lewis and Nell Craig, as the leading characters, bring out these emotions with exceptional clarity.

When William Ernest Henley Wrote

"In the fell clutch of circumstance
I have not wept nor cried aloud;
Under the bludgeonings of chance
My head is bloody but unbowed."

He worked out the basis for Essanay's great photoplay

"The Clutch of Circumstance"

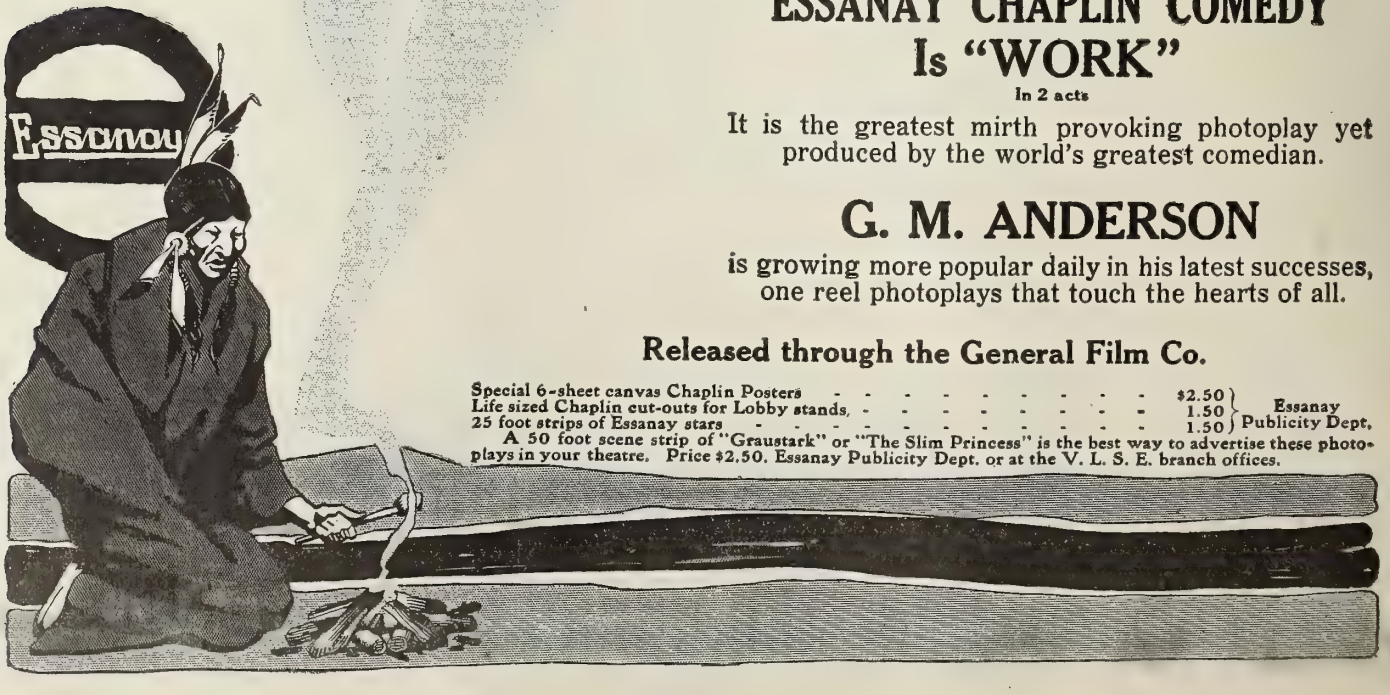
(In 2 acts) Released June 5

******

"THE LONGER VOYAGE"
is a touching human interest story of a wife who gives her life for her husband. Released May 31.

"SOPHIE AND THE FAKER"
This latest Snakeville comedy sets every spectator into roars of laughter. Released June 3rd.

******



The next

ESSANAY CHAPLIN COMEDY Is "WORK"

In 2 acts

It is the greatest mirth provoking photoplay yet produced by the world's greatest comedian.

G. M. ANDERSON

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

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Volume XI | MAY 29, 1915 | No. 21

About Stories

THE phrase, "Better pictures demand better stories," is so well known to all, so freely bandied about in the business today that it has become a trite remark. And, it is to be feared, it is largely that and nothing more.

* * *

THERE is no argument, of course, against good stories. Everyone wags his head sagely and says:

"Yes, that's right, we must have good stories, *must* have them. The story's the thing," etc., etc.

But how many producers of pictures are seriously facing the "good story" situation? Some; too many are not.

* * *

AN analogy has been often drawn on this page between magazines and pictures. We are too apt—all of us—to class the picture constantly with the stage.

We judge of it only as a competitor of the spoken drama.

* * *

AS a matter of fact the motion picture is quite as much *an illustrated story* as it is a piece of pantomimic acting. It will never quite take the place of the written word, nor of the spoken word, though in many respects it will excel each. But it is—or should be—*just as literary as it is dramatic.*

And it does—or should—compete quite as much with the magazine as with the stage.

There is no particular reason for making this point here except to emphasize more clearly to the producer the kind of stories the pictures of this day and hour demand.

* * *

THIRTY years ago we had but one or two magazines which published excellent stories and a great many which printed the highly sensational, cheaply melodramatic kind. The latter were read by the bulk of our adult population, as well as by boys and young women.

Today that situation is completely changed. The bulk of our population is now freely supplied with many ten and fifteen-cent magazines of a high order of fiction. One weekly, which purchases the best output of the world's story writers, has over ten million readers. The circulating libraries, too, have introduced good fiction to the millions.

* * *

OF course, there is still a large field for cheap fiction, and it is being supplied. But it is far from being the largest field—far from it. The *big reading field* today comprises the great middle class of the country, which makes up the great millionfold bulk of our population, and these people are educated up to the very best stories obtainable today.

They are sharp critics, these readers. They want pictures up to their established fiction standards. They won't stand the cheap kind; they'll laugh at them and stay away. They go hunting the good kind, and once they find them pray that the pictures will remain long enough so that their friends may see them.

* * *

IT is regrettable, but it is a fact, that up to a few years ago, the large percentage of pictures released were of the same ordinary adventurous, or sentimental or funny character of the fiction in our popular publications of *thirty years* ago.

These pictures satisfied a great many people, though the novelty of the motion picture was largely a drawing card; they satisfy many people now, just as our cheap fiction does.

But they don't and *never will* satisfy the great majority of the people who today must support the theatre and this industry.

* * *

WHAT is to be done then, to get good stories?

Simply this: *Pay the price.*

Deal with, and only with, the accredited scenario writers of the day *and pay the price that will only secure their best efforts.* Go directly to the best magazine writers and get their work by *paying at least what the magazine will pay.*

These prices are not exorbitant. They have been established through practical experience in a much older field.

* * *

IF a writer of an excellent two-reel comedy asks two hundred dollars for it, *pay it,* and be thankful; otherwise he'll get as much or more from the fiction editor who is looking hard for just such a story.

These are the only writers who can furnish good stories.

* * *

THE several thousand misguided amateurs and incompetents whose ambition is to write scenarios today couldn't get their work into the cheapest publications in the country.

Unfortunately, they are being aided and abetted by "scenario departments" designed wholly for the amateur; and their ranks are constantly swelled by the notorious, fake "scenario schools."

* * *

TO the producer's reply that the picture cannot stand the added expense of a good story, there is but this to say: *Cut down elsewhere.*

Cut the exorbitant salaries of the directors and the star.

Cut the exorbitant overhead.

Cut out the foolishly extravagant settings. Cut anything but the story.

If that is cut, then you cut the heart and arteries of the picture. This is a serious matter. The story is the very crux of the picture problem today.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI May 29, 1915 No. 21

Where Do the Newspapers in YOUR Town Stand in Regard to Censorship?

THE newspapers of the United States will play a leading part in the censorship fight from this time forward, or Motion Picture News is greatly mistaken.

The editorial in the Fresno, Cal., Republican, cited on this page last week, is proof of the more than passing interest that is being manifested by editors in more than one state where censorship of motion pictures has been or is being agitated.

Nor is this fact the most significant phase of the new attitude of the nation's press on the question.

* * *

THE newspapers—or the overwhelming majority of them—will be found on the side of the motion picture and against censorship. It can hardly be otherwise.

The motion picture is too closely affiliated with the publishing field—with the magazine and book fiction field—to permit the publisher of a newspaper or a magazine to be indifferent to a menace that strikes so close to his own business.

* * *

RIGHT here is the opportunity of the exhibitor and the exchange man.

Every exhibitor and every exchange man can combat censorship for himself, in his own territory, whenever the necessity arises, with the aid of the newspapers.

The expedient is as legitimate as the method of employing it is simple.

* * *

LET representatives of the theatres and exchanges, in any territory where censorship is a threatened or an actual condition, wait upon the newspaper editors of the community and *arouse their interest in the question.*

The *indifferent* of the press has hitherto been a powerful factor in favor of the censor party. But once the press is awakened to the importance of the situation, their indifference will be exchanged, as it was in the case of the Fresno Republican, for an unmistakable opposition.

* * *

GIVE the newspapers the past history and the present facts of the censorship movement. If your files of Motion Picture News are complete, you will find all the necessary data there.

The history of the Ohio censor board, the John Barleycorn case, the "past performances" of the Pennsylvania censors, the Chicago censors, the Mayor of Boston and other officials and boards that have essayed to mould motion pictures "nearer to their hearts' desire" will be found in the back numbers of the News.

Supply the newspapers with this necessary perspective of information, acquaint them—if they need to be acquainted—with the class of pictures being produced today for the theatres of the country, with the progress of the business in every respect during the past five years.

* * *

FINALLY, ask the newspapers to see that broad-mindedness and enlightenment decides the issue, and not hysteria, nor prejudice, nor ignorance.

Ask the newspapers to cooperate with the motion picture men in educating the public to a sense of what censorship has meant and will mean, if it is permitted to continue and to spread.

Urge the newspapers to have the case of Motion Pictures vs. Censorship tried before the public as a jury.

It was done in Fresno, Cal. It was done in Berkeley, Cal. It can be done wherever censorship lifts its head. Such an appeal can hardly be in vain.

The Preservation of the Frohman Successes

IN connection with the appalling fate of the Lusitania and the great gravity of the international situation created, it is significant to note the remarkable prominence given by the daily press of Europe and America to the death of Charles Frohman.

It is a striking and unmistakable tribute to a great man who was also beloved by every single person who knew him, particularly those of the profession in which his was a predominating influence.

We need not speak here of Charles Frohman's creative work in the drama. But it is distinctly important to note and it is most fortunate that through his connection with the Famous Players Film Company, of which Daniel Frohman is managing director, his dramatic successes and even his stars and casts will be preserved for all posterity in essentially their original form.

The Trade Convention of the Present Day

THE leaders of the motion picture business can look back upon the Minneapolis convention, just concluded, and look forward to the Pennsylvania convention to come, with a feeling of confidence that the exhibitor conventions of the present are places where business has taken the place of bickering, idling and petty politics.

The convention is now a profitable investment for the manufacturer of film and accessories. His time and money are no longer wasted there. It is an equally profitable investment for the exhibitor who attends them. Never before have there been such conventions as Minneapolis was, as Reading promises to be. Never again, we hope, can there be such mock conventions as formerly disgraced the industry.

GOVERNOR SIGNS PENNSYLVANIA CENSOR BILL

Daix Measure Repeals 1911 Law and, While Retaining Many of Its Features, Offers Numerous Concessions to Film Men—Three Censors Now Instead of Two, and Lower Fees—Rumor Breitinger Will Be Retained; Breitinger, Mrs. Niver and Oberholtzer New Censors—Stein "Equal Rights" Bill Passes Senate

Special to Motion Picture News

Harrisburg, Pa., May 18.

GOVERNOR MARTIN J. BRUMBAUGH, on Monday, May 17, signed the Daix motion picture censorship bill, which thereby immediately became a law. It takes the place of the law of 1911, which has been operative since June 1, 1914, and repeals that measure.

The new law, however, retains many of the features of the 1911 law to which motion picture interests have taken exception, but nevertheless the new law is a considerable gain over the old in many important respects, as viewed from the angle of the motion picture interests.

Among the chief gains are the fact that it reduces the censorship fee from $2.50 to $1 for each film examined and gives the film men the right of appeal to the court from the decision of the censors—a right that was denied under the 1911 law which made the censors' ruling final and supreme.

Censors Increased from Two to Three

The new law increases the number of censors from two to three, increases their salaries very materially and greatly adds to the number of subordinate employees. The film men are hoping that with the additional help thus provided to the censors the picture interests will be relieved of the financial burden of keeping up projection rooms in which films offered for censorship have been examined in the past.

The censors, under the new law, are to be appointed by the Governor, and the subordinates are to be appointed by the censors subject to the Governor's approval. Governor Brumbaugh has always maintained great secrecy in advance of making appointments to state offices and so it has been impossible to get any intimation from him as to who will constitute the new board.

There seems to be a pretty strong impression, however, among officials at the capital and other interested persons that J. Louis Breitinger, the present chief censor, will be retained despite the hostility the picture interests have manifested toward him. It is known that he wants the job at the higher salary and it is recalled that he was constantly in communication with those interests in the legislature that framed and put through the Daix bill. This bill originally was drafted in accordance with the views of Breitinger and it is known that he was consulted by the administration interests at various times during the bill's stormy passage through the legislature.

Amendments Forced on Breitinger

The amendments that were made in the Daix bill in the interests of the motion picture business Mr. Breitinger was told he would have to accept. That is understood to have been because the administration was forced to take some recognition of the organized picture interests that for a time were clamoring for Governor Brumbaugh to take the Chief Censor's scalp.

Although the Daix bill became law as soon as the Governor signed it, and although under the terms of the measure it is effective at once, the motion picture news correspondent has been advised by the Attorney General's department that the old board will continue to run the censorship affairs until the Governor announces the appointments to the new board.

The Senate, on the night of the day the Daix bill was signed, passed finally the Stein "equal rights" bill which gives negroes the same rights in theatres and "all places of amusement or accommodation" as white persons. The vote was very decisive, being 33 to 11 in favor of the measure. The bill already had passed the House by a big majority and although it goes back now to the lower branch for concurrence in several Senate amendments, it is practically certain to be approved by that body in its changed form and to go to the Governor for his approval or rejection.

Governor Appoints Censors

Special to Motion Picture News

Harrisburg, Pa., May 19.

Governor Brumbaugh today appointed J. Louis Breitinger of Philadelphia, Mrs. E. E. Niver, of Charleroi, and Ellis P. Oberholtzer, of Philadelphia, as the new motion picture censors under the Daix censorship law, which became a state statute on Monday.

Afraid to Offend "Colored Brothers"

It was a case of the politicians of both branches of the legislature being afraid to offend the colored voters who have to be reckoned with in large numbers in most counties of the state.

The bill is one of material importance to the motion picture interests, as many disputes resulting from the segregation of negroes in certain parts of theatres have occurred and in some cases resulted in fines being imposed on theatre men. The Stein bill draws the lines closer on the theatre men than the existing law.

The bill as passed by the House provided a fine of not less than $100 or more than $500 or imprisonment or both for violation of the law. As amended in the Senate, however, the maximum fine is placed at $100 and the imprisonment clause is omitted.

The bill says that "all persons within the jurisdiction of the state shall be entitled to the full and equal accommodations, advantages and privileges of any public place of accommodation, entertainment or amusement," subject only to the conditions and limitations established by law and applicable alike to all persons. No person being the owner, lessee, proprietor, manager, superintendent, agent or employee of any such place shall directly or indirectly refuse, withhold from or deny to any person any of the accommodations or privileges thereof or directly or indirectly publish, circulate, issue, display, post or mail any written or printed communication, notice or advertisement to the effect "that any such accommodations shall be withheld from any person" on account of race, creed or color or that the patronage or custom thereat of any person belonging to or purporting to be of any particular race, creed or color is unwelcome, objectionable or not acceptable, desirable or solicited.

Private Communication Not Prohibited

"The production of any written or printed communication, notice or advertisement purporting to relate to any such place and to be made by any person" connected with such place "shall be prima facie evidence in any civil or criminal action that the same was authorized by such person. Nothing in the bill shall be construed to prohibit the mailing of a private communication in writing sent in response to specific written inquiry.

"A place of public accommodation, entertainment or amusement, within the meaning of the act shall include any inn, tavern or hotel whether conducted for the entertainment of transient guests or for the accommodation of those seeking health, recreation or rest; any restaurant, eating-house, public conveyance on land or water, bath house, barbershop, theatre, theatorium, nickelodion, motion picture house, and music hall."

V. H. Berghaus, Jr.

PATHÉ SAILS FOR EUROPE WITH FAMILY

Charles G. Pathé, head of the international firm of Pathé Freres and the Pathé Exchanges, Inc., sailed for Europe on Saturday, May 8, accompanied by his wife and daughter. The officials of the Pathé company, including Vice-President Charles Dupuis and General Manager Louis Gasnier, were at the pier to see him off.

At the time Mr. Pathé sailed the sinking of the Lusitania was fresh in the minds of all, but he was not dismayed. "My rooster is like the sea gull," said Mr. Pathé as he went aboard. "He can't sink."

MRS. COBB CREATES NEW PROFESSION IN FILMDOM

In addition to her many other activities Agnes Egan Cobb, of the Egan Film company, Columbia theatre building, New York City, is now an "advisor," the first in the film business.

This means that she takes a hand in consultations and gives advice for a nominal fee as a lawyer does in a legal case.

Sheehan Meets Exhibitors at Dinner in 'Frisco

Event Promotes Harmonious Feeling Among Theatre Managers in California Showing Fox Features—Seventy-Five Guests Royally Entertained at Portola Louvre

Special to Motion Picture News

San Francisco, May 17.

In order that Winfield R. Sheehan, the galvanic general manager of the Fox Film Corporation who has been on a transcontinental tour of the Fox exchanges, might personally meet as many exhibitors as possible in San Francisco and vicinity, a dinner was arranged by the Fox company for the exhibitors of Fox features in the State of California during Mr. Sheehan's recent visit to the San Francisco offices, 107 Golden Gate avenue.

William J. Citron, the San Francisco representative of the firm, and Harry Leonhardt, the Pacific Coast manager, exerted every effort to make the dinner, held at the Portola Louvre restaurant, a big success. Entertainment was furnished by members of the Orpheum and Empress theatres companies of San Francisco and speeches were made by practically every exhibitor present, assuring William Fox, through his representatives, Mr. Sheehan and Mr. Citron, that the name of William Fox on a picture placed it in a class by itself.

Most of the seventy-five guests spoke in glowing terms of the wonderful success they had scored with such William Fox features as "The Clemenceau Case," "The Nigger," "The Thief," "Samson," "Kreutzer Sonata," "Princess Romanoff," "Children of the Ghetto," and other Fox features. Some of those who attended were:

Samuel Wolf; H. C. Schmidt, Marquee, Palo Alto; James Beatty, Liberty, San Jose; S. Silverman, Edward Scott, Princess, Oakland; F. J. Smith, Park, Alameda; E. Nasser, Palace, San Francisco; J. C. McCann; W. Nasser, Palace, San Francisco; G. Nasser, Castro, San Francisco; Bob Abrams, Idle Hour, San Francisco; S. G. Varnhargen, A. E. Varnhargen, Garrick, San Francisco; Sid Grauman, Empress, San Francisco; S. Ahrens, Fisher's, San Francisco; F. R. Macauley, Irving, San Francisco; Joseph Huff, Unique, Odeon, San Francisco; M. Schubner; Frank Blaine, William Fox Attractions, San Francisco; A. J. Deacon; I. L. Marks, Acme, San Francisco; J. Montgomery, William Fox Attractions; Gus Johnson, Edison, Newman; R. L. Marks, Acme, San Francisco; Bruce Johnson, Tivoli, San Francisco; W. R. Sheehan, Harry Leonhardt, William J. Citron, William Fox Attractions; Frank Dahnken Chic Turner, Turner and Kahnken Circuit, San Francisco; Charles Class; Ben Bernie; Harry Cooper, Orpheum, San Francisco; Fred Wescher, William Fox Film Company; Louis Greenfield, All-Star, San Francisco; Joseph Levin, New Fillmore, San Francisco S. C. Loomis, Joseph Malm, Regent, San Francisco; Joseph Amfinger, C. & C., Taft; A. Goldberg, Peerless, San Francisco; H. Frohman, Queen, San Francisco; Nat Goldstein, William Fox Attractions; C. W. Midgley, Rex Midgley, C. Kreuger, Franklin, Oakland; I. J. Klink; D. Levy, Majestic, Oakland; H. K. Herzog, Silver Palace, San Francisco; Tom Lewis, Harry Williams, Orpheum, San Francisco; Dunn and Edwards, W. McCart, Empress, San Francisco; A. Kahn, Progress, San Francisco; Joseph Dunning, Fresno; Frank Thompson; T. Hanson; Joseph Pringle; B. Hanlon, Bell, Vallejo; C. E. Hart, Peninsula, San Mateo; George Roy, Burlingame, Burlingame; C. J. and S. E. Michelson, Clement, San Francisco; William H. Clark, Bijou, Elmhurst; Al Moon, Washington Square, San Francisco; J. J. McArthur, Majestic, San Francisco; A. Eby, Mission, San Francisco; George Mason, Orpheum, San Francisco; Sam Levin, Haight Street, San Francisco; A. Goldsmith, Queen, San Francisco; B. Bender, Regent, Alameda; R. Tcherassy, Point, Pt. Richmond; Ben Levin, Valencia, San Francisco; Irving Ackerman, Sam Harris, Republic, San Francisco; Sam Davis, M. Davis, Davis Publishing; John Ratto, Ratto, Jackson; J. Laugenar, Airdome, Woodland; Cullers and Childers, Jamestown; B. J. Ferguson, Washington Square, San Francisco; A. Stebbins, Board of Trade, San Francisco; Billie Martino, Star, Modesto; C. Watton, Colonial, Stockton; L. Hellman, Strand, Oakland; T. C. Reives, Berkeley, Berkeley; W. H. Seaver, Rockridge, Oakland.

The object of the meeting, which was marked by great harmony and enthusiasm, was to foster a get-together spirit among the exhibitors of California and the representatives of William Fox. The menu served at the banquet was exceedingly elaborate, and every exhibitor who was present to sing the praises of the Fox Film corporation and the William Fox features, was loud in his expressions of delight at this method of establishing the entente cordiale between exhibitors and the producing firm whose pictures were showing.

"KENNEDY SQUARE" HAS BACKGROUND OF 1850

Baltimore in 1850 furnishes the background for F. Hopkinson Smith's drama, "Kennedy Square," that S. Rankin Drew is producing from his first big scenario as a full-fledged director for the Vitagraph company.

"Kennedy Square," with its delightful Southern atmosphere, lovable characters typical of the period in which the scenes are laid and beautiful scenery, will be made doubly attractive by a heart-interest element in a love story that is refreshingly sincere, and the enactment of its characters by a cast that includes Charles Kent as St. George Temple, Antonio Moreno as Harry Rutter, Muriel Ostriche as Kate Seymour and Raymond Bloomer as Langdon Willetts.

"Kennedy Square" will be a five-part Vitagraph Blue Ribbon feature that will have its initial showing at the Vitagraph theatre, New York City.

LUBIN DIRECTOR BORROWS BATTLESHIP

George W. Terwilliger, the Lubin writer and director, recently "borrowed" the battleship Alabama, which is at League Island Navy Yard, Philadelphia, and took a number of scenes on board. As a return compliment Mr. Lubin gave the officers and crew a moving picture show and smoker this week and the occasion was a gala one at the navy yard.

The big battleship was decorated with flags and special lights, a screen was hoisted on the foreward deck and the projecting machine was placed on the turret, just over the two big thirteen-inch guns. In the front row sat Rear Admiral F. M. Helm, Commander Lyon, officers from the other ships, and a number of the Lubin officials.

Back of them were hundreds of sailors and their friends.



WINFIELD R. SHEEHAN, GENERAL MANAGER OF THE FOX FILM CORPORATION AND THE SAN FRANCISCO EXHIBITORS AT THE BANQUET GIVEN BY MR. SHEEHAN. THE FIGURE "1" MARKS THE LATTER; NUMBER 2 IS MR. LEONHARDT, THE PACIFIC COAST MANAGER

LEAGUE READY FOR CONVENTION IN READING

Zerr, First President of Pennsylvania Body to Be Made Chairman of Committee in Charge of Convention, Tours State—Herrington, National Vice-President of Pennsylvania, Issues Stirring Call to Exhibitors—Many Philadelphia Exchange Men Plan to Go—Trip to Atlantic City Is Part of Program

Special to Motion Picture News

Philadelphia, May 19

BEN H. ZERR, president of the Exhibitors' League of Pennsylvania, is the first president who has also been made chairman of the committee having in charge a state convention. Mr. Zerr is owner of a picture theatre in Reading, in which place the convention will be held on June 7, 8 and 9.

He has been all over the state in the interests of the convention, visiting Philadelphia several days last week. Great enthusiasm is already prevalent in Reading, and is being aroused all over Pennsylvania.

Hon. Ira W. Stratton, the mayor of Reading, its board of health, chamber of commerce and citizens generally are actively boosting the convention and all it stands for, the mayor having sent a personal letter to Mr. Zerr, complimenting the Pennsylvania League on its high moral standing in the motion picture line.

The principal business of this convention which will meet in Rajah Temple, Reading, will be the further elevation of the picture industry and the elimination of objectionable features.

The Philadelphia Exhibitors' League, at its weekly meeting on Friday, May 14, appointed the following delegates to the convention:

Jay Emanuel, H. Green, Dr. S. M. Morris, M. A. Benn, Jack Delman.

Many Philadelphia exhibitors and exchange men have announced their intention of going The Lubin company will have a contingent of about two hundred and a special car has been chartered to carry the party, which will arrive at Reading in time for the big ball on June 7.

The Philadelphia Exhibitors' League have decided to make Sunday, July 18 Moving Picture Men's Day at Atlantic City. A car will be chartered and the affair will be made an outing for the league.

Tickets, including meals, will be only three dollars, and many fans are expected to take advantage of this occasion to get in closer touch with their favorite amusement and its purveyors.

Many cameras will be clicked on the company, so those who go will later see themselves on the screen.

The committee in charge comprises the president of the league, Charles Segall; H. Berman, Jack Delman, Dr. S. M. Morris, Jay Emanuel, S. Woodward, A. H. Nace, H. Green, N. Fischer, D. Sablosky.

Fred J. Herrington, national vice-president of the league for Pennsylvania, and one of the foremost state leaders, has sent the following rally broadcast through the state:

To the Exhibitors of Pennsylvania,

ORGANIZE!ORGANIZE!ORGANIZE!

If you are a reader of the trade journals, you are aware of the good work we have done at the present session of the law-making bodies of this state, in regards to the censorship of motion pictures and the committee on legislation has fought a good battle and won a victory. But that is not all. If we had the support of the majority of the exhibitors, we would have been in a position to have got many more concessions from the members of the legislature. If we had a membership of one thousand, instead of two or three hundred, we would be in a position to show the power of our screen when those gentlemen are out for re-election. There is no doubt we could have "secured the absolute" repeal so necessary to the life of the industry.

But it is never too late to learn. So let us be up and doing. As the state convention will be held at Reading, June 7 to 9, we ask every exhibitor to arrange to attend. There are many things of vital importance to come before the exhibitors at that time. Now don't let the other fellow do it, as that has been the habit in the past. We want you to understand that it is your duty to be there. Help the few that have had to do it in the past.

We expect to have with us at this convention, Hon. Governor Brumbaugh, Hon. Boies Penrose, United States senator, and many of the members of the senate and legislature, who will address the state convention; also officers of the department of labor and industry. There will be big doings, and we want to make it the largest gathering of motion picture men that the state has ever had. It is up to you to make it a success. Let our slogan be "On to Reading."

There is no excuse for the exhibitors in the eastern end and central part of the state for not attending, and the west will do her part. So cast aside your little personal bickerings and come along and help swell the crowd.

Yours for one big successful convention,

Fred J. Herrington,

National Vice-President of Pennsylvania Motion Picture Exhibitors' League.

Edison Policy Changed to Three Releases a Week

Less Output But Better Quality, Is Slogan of Plimpton—Five Reel Feature, "The House of the Lost Court," to Be Seen on Paramount Program

WHAT is taken to be a marked change and a departure in the policy of the Edison company is the almost simultaneous announcement of the releasing on the Paramount program of a five-reel feature, "The House of the Lost Court," which Edison has had in preparation for two months, and a change of weekly program; so that, in point of number, there will be fewer releases.

"The House of the Lost Court" is from the book by Mrs. C. N. Williamson, who has thrilled her readers with stories of weird adventure and mystery plot, and features Viola Dana. The film is now being shown at the Broadway theatre, New York. Miss Dana, not so long ago, when playing leads in Broadway productions, was hailed all over the country as "Broadway's Youngest Star," she then being not much more than a child. It was Miss Dana's remarkable work in the three-reel feature, "The Stoning," that brought forth such encomiums from all sides.

In the cast of "The House of the Lost Court" are included practically all who were in "The Stoning," and it includes many of Edison's most talented players, besides Miss Dana, Gertrude McCoy, Sally Crute, Helen Strickland, Robert Conness and Duncan McRae.

This departure appears to be an Edison entry into the long feature field, released on other programs than its own. Heretofore the few long features that company has produced, have been released through the special feature department of the General Film company.

The change in the weekly program also seems to reflect the sentiments recently expressed by Studio Manager Horace G. Plimpton, who stated that, in his belief, one of the greatest factors militating against marked improvement of the photoplay was the exigency of the frequent or daily release, compelling companies to work under pressure, so that often the best in them could not be put forth.

The new program will eliminate the Tuesday one-reelers and the alternate Monday three-reel features, all three-reel features hereafter being released Fridays. On Friday, June 11, however, there will be released on the regular program Lee Arthur's famous stage comedy-drama as a four-part feature, this being found necessary because of its containing so much good material. From time to time, when the story warrants it, the Friday three-reeler will likely give place to a four-reel feature. This will mean but three releases a week, one reel on Wednesday, a feature on Friday and a one-reeler on Saturdays.

This will, Mr. Plimpton believes, give the production end more time to consider and perfect each picture so that each film may have all the care and attention of a feature picture.

THIRD BRET HARTE PLAY WILL BE RELEASED JUNE 28

"A Phyllis of the Sierras," the third Bret Harte photoplay to be produced by the California Motion Picture Corporation, will be released on June 28 through the World Film Corporation.

The picture will be remarkable not only for the magnificence of its interior sets, but also for the grandeur of the redwood country in which the exteriors are now being filmed.

UNITED PHOTO-PLAYS STUDIO COMPLETED MAY 20

Special to Motion Picture News

Chicago, May 18.

The new $75,000 Chicago studio of the United Photo-Plays Company will be finished and ready for work about May 20.

Harry McRae Webster, the director, is busy taking exterior scenes for his six-reel feature, "Victory of Virtue," by Penelope Knapp, which is to be the first release of the company.

This week he took several of the actors to Starved Rock, Ill., and next week about twenty-five of them go to Washington, D. C., where the White House is to be used as a background in some of the pictures.

Madison Square Garden Becomes a Film Theatre

Most Famous Show Place in the United States Will Open with "The Sporting Duchess," a Six Part Lubin Liberty Bell, on May 22

MADISON SQUARE GARDEN, New York City, the most famous show place on the continent, has been converted into a motion-picture theatre, and will open its doors May 22 with the six-part Lubin masterpiece, "The Sporting Duchess."

The selection of "The Sporting Duchess" as the opening attraction is a triumph for the Lubin company and the V-L-S-E program. Every film company producing features had sought the distinction of having one of their pictures selected for the initial showing, and the decision of the management to book the six-part Lubin reflects greatly to the credit of the director and the stars, as well as to the Lubin company and the "Big Four."

The immense arena, that has been the scene of the greatest triumphs for Barnum and Bailey's Circus, has been transformed into seating accommodations for twelve thousand people, and the selection of Lubin's "The Sporting Duchess" as the opening attraction is particularly appropriate, owing to the magnitude of the production and the subject of the play.

Madison Square Garden has always been the home of the higher sports, and this play, with its atmosphere of the race course, horse show, and the sporting pastimes of the smart set, is a fitting feature to inaugurate its opening as a motion-picture theatre; and Rose Coghlan and Ethel Clayton are as well known to the general public as Madison Square Garden itself.

A coincidence worthy of note, is that Miss Coghlan appeared at the opening and closing of the famous Wallack's theatre in New York, and through her appearance in "The Sporting Duchess" will again be identified with the opening of a famous show place.

The new enterprise will be operated under the name of The Arena Innovation Shows.

Essanay Improves Quality and Doubles Output

Company Establishes New Studio in Los Angeles and Will Open Another on Atlantic Coast This Summer for Plays with Eastern Setting

IN line with his policy of progress, George K. Spoor, president of the Essanay, is rapidly pushing forward Essanay's capacity for production and in the last few weeks has almost doubled the output of films.

Essanay is now putting out more than twelve reels every week. This has been done by increasing the number of directors and companies while increasing the quality of the films constantly. In addition to the six regular weekly releases, including a two and three reel feature, it is getting out one and two reel Essanay-Chaplin comedies, and four, five and six reel features, which are being released direct to exhibitors through the V-L-S-E.

To produce the extra releases, Essanay has added largely to its force at the Chicago studio, Viola Allen being one of the leading players recently secured. It has added an extra company at Niles, Cal., studios; has opened a new studio at 147 North Hill street, Los Angeles, and has a company playing at Chattanooga, Tenn.

Another company will be established on the Atlantic coast this summer to take special plays requiring an Eastern setting.

A company of Essanay players has gone to Dowagiac and other Michigan towns where Charles Hoyt's success, "A Bunch of Keys," is being produced by an all star cast. This is one of the first photoplays ever produced in which all the leads are stars.

Essanay has engaged three new stars to take leading roles in this rollicking four-reel comedy. June Keith takes the part of Miss Teddy Keys; William Buress that of Grimes, while Johnny Slavin will take the role of Snaggs.

Other parts will be taken by prominent players already connected with Essanay. The towns in which scenes will be taken besides Dowagiac are Diamond Lake, Cassapolis, Pogagon and Eau Claire. The scenes of the comedy are laid in small towns and it is in line with Essanay's policy to secure realism in all its plays that it will employ these rural settings.

Patin Organizes Company to Handle Educationals

Pharos, Capitalized at $50,000, Will Furnish Theatres, Churches, Schools and Institutions Pictures, Including Scenic, Travel, Industrial and Scientific Subjects

TO produce and handle educational motion pictures the Pharos Film Company, with offices at 126 West Forty-sixth street, New York, has been incorporated for $50,000. Claude M. Patin is the president and general manager.

The purpose of the Pharos Film Company is to show educational subjects in motion pictures in theatres, churches, schools, clubs, institutions, Y. M. C. A.'s and homes all over the country. The range of subjects will be wide, including travel, scenic, industrial, animal life, plant life, microscope work and all pictures of educational value.

The Pharos Film Company has on hand at the present time a library of more than 1,000 subjects made by the leading companies of Europe and America. These include the famous Eclair Scientia pictures. Camera men are stationed in every part of the world, including ten in America, for it is planned to take many subjects of interest peculiar to this country. These men are not mere photographers, but are also scientists, physicians and chemists. They are using special scientific cameras and lenses made by the Paris Eclair Company.

It is an acknowledged fact that the demand for scientific and educational subjects, such as the Pharos Film Company will handle, is rapidly increasing. Such pictures are now felt to be an indispensable part of a well-balance theatre program. This move may be traced to the Strand theatre. The policy of the Strand, as guided by S. L. Rothapfel, demands a scientific or educational picture every week. The same holds good for the New York Hippodrome under the guidance of Edward Temple. Mr. Patin holds contracts with both the Strand and the Hippodrome whereby the Pharos Film Company alone will supply these subjects to these two leading theatres.

RIGHTS TO FORBES' SUCCESSES GO TO LASKY

The Jesse L. Lasky Feature Play company announces that it has acquired the photodramatic rights for two of the greatest comedy successes ever produced on the American stage—"The Chorus Lady" and "The Traveling Salesman," both by James Forbes and both originally produced under the management of the late Henry B. Harris.

"The Chorus Lady" brought James Forbes into the very foremost ranks of American dramatists, establishing his present reputation, and also did much for the fame and fortune of Henry B. Harris.

"The Traveling Salesman," also by Mr. Forbes, followed "The Chorus Lady" and attained a success of equal proportions. "The Chorus Lady" and "The Traveling Salesman" are the first pieces of James Forbes to be obtained by any firm for photodramatic production.

LAWRENCE ORGANIZES CONCERN TO MAKE EDUCATIONALS

Special to Motion Picture News

Los Angeles, May 17.

George W. Lawrence, formerly in charge of the photographic department of the Blazon Film company, at San Francisco, has organized a company that will make subjects of a semi-educational nature. Mr. Lawrence is now in the wilds of the California mountain country making exposures for the first subject.

The photographic details of the multiple reel subject, "Rule G," made by the Blazon company were worked out by Mr. Lawrence.

Biograph Reissues Equal to Present Day Films

Pictures Directed by D. W. Griffith in 1911, 1912 and 1913 Contain Players Whose Rise in Popularity Since That Period Confers an All-Star Cast Distinction Upon These Early Releases—The Photography, Technique and Action Are Equal to 1915 Standards

PARAPHRASING the opening lines of "The Old Oaken Bucket"—how dear to the exhibitor's heart are the old Griffith Biographs!

A private showing of the first six of the one and two-reel pictures which D. W. Griffith directed for the Biograph Company of America in 1911, 1912 and 1913, and which are to be released weekly on the General Film program, starting Friday, June 11, was held recently at the old Biograph headquarters at 11 East Fourteenth street, New York City.

Times have changed all right. The names of Griffith and the more prominent players now appear on the screen. These pictures surely establish Griffith as the father of the present-day motion picture technique. The cut-back and close-up are liberally used.

The photography, too, is strictly high class. This is important. It was to be expected that the technique, action and acting would be fully up to 1915 standards, but some doubt was felt over the photography until it was seen on the screen. But even then "Billy" Bitzer was getting photography which ranks ahead of the average photographic work of today.

Powerful One Reel Subjects

A wealth of sentiment hovers around these pictures. It is safe to say that everyone who was in the business at the time they were first released will remember at least one of the first six releases: "The Battle," "Love in an Apartment Hotel," "Fighting Blood," "The Sands of Dee," "A Timely Interception" and "Broken Ways." They are all masterpieces in one reel.

In "The Battle" and "Fighting Blood" is seen the same masterful technique which produced "The Birth of a Nation." These are far more pretentious than any single reel pictures being made now-a-days. When they were produced it was possible to get far more returns on a single-reel picture than it is now. Hence it was possible to spend far more money. And Biograph spent money just as freely in the Griffith days as it does now. These were the pictures which made the "A. B." brand name the standard of the world.

Special interest attaches to the players. Most of the actors and actresses who were mere cogs in the machinery when these pictures were produced are now established stars. In addition, as seen in these re-issues, they have their youthful freshness and vigor. Many who are now established stars or producers are seen in small parts or "suping."

Those Featured in "The Battle"

Blanche Sweet, Robert Harron, Charles H. West and Charles Mailes are the featured players in "The Battle," the first release. In very small parts are seen Walter Miller, now an established actor; Dell Henderson, now a director; Christy Cabanne, now a director; Spottiswoode Aitken, now an established actor, and Wilfrid Lucas, now a director. "The Battle" is a mighty costly, crackerjack one reeler. Trench fighting, hundreds of soldiers, spectacular falls, and all the Griffith effects are seen.

An imposing array of stars is seen in "Love In an Apartment Hotel," the second release. They are Mae Marsh, Eddie and Jack Dillon, Blanche Sweet, Henry Walthall, Walter Miller, Robert Harron and Harry Carey. Kate Toncray, still with Biograph, and Matt Snyder, now retired, have small parts. Think of getting all those stars in a single reeler NOW. "Love In An Apartment Hotel" is a little gem with romance, drama and comedy well mingled.

Other Famous Stars Seen

The first time battle scenes were ever made, photographed from a distance, showing a large area of action, was in "Fighting Blood," the third release. The stars are Robert Harron, Florence LaBadie, Kate Bruce, William J. Butler and George Nicholls, who is now a director. Francis J. Grandon, also a director, was playing a soldier. "Fighting Blood" is on a par with "The Battle." It is one of those grand old pictures, remembered by all.

Mae Marsh made her screen debut in "The Sands of Dee," the fourth release. Other players are Robert Harron, Edwin August, Claire McDowell, Chrystie Miller, Charles H. Mailes and Grace Henderson. This is a beautiful picturization of the poem of the same name by Charles Kingsley.

Chrystie Miller, now retired, had one of his best character parts as the father in "A Timely Interception," the fifth release. Lillian Gish, Lionel Barrymore, Robert Harron, Joseph McDermott and William J. Butler are in the cast. This is a rural drama with a well-worked-up climax and plenty of heart interest.

Henry Walthall and Blanche Sweet are at their best in "Broken Ways," the sixth release. Robert Harron, Mae Marsh and Harry Carey play the less important parts. This is a Western road-agent picture done in true Griffith style.

About thirty more pictures will be released, chosen from more than three hundred subjects which Griffith directed for the Biograph company. G. D. P.

GLIMPSES FROM THREE OF THE FAMOUS GRIFFITH-BIOGRAPH FILMS OF 1912-13, NOW BEING REISSUED



"THE FIGHTING BLOOD" "LOVE IN AN APARTMENT HOTEL" "THE BATTLE"

PATHÉ SIGNS FOR WILLIAM H. OSBORNE SCENARIOS

Special to Motion Picture News

Newark, N. J., May 19.

William Hamilton Osborne, a Newark author, has signed a contract with Pathé Freres for a series of motion pictures to consist of twenty episodes of two reels each.

The story upon which the series is based is said to be something quite new and novel. The series, it is reported, will begin to run in July. "The Running Fight," a novel, written by Mr. Osborne, has been "filmatized" as a five-reel feature and will appear at the various theatres in the Paramount circuit throughout the country.

DAUGHTER OF OHIO MAYOR WINS SELIG CONTEST

Florence Frey, daughter of Mayor Frey, of Findlay, O., has been declared winner of the popularity contest conducted by the "Cleveland Leader" and will be a guest of the Selig Polyscope company on its seventeen-day tour of the West aboard the Movie Flyer, leaving Chicago Thursday, July 8.

There will be four other young ladies from Ohio to make the trip and the party will be chaperoned by Mrs. Champ Clark. They will be entertained by the Selig stars upon their arrival at the Jungle-Zoo and the management of the Exposition has requested them to visit the grounds as guests of honor.

"THE SCAR" IS IN PREPARATION FOR VITAGRAPH

"The Scar," an original story in three parts by Donald I. Buchanan, is in active preparation by the Vitagraph company, under the direction of William Humphrey. The story is unusual in its accuracy of detail and tense situations. The cast selected by Mr. Humphrey to portray the principal roles is one peculiarly adapted to the physical and artistic requirements of the characters and includes Leah Baird, Harry Morey, Denton Vane and Gladden James.



RUTH STONEHOUSE AS THE SLIM PRINCESS IN GEORGE ADE'S COMEDY OF THE SAME NAME, ESSANAY SPECIAL ON THE V-L-S-E PROGRAM FOR MAY 24

CALIFORNIA CONTROLS ISSUE OF FILM COMPANY STOCK

Special to Motion Picture News

San Francisco, May 17.

Corporations in California are no longer permitted to issue stock indiscriminately, and formal application to the Corporation Commission must be made before stock can be issued or sold.

The Dudley Motion Picture Company of San Diego has just been granted permission to issue 25,000 shares of its capital stock to M. B. Dudley and to sell 24,995 shares at a par value of one dollar. The company will operate a moving picture studio at National City, Cal.

FICHTENBERG GIVES DINNER TO GUERINGER

Special to Motion Picture News

New Orleans, May 18.

Prominent film men of New Orleans surprised Billy Gueringer, general manager of the Fichtenberg Enterprises, when he returned to the Crescent City recently from an eight week tour of the Fichtenberg houses.

They gave him a big banquet at Kolb's, which corresponds to Rector's of the old days in New York. Mr. Gueringer is one of the foremost and popular and best liked film men in the South.

CUMMINGS HAS LIVELY TIME WITH TRAMPS

Irving Cummings, of the American-Mutual stock company at Santa Barbara, who is playing the lead in "The Diamond from the Sky," has acquired a limp as the result of his encounter with a crowd of tramps in the box car fight.

It was all for the sake of this romantic film story, the first chapters of which have just been released through the Mutual exchanges, and he doesn't mind even if he did put a new dress suit out of business.

Sheehan and Balshofer Arrive in Los Angeles

President of the Quality Pictures Corporation, Accompanied by Bushman, Looks for Studio Location—Fox General Manager Also Investigating Sites

Special to Motion Picture News

Los Angeles, May 17.

LAST week was an important week from a standpoint of new and significant arrivals in the photoplay colony on the Pacific Coast.

Principal among the newcomers to the coast film circles, perhaps, is Fred J. Balshofer, president of the Quality Pictures corporation, who reached this city on Monday. Mr. Balshofer was accompanied by Francis X. Bushman, late star of the Essanay company, and a large contingent of players. Bushman, as has been announced, is to be starred by the Quality Pictures corporation, whose productions will be released exclusively through the Metro service.

It had been originally planned by Balshofer to locate his company in what is known as the old Sterling plant in Holywood, but this property is now being occupied by Features Ideal, Incorporated and their companies.

Just where Balshofer and his company will drive their stakes is not definitely known, but it is rumored, on what purports to be good authority, that it is the organization's intention to use the old Oz studio, also in Hollywood.

A second important newcomer was recorded with the arrival of Winfield Sheehan, general manager of the Fox Film corporation. Mr. Sheehan was accompanied, it is learned, by a staff of producers, actors and stage hands. He is casting about for a suitable location, which, when it has been obtained, will immediately be utilized for the production of feature pictures.

Robert Warwick, the actor, is the third person of note to have arrived in the Southland during the current week. Mr. Warwick comes as the representative of William A. Brady, and will take steps, in the near future, it is understood, toward the establishment of a Western plant. The former Broadway legitimate star, it is believed, is to be in complete charge of the west coast operations.

Bronx Exhibitors Dissatisfied with Cinema Club

Hold Mass Meeting Under Auspices of Motion Picture League, Local No. 1, and Elect New Officers—Ochs Makes Address

A MASS meeting of Bronx exhibitors was held Thursday, May 13, at the Art theatre, 1077 Southern Boulevard, New York City, under the auspices of the Motion Picture Exhibitors' League of America, New York Local No. 1.

The purpose of this meeting was the reorganizing of the Bronx exhibitors, since it had been found upon a thorough canvass of the above borough that the exhibitors were dissatisfied with the Cinema Club officers.

Lee A. Ochs, the president of New York Local No. 1, presided. He made a short address, followed by brief addresses from Mr. Harris, the former attorney for the Cinema Club, and Herman Hoffman, an attorney of Manhattan.

A general discussion followed, several exhibitors voicing their grievances against the officers of the Cinema Club.

Mr. Harris offered to help the Bronx exhibitors and give them free legal service until such time as they were financially able to compensate him.

Next followed an election of officers for the Bronx branch of New York Local No. 1. D. B. Picker, of the Burland theatre, was unanimously elected president. Charles Goldreyer, of the University theatre, was unanimously elected vice-president. A. B. Samuelson, of the Art theatre, was unanimously elected secretary. Thomas Howard, of the Claremont theatre, was unanimously elected treasurer.

MONTE CARLO REPRODUCED FAITHFULLY BY RICKETTS

The Monte Carlo gambling scene in "The Lure of the Mask," the film version of Harold Mac Grath's successful novel, is considered one of the best of the many gaming scenes that have been filmed. Director Tom Ricketts, of the American force at Santa Barbara, is justly proud of his achievement in reproducing to an absolute exactness the scene from the most famous temple of chance in the world. This will be one of the big scenes in the play.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

MOTION PICTURE BOOKKEEPING MADE SIMPLE AND RELIABLE

J. V. Bryson has utilized his wide experience as a successful exhibitor and exchange man in preparing a unique system of bookkeeping for motion picture theatres.

It is designed to meet the needs of the exhibitor in such a practical way that it works almost automatically in accurately recording a thorough day by day history of the exhibitor's business.

The often abused saying that "a child can operate it" can be used truthfully in this case. A few figures entered at the close of business each day accurately show every cent of receipts and disbursements, keeping the theatre owner constantly posted as to whether he is operating at a profit or loss.

Under the stress of competition, the up-to-date exhibitor realizes the necessity of applying efficiency to his business, and an accurate bookkeeping system is the first requisite of efficiency. General bookkeeping applied to the picture theatre is most complicated, consequently the thinking exhibitor will realize the value of this specialized system designed to meet his particular needs by one who knows through practical experience.

PORTRAITS OF STARS ON LEATHER FOR SOUVENIRS

THE Utley company, Holyoke, Mass., launched a most promising patronage and attendance campaign on May 15. The plan consists of issuing portraits of screen players on leather for the use of exhibitors in attracting patrons to their theatres.

These souvenirs, designed for distribution among the public by managers of motion-picture theatres, are artistic reproductions of film stars on leather, suitable for making pillows, table mats, portieres and other decorative articles for the household The pictures, interesting and instructive, as well as useful for purposes of decoration, constitute novelties which cannot help appeal to all fans.

The souvenirs are made of genuine leather, measure 2 x 2⅝ inches, and are perfect reproductions in color of stars. Art borders and embossed panels add to the attractiveness of the mementoes.

The names of the players and the names of the producing companies featuring them appear on each novelty. Larger pieces, 4 x 5¼, can be purchased from the theatres at a nominal fee for use as center pieces.

The Utley company has formulated a comprehensive campaign for the guidance of the exhibitor taking the service. It issues heralds describing the novelties theatre patrons can make with the photos on leather.

One-sheet posters, 28 x 42, will be furnished for display outside the theatre, and can be bought at ten cents apiece.

In addition to these, attractive slides have been manufactured as an aid to the exhibitor. There are five different designs, one with reading matter and four with illustrations of the novelties in colors. These can be purchased by the exhibitor at twenty-five cents each, five for a dollar. The Utley people have obtained the co-operation of the publicity managers of film manufacturers. Considerable newspaper advertising will be given the plan, supported by the use of booklets, cards and bills.

The scheme has the endorsement of such companies as the Mutual, the General Film, the Universal, World Film, the United, the Alliance and Lasky.

SPECIAL POSTER FOR COMING STARS

ONCE more the Hipp theatre, of Omaha, Neb., has stepped to the front as about the livest livewire advertiser in its part of the country. During the last few weeks it has not only occupied the theatre pages in the Sunday papers with reading matter, but has trained the local newspapers to accept pictures of screen stars to run alongside the photographs of stars who will play in the "legitimate" houses during the week.

Now special attractive little poster pamphlets, containing a "scare" notice on the front page, the present program on the inside and the "coming" features on another page, are being issued regularly and distributed where they will be most effective.

For instance, one day this week a pamphlet was issued saying that Dustin Farnum, playing in "Captain Courtesy," was coming to town at the Hipp. Copies of the pamphlet were put in every restaurant, every store, every public building and in the court house, every juror's, judge's, bailiff's and reporter's desk and chair contained one of the little pamphlets.

Needless to say, such enterprising advertisements filled the theatre. With the coming of warm weather and the lazy indifference of the springtime, that is no easy matter, as every exhibitor well knows.

COSTUMED DOLLS REPRESENTING CHARACTERS IN WINDOWS

MANAGER E. N. DOWNS, of the Knickerbocker theatre, located in the extreme East End of Cleveland, has just started a novel window display in the heart of the down town shopping district, showing what film productions are being exhibited at that house.

The window of the old Siegel store, adjoining the Statler Hotel, Euclid avenue and East Twelfth street, is used for display purposes. A replica of the Knickerbocker stage is in the window. Costumed dolls, representing the principal character of the feature films shown at the theatre, put the scene into relief as though presented on the screen.

The first display of dolls represented Blanch Sweet and House Peters. Changes will be made simultaneously with the changes at the theatre. A huge sign calls attention to the fact that the Knickerbocker is making the display. It has proven a great success, according to Mr. Downs.

AIDS SOCIETY WOMEN TO FEED INDIGENT

EVERY day for the past week Mrs. W. D. Smith, president of the Woman's Auxiliary, of Birmingham, Ala., and other prominent society women, stood anxiously watching crowds entering the Majestic theatre.

"We need money to feed thirty families," Mrs. Smith said, "which we personally fed last week, and there are many more."

The Woman's Auxiliary has entered into an arrangment with the Majestic whereby part of the receipts are turned over to charity. Ten cents admission is charged, and the added incentive of doing a good deed besides seeing a good show has brought the public in large quantities.

BUNNY DAY AT ALL THEATRES

FUNNY BUNNY, John-o'-the-films, dead in the flesh, but with the public in spirit, made Houstonian hearts happy again one day recently in that progressive Texas city. On this day the Isis, The Queen, Pearce, Zoe, Rex, Star, Gem, Dixie and Key theatres showed films in which Bunny was starred.

These nine photoplay houses co-operated in giving Bunny fans a chance to say "Good-bye, John." The plan worked well, it is said, and many fans went from one theatre to another that day in order to get a chance to see the famous comedian in as many films as possible.

EMILE CHAUTARD FINISHES BRADY PLAY

Emile Chautard is one of the best known French directors. He has just finished making the Brady photoplay, "The Boss," in which Holbrook Blinn and Alice Brady are starred.

M. Chautard is a graduate of the French Eclair studios and has been associated with



EMIL CHAUTAUD

such noted artists as Rejane. He has played at the Gymnase and the Vaudeville theatres in Paris. M. Maurice Tourneur, who is well known to American picture fans because of his making of the Robert Warwick picture, "The Man of the Hour," and the Vivian Martin, "The Wishing Ring," was formerly a member of the same company in which M. Chautard appeared. When "Alias Jimmy Valentine" was originally produced in Paris, M. Chautard played Valentine, while M. Tourneur acted as stage manager.

HARLAN ABOUT TO SIGN WITH SELIG

Special to Motion Picture News

Chicago, May 19.

It is rumored that Otis Harlan, comedian, will sign a contract with the Selig Polyscope company to appear in Selig comedies under the new Red Seal brand. Otis Harlan is known as one of the wealthiest of stage stars. His home is in New York. He achieved an enviable reputation throughout this country as a star in the late Charles Hoyt's comedies. He also supported Elsie Janis in "The Vanderbilt Cup" and has appeared in many other productions of high class.

It is said that Harlan will soon arrive in Chicago to begin work in the Selig Chicago studios.

All But Three of Twelve "Who Pays?" Given Titles

Photo Dramas, by Will M. Ritchey, a Former Newspaper Man, Now Scenario Editor for Balboa, Are Based on Novel Conceptions

THE twelve scenarios for the Balboa-Pathé "Who Pays?" series were written by Will M. Ritchey, and all but one of them were based upon dramatic stories that were his own original conception.

Edwin Bliss was engaged to novelize these photo-dramas and did so with skill. Strange to say, this task completed his life's work. Death overtook him shortly after he had turned in the last manuscript.

Will M. Ritchey, the Balboa company's scenario editor, is a graduate from the ranks of newspaperdom. He has been writing photo-dramas four years and has contributed more than two hundred to the screen.

He possesses a keen dramatic mind, a sharp sense of continuity and visualizes so perfectly that any first class director can achieve wonderful results. The "Who Pays?" series was the greatest assignment ever given to him, but he performed it with such ability that in future none will dispute his attainments.

Before beginning work on the "Who Pays?" series Mr. Ritchey made a six-reel dramatic picturization of "Beulah," Augusta J. Evans' famous American novel, and this was screened with Henry B. Walthall in the star part. "Ill-Starred Babbie," a picturization of Will H. Whalen's sentimental book, followed. This picture play has been finished and will be released with Miss Jackie Saunders in the stellar role.

"When the Wheel Turns," another Walthall feature, was also scenarioized by Mr. Ritchey. In the "Who Pays?" series all but three of the twelve have been titled and are ready for the exhibitor. "The Price of Fame" is the first. Then, in the order named, are: "The Pursuit of Pleasure," "When Justice Sleeps," "The Feminine Law," "Today and Tomorrow," "Houses of Glass," "Blue Blood and Yellow" and "For the Commonwealth."

V-L-S-E Holds First Directors' Meeting in New York

Occasion, Though Informal, Resulted in Maturing Plans Important to the Industry —Expect Future Releases Will Surpass Present Production

THE first gathering of the "big four" since the memorable meeting that created film history by the V-L-S-E affiliation, was held in New York last Tuesday.

The occasion was an informal director's meeting and no official business was transacted, but it is understood that plans of great moment to the industry were discussed, and action on them will be taken later.

No definite statement has been made as to the nature of the big things hinted at, but rumor has it that when an announcement is made later, the film world will get a still further view of how well the old leaders anticipate the needs of the exhibitor.

It can be authoritatively stated, however, that the attractions released during the first quarter on the V-L-S-E program, big as they are, will be surpassed by the features now being produced or in preparation.

Walter W. Irwin, general manager, said after the meeting that under the present system of direct booking the responsibility of the V-L-S-E companies does not cease when the picture has left the studio.

The interest of the company follows each feature for the life of the film, and in consequence, nothing of value to its successful exhibition is left undone. This means that every detail from the selection of the subject to bringing patrons to the theatres has the careful consideration of master film men, and, naturally, the matters considered at the board meeting covered every phase of the motion picture business.

"In reality," continued Mr. Irwin, "the Vitagraph, Lubin, Selig and Essanay companies are presenting their big feature productions direct to the public, and this makes personal thought, attention and extreme care imperative."

Work on New Keystone Studio Is a Rush Job

Contractors Are Displaying Beaver-Like Energy in the Completion of a Stage, Scene Docks and Property Rooms on Half a City Block

Special to Motion Picture News

Los Angeles, May 17.

THE half of a city block on Allesandro street, Los Angeles, immediately across the street from the present Keystone studio, purchased several months ago by Kessel and Baumann, is this week the scene of great activity, for a local builder has made a contract to have a stage 100 x 200, a garage of sufficient size for eight or ten big autos and trucks, and scene docks and property rooms completed by the latter part of next week.

Work was taken up on this plant the latter part of last week, and every effort is being made to push it to completion by the scheduled time. Later it is the intention of the company to install another tank, approximately 30 x 50 feet, below the stage level, which will be used for making water pictures.

This mammoth stage is to serve as an auxiliary to the present one, and will afford ample space for at least six companies to work there at one time. No dressing rooms wiill be built at this studio, the company having but recently installed sufficient to accommodate the players of the conconstantly increasing stock company.

With this additional stage room, which will be fitted with all props and sets necessary, it will be possible for Managing Director Mack Sennett to increase his producing staff to double its present size.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, May 17.

PLANS are being prepared by William Horsley, builder of Universal City, for an additional interior studio for Universal companies. The past several weeks of rainy and cloudy weather have caused the officials to see the need of such additional interior stage space which will enable them to save thousands of dollars heretofore wasted in waits because of the weather. The new artificially lighted studio will be along the same lines of the present one at Universal City, but it is understood it will be much larger.

The matter of entertaining the beautiful girls of America who come to Universal City about June 10, on a special train, has been placed in the hands of M. G. Jonas and H. L. "Buck" Massie. It is expected there will be about seventy-five young women in the party and the two men in charge, promised that they would go the limit arranging for the big week for the distinguished visitors.

The past week Rena Valdeze, formerly of the Fiction Pictures and Ideal Features, has been added to the 101 Bison stock company and Gretchen Lederer, who was leading woman for the Laemmle brand, but who has been with the Vitagraph company at Santa Monica for the past six months, has returned to the Universal.



GLADYS BROCKWELL (Majestic)

Director Robert Z. Leonard and Harvey Gates are preparing a scenario for a four-reel subject which will be of the nature of an autobiography of Owen Kildare, based upon the poem, "My Mamie Rose." Mr. Leonard is just now completing the Memorial Day three-reel subject quoted, "Shattered Memories," and upon its completion, will take up the four-reeler.

Kerrigan Recovering from Long Illness

J. Warren Kerrigan has been ill for the past several months and underwent an operation early this week at one of the local hospitals. He is now on the road to recovery, but it will be several weeks before he is able to return to his studio work.

The Henry McRae, 101 Bison company went to San Diego the early part of this week, where they will make three Indian subjects, using the exhibit of the Sante Fe Railroad at the Exposition for settings. All of the subjects are by Dr. H. G. Stafford. The first to be filmed, "The Hand of Ti-Ra-Wah," will be made in the Hopi Village. The second subject will be "The Heart of Waseka," which subject will consist of two reels.



FAY TINCHER IN "ETHEL'S ROMANCE" (Mutual-Komic)

"The Advisor" is a two-reel subject dealing in political intrigue, being made by the Burton King Big U Company. The story is that of politicians attempting a frame-up on the young attorney, who is a candidate for public office. For a time the plans of the plotters are carried out, but in the end the young attorney is successful in restoring his home to a happy condition, completely out-witting his enemies. Adele Lane appears in the role of the attorney's wife.

Cressey Making First Picture

William M. Cressey and Blanche Dayne, of the Big Time Vaudeville team of Cressey and Dayne, began work this week on their first Universal subject. This is the adaptation of one of Mr. Cressey's vaudeville sketches and will be released under the title, "Lack of Virtue Is Its Own Reward."

Besides the two vaudevillians the cast will include Adele Farrington and the subject will be filmed in two reels under the direction of Robert Daly. Cressey appears in his well known character part, that of a backwoods farmer.



FRANK REICHER

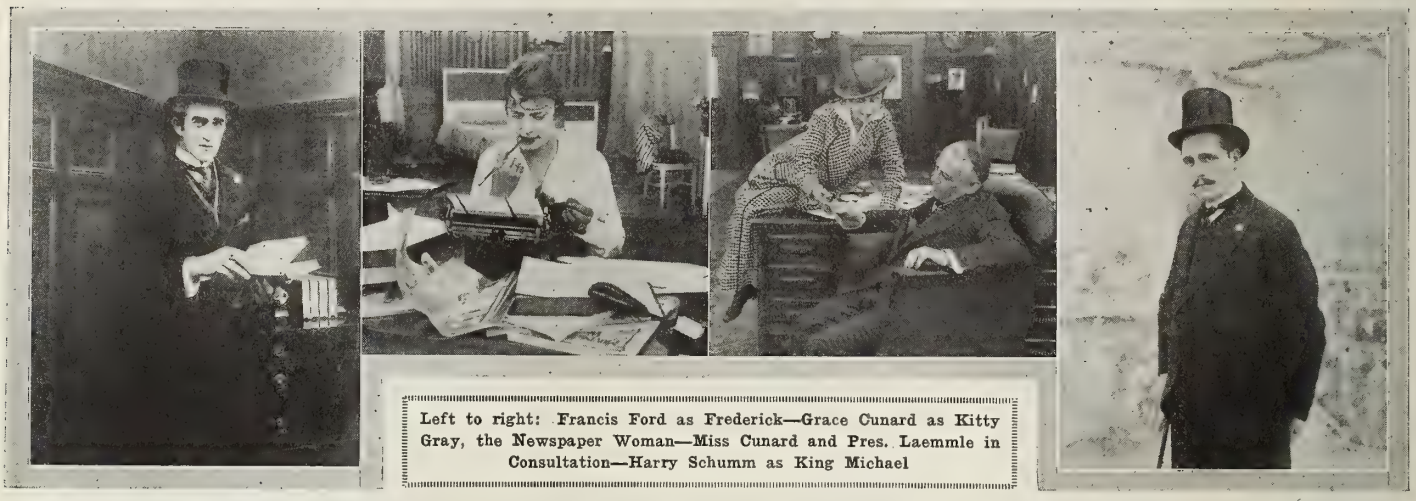
The Power company is making a two-reel subject, "The Sinner Must Pay," from a scenario by Ida May Parks. The cast for this is made up from the Universal stock in the absence of Miss Pauline Bush—Mrs. Alan Dwan—who is absent on a honeymoon vacation. "The Sinner Must Pay" is a melodrama dealing with factory conditions and life in a Western mining town.

Allen Curtis Joker company is still busy with the making of a two-reel comedy for the Associated Ad Clubs of America from a scenario written by Stella Anne Ellis.

"Her Own Blood," a one-reel subject with scenario by Edward Sloman, who appears in the part of the heavy, has just been completed by the Big Z company. This is a western story dealing with a ne'er-do-well who won the confidence of the sheriff's sister and induced her to aid him in escape, following gun play at a card game.

The 101 Bison company has completed a two-reel subject by Hugh Weir, "The Joys of a Man." This is a melodrama dealing with attempts of discontented former employees who resort to all means in their efforts to thwart the plans of their successor, the new foreman.

PRESIDENT CARL LAEMMLE, OF THE UNIVERSAL, AND THE LEADERS OF "THE BROKEN COIL" SERIAL CAST



Left to right: Francis Ford as Frederick—Grace Cunard as Kitty Gray, the Newspaper Woman—Miss Cunard and Pres. Laemmle in Consultation—Harry Schumm as King Michael

For scenes in this subject, a number of big explosions were made; one destroying a store house and another a string of box cars. This subject will serve to reintroduce Betty Schade. Miss Schade will be remembered as the star performer in a series of water pictures made at Honolulu about a year ago by Mr. McRae and company.

Nestor Comedy Deals with Spiritualism

The experiences of the young lover who calls at the home of his sweetheart, where all members of the family are spiritualists, forms a series of comedy situations for the Nestor subject, "When the Spirits Move," written and being produced by Al Christie.

Eddie and Vicky appear in the juvenile parts with Lee Moran as Professor Bunk. The other Nestor company is making "When Hubby Grew Jealous," a one-reeler, in which hospital scenes and accidents serve as a basis for comedy situations, and how a second-story man was induced to lead a square life was indicated in the Victor brand subject, "The Trust." Lon Chaney appears in the part of the crook and May Sisson as the wife.

A crook story, in which the desire of an underworld man to keep the history of his past life secret from his family, forms the principal part of the plot. "From the Shadows," a one-reel subject by Ben Cohn, is being produced by Frank Lloyd for the Laemmle brand.

"The Ways of Men" is a two-reel subject portraying the perfidy of a young man who tried to follow the dictates of his own conscience and the whims of his ambitious mother. Ultimately, by the aid of fate he was successful.

Hobart Henly appears in the juvenile role and Cleo Madison is featured as a model in the cloak department of a large store.

The old story of "love will find a way" has been revived again in the one-reel film entitled "Our Baby" from scenario by Leonora Dowlan, being made by Director W. C. Dowlan, at Universal City. This is a story of a secret marriage of a pair of love-sick college students and shows the means they used to get into the good graces of their parents.

Lund Begins Producing for Universal

O. A. C. Lund, formerly of the World Film Corporation producing staff, who came to the coast to make subjects for Fiction Pictures, has been employed by the Universal and last week took up his first work there. Plans for the making of a number of big subjects using stage stars of national reputation, are being made, and it is understood that Mr. Lund will have charge of producing some of these pictures. Charles Hunt will be retained as Mr. Lund's assistant.

Francis Powers, the well-known producer who came to the West coast to direct for the Dramatic Feature Company, has been added to the producing staff at the Majestic and Reliance studio, and has taken up the filming of "One Who Serves," from the scenario by Frank E. Woods. The story provides a number of old dramatic situations dealing with the life of a crook and his home ties. Included in the cast are W. E. Lowrey, Richard Cummings and Catherine Henry.

"Unwind It" is the title given the Komic brand being made last week which will serve to introduce a new striped gown. Heretofore the dress of the leading woman of this company had horizontal stripes, but the new gown is one of perpendicular stripes. The new one, all cameramen on R-M lot claim, is equally as good for use in focusing as any opticians card ever invented.

Juvenile Detective Comedies for Mutual

The Majestic juvenile company is making "Her Film Hero" in which Billy Jacobs appears in the name role, supported by Olive Lord and Gordon Griffith. Olive, the leading woman, has a desperate case on her film favorite. The true lover resorts to the use of candy, but is unable to win the attentions of the dame until an accident occurs which permits him to show his courage contrasted with the cowardly actions of the filmer.

It has been decided to make a series of juvenile detective comedies for the Mutual program and E. A. and M. A. Franklin are now producing the second, entitled "Dirty Face Dan." Violet Radcliff appears in the title role and George Stone is Detective Dick.

How the tables were turned on a real estate bunco man forms the plot in "Payment in Full," by William Parker, a Reliance subject being made under the direction of Giles Warren. Frank Bennett and Anna May Walthall appear as the victims and Jack Cosgrave as the real estate dealer.

"The Celestial Code," a two-reel Reliance, from scenario by Bernard McConville, has for the theme the disappearance of important military papers. The task of ferreting out the thief by the Secret Service Department affords numerous thrilling situations. Miss Irene Hunt and George Walsh and Dark Cloud have important parts.

Reproduce Bowery at Lasky

Scenes of a wreck, caused by the collision of a traction car and an automobile containing seven people, in which five lost their lives, were filmed here Friday afternoon for the "Universal Weekly," at two o'clock, and a special print was made and shown that evening at the Symphony theatre, one of the large Broadway houses, where the Universal program is shown. The camera work was in charge of Will Uhlman, president of the Static Club.

A two-reel subject, entitled "The Unpardonable Sin," an adaptation from the story of the same name by Andrew Mack, was filmed last week at the Features Ideal studio. This will serve to introduce a new leading woman of this company, Louise Hamilton, who shares honors with Norbert Miles in the leading parts. This is a drama of an unpleasant domestic life wherein a husband becomes infatuated with his own daughter.

Two street corners from New York City's Bowery have been built at the Lasky studio, as it was impossible to find cobble stones, lamp posts, and other land marks on any Los Angeles locations. The two corners were built under the direction of Technical Director Buchlin from photographs made for the Lasky company and are reputed to have the exact atmosphere in every detail, with the exception of the odor. The sets, three stories high, were made especially for the filming of "Chimmie Fadden."

Samuel Goldfish is spending the week at the Lasky studio, having arrived last Saturday from New York City, and with Mr. Lasky is making plans for productions to be filmed in the near future, and especially those in which Geraldine Farrar will be starred.

The next Bosworth-Universal four-reel subject, which was originally titled "The

Shepherd of the Mines," is now known as "The Scarlet Sin."

Russ Powell, for three seasons appearing in the part of "Masscroff," captain of the Bulgarian soldiers in the Whitney production, "The Chocolate Soldier," arrived in Los Angeles Friday for an engagement of several months with the National Film corporation, and will be featured in four and five reel comedies produced by Bruce Mitchell.

He will make his debut on the screen in "Tale of the Night Before," a four-reel subject in which Bill Parsons, late of the legitimate stage and Rena Rogers, formerly leading woman with the Thistle company of the Crown City studio, appear in promient parts. The story is by Anthony Caldeway, who is also appearing in the cast.

Will Produce Semi-Fairy Tale

Harold Ostrom, assistant manager of the Oz Film Company, departed Saturday for New York City where he will spend several weeks in the interest of the company. He took with him the first print of the recent production, "The Grey Nun of Belgium," featuring Catherine Countess.

H. C. Mathews and company, including Elsie Albert and Baby Early, who are making juvenile subjects for the Universal program, have completed the first subject for this release, "In the Heart of a Shell," a one reel semi-fairy tale.

The company has spent several weeks in the making of this because peculiar lighting effects were needed in the making of a number of scenes. Mr. Mathews and his principals were recently honored by the "Woman's Home Companion" editors, when seven of their subjects were named in a list of fifty, purporting to be the best films to be shown children. The company has been making juvenile pictures for five years and fairy story films for three years.

During the most terrific storm to visit the Pacific coast in the past few years, that of Friday, April 30, members of the Balboa producing company under the direction of Bert Bracken made scenes on the rocks off Point Fermin at a time when the wind registered a velocity of seventy-two miles an hour.

With nothing to prevent them from being swept out except their holding onto the rocks, the players made it possible to secure some thrilling scenes of the giant breakers passing over them.

"Wind, Waves and Wrecks"

The camera stationed high up on the sheer cliff had to be protected by umbrellas and canvas while the scenes were taken. The same day the Harvard, the largest Pacific coast passenger steamer returned to the harbor here after attempting to start on its regular trip up the coast.

The scenes made here will be used in the three-reel fisherman story, "Winds, Waves and Wrecks," dealing with the lives of castaways on a desert island. The players were Crenne Grant, Joice Moore, Bruce Smith, Philo MacCullough, and Henry Stanley.

Number nine of the "Who Pays?" Balboa-Pathe series, "For the Commonwealth," is being finished this week. This is a political story portraying a frame-up by ring leaders to thwart the success of a prominent young reform leader. Number ten, now ready for filming is entitled "The Pomp of the Earth," reveals the farce of civilization by showing the eternal struggle for success and self aggrandizement and the sacrifices made to accomplish the desired ends.



GRACE CUNARD AS THE HEROINE IN THE UNIVERSAL SPECIAL FEATURE, "THE CAMPBELLS ARE COMING"

The scenarios are by Will M. Ritchey and the direction is in charge of Harry Harvey.

D. F. Whitcomb, formerly scenario editor with the Liberty company at San Mateo, and the Keystone here, is now assistant to Editor Will M. Ritchey at the Balboa studios.

Rolfe Companies Disband

The first of the Rolfe companies disbanded last Saturday, following the completion of the five-reel subject, "Fighting Bob," and on Sunday Director Jack Noble, Charles Horan, his assistant, H. O. Carleton, cameraman, and Howard Truesdell, heavy character actor, departed for New York. At the New York studio of the company, at Sixty-first street and Broadway, the filming of "The Right of Way," featuring William Faversham, will be taken up at once.

Perhaps no studio force has been delayed more than that of the Selig Jungle Zoo. It so happened that practically all of the pictures being made required special outside sets, and because of this every producing company is far behind with its work. No new subjects have been taken up since the early part of last week. At the Edendale studio directors Colin Campbell and E. J. LeSaint are engaged in making multiple reels subjects.

Tom Mix, daring director of Selig western pictures has been absent from his work at the Glendale studio because of injuries received while taking part in a Rodeo given in connection with the Feast of Flowers during the past week.

Mix and his band of cowboys, who by the way won many honors at the ten-day meet, were taking part in a chuck wagon race when the team of the other entry became uncontrollable and dashed into the Selig ('49) Special. Mix was knocked from his horse and picked up in an unconscious condition after the wrecked wagon had been lifted off of him.

For a time it was feared he was injured internally, but later it was found his only serious injury was a broken arm.

Beal Joins Selig

Frank Beal, late director with Features Ideal, has been added to the Selig producing staff.

Director Raymond B. West, Miss Bessie Barriscale and company producing the N Y M P Mutual Master-Picture, "The Mating," are spending this week at Ontario, where a village church of peculiar design is being used for a number of scenes in the early part of the story.

Prince Surrey, the East Indian nobleman, who came to America to learn of the making of motion pictures, has been especially engaged to supervise the decoration of all settings for the Oriental subject, "The Beckoning Flame," the interiors of which are now being made. True replicas of Calcutta palaces, made especially for this subject, are reputed to have cost several thousands of dollars.

An artificial avalanche of snow was staged this week on Mount Baldy, by a N Y M P company for a scene in "The Ace of Hearts," a melodrama with a locale of the north woods, produced by Walter Edwards, who appears in the leading part.

A pretty romance is blighted by the murder of the girl's father, and suspicion falls on the lover until a piece of a playing



BLANCHE SWEET IN "THE CLEW" (LEFT) AND "STOLEN GOODS" (RIGHT, TWO FORTHCOMING LASKY RELEASES THROUGH PARAMOUNT

card is found in the dead man's hand. The officer searches out the party who had been playing with the father, and finds him in his cabin.

There a struggle ensues and the officer is all but over-powered when the avalanche strikes and carries away the house, killing the murderer but not injuring the officer. The scenario is by Richard V. Spencer.

William S. Hart is giving his attention to the filming of "Cash Parrish's Pal," the story of the reform of a western bandit whose pal "peaches" on him when he learns he is going to follow the "straight and narrow." Mr. Hart is supported by Clara Williams and a well balanced cast.

LEVINE ARTICLES ISSUED IN BOOKLET FORM

H. Z. Levine, formerly with Universal and Fox, has brought out in a neat brochure of thirty-one pages a number of articles analyzing conditions in the industry which he contributed to various trade papers from time to time. These articles record the observation of a film expert, the fruits of seventy-five thousand miles of travel here and abroad.

Two articles in particular indicate Mr. Levine's comprehensive grasp of conditions in the industry, "An Analysis of the English Market," and "The Period of Transition—the Feature Program." An article on "Exchange Management" is also fruitful of suggestive ideas on the subject it treats.

THRILLING BATTLE SCENES IN "AFTER DARK"

Fred "Bing" Thompson, the World Film corporation director, took some very pretentious battle scenes with hundreds of soldiers at Sheepshead Bay on Sunday, May 9, for the coming World Film feature "After Dark."

Night firing with howitzers was among the scenes photographed. "After Dark" is a William A. Brady feature. Alec B. Francis plays the part made famous by Mr. Brady himself on the speaking stage. Dorothy Green and Norman Trevor are also in the cast.

Illness Cannot Check Activities of Thomas H. Ince

NYMP Director, Ignoring Shattered Collar Bone and Internal Injuries, Makes Screen Examination of "The Reward," from Invalid Chair

Special to Motion Picture News

Los Angeles, May 17.

A SHATTERED collar bone and internal injuries are not sufficient to prevent Thomas H. Ince from keeping in touch with the production work at the NYMP studio. His last work at the studio was on the cutting of "The Reward," a four-reel Mutual Master-Picture, but he had not completed this prior to the auto accident in which he all but met death recently.

The cutting was completed by E. H. Allen, Mr. Ince's assistant, and upon its completion he requested that he be permitted to give it screen examination before it was shipped to the New York laboratories. A projecting machine was purchased and installed, then the injured man, propped up in his invalid chair, saw the finished product. Then he gave it an O. K.

But the nurse in charge of the convalescent was quick to see that Bessie Barriscale, star of the subject, did not properly handle a baby in several scenes. So several retakes were ordered.

Again Mr. Ince requested the nurse to forget her duties when he learned of an opportunity to contract for two additional stage stars, and while the lady of the white cap had her back turned, he signed contracts that will bring Jane Grey and Hale Hamilton to the NYMP studio for special engagements.

Miss Grey has appeared in Broadway productions for the past several seasons, following a stock company experience of several years, during which time she played in a number of the country's best houses. Hale Hamilton is remembered as the successful personification of J. Rufus in George M. Cohan's "Get-Rich-Quick Wallingford." With these two additions the list of stars engaged number fourteen. Special stories are being written for each celebrity.



THOMAS H. INCE VIEWING "THE REWARD" AT HIS HOME WHILE CONFINED WITH INJURIES SUSTAINED IN HIS RECENT AUTOMOBILE ACCIDENT

Florida Studio Colony Is Centre of New Activity

Former Edison Plant in Jacksonville Is Taken Over by Company Expecting to Make Comedies—Northern Men Investigating Sites

Special to Motion Picture News

Jacksonville, Fla., May 18.

THE Florida Motion Picture company, with offices in the St. James Building, has taken over the former Edison studio in South Jacksonville. Lights are now being installed. A new stock is being formed with Mabel Hamilton in the leads. Their other company now at the Riverview studio expects to start work on slapstick comedies this week. The first picture will be entitled "Love in Bingville" followed by "Mrs. Casey's Flats."

Harry Hamilton expects to open an exchange in the near future and will handle the Florida's output.

The Lubin company under the direction of Arthur Hotaling will leave for Atlantic City on the sixteenth. The members of the company had begun to feel like permanent residents.

The Kalem company is at present working on interiors on account of the weather. With their set of portable lights, they can use most any room for a studio. Mr. Vignolia and his company will return to New York in a few days.

Some representatives of a northern concern were looking at property near the city and will likely build a studio within a few weeks.

Dr. Gaston Day, M. D., one of the most prominent physicians in the city has become a film actor and joined the Florida company.

The Mackay-Green Company is very busy making commercial pictures.

Glen Lambert.

MESTAYER GOING TO PACIFIC COAST

Harry Mestayer, now appearing in a forthcoming Selig Red Seal play, "The House of a Thousand Candles," expects to go to California soon and will be at the Selig Jungle-Zoo to assist in the receiving of guests of the Selig Movie Special.

Looking Ahead With The Producers

LILLIAN HAMILTON PUTS THRILLS IN SMUGGLER PICTURE

It is due to the fearlessness of the leading lady of the Premier company, Lillian Hamilton, that "The Smuggler's Daughter," an unusually well produced western drama, which will be released on the United program May 28, is filled with a number of thrilling situations.



SCENE FROM "THE SMUGGLER'S DAUGHTER" (United)

Miss Hamilton drives a runaway team of horses dragging a lurching prairie schooner over a perilous road overhanging a mountain torrent, and jumps, only after the lines have snapped and the terrified horses are beyond control, into the arms of a horseman who overtakes the van from the rear. "The Smuggler's Daughter" promises to be a popular western release on the United program.

"ETERNAL SACRIFICE" FOUNDED ON NOBLE THEME

Nearing completion at the Lubin studios in Philadelphia is one of the most unique and vitally interesting feature pictures that has ever been made there. It is called "The Eternal Sacrifice" and was written and is being produced by George W. Terwilliger.

Throughout the entire story Terwilliger has subtly shown the entire range of sacrifices the mother either has to, or is willing to make, for her young. To get the proper backgrounds for the play Terwilliger and his company have traveled thousands of miles. Ormi Hawley and Earl Metcalfe are to be featured in the production.

"MILLIONAIRE BABY" WILL BE RELEASED MAY 31

"The Millionaire Baby," dramatized for motion pictures by Gilson Willets from Anna Katherine Green's wonderful story of mystery and adventure, will be released as a Red Seal play, by the Selig Polyscope company, on Monday, May 31.

The Red Seal production is in six acts. Miss Grace Darmond, said to be the youngest leading lady in motion pictures, will make her initial appearance in a Selig Red Seal play. She supports Harry Mestayer, who takes the leading male role.

INA CLAIRE MAKES DEBUT IN LASKY FILM

Ina Claire, the Broadway star, will make her first appearance in photodrama under the management of the Jesse L. Lasky Feature Play company in "The Wild Goose Chase," released on May 27.

"The Wild Goose Chase" is based on the comedy of the same name by William C.



INA CLAIRE IN "A WILD GOOSE CHASE" (Lasky)

De Mille and is in line with the strictly high class comedy productions recently made by the Lasky concern.

"The Wild Goose Chase" is a humorous romance of confused identities. Two young people, Betty and Bob, are ordered by their parents to marry "mates" they have never seen. The reason is that the grandparents of Bob and Betty, who are very rich old gentlemen living in France, have offered to provide large amounts of money if their grandchildren will wed one another.

Bob and Betty naturally resent this, and both leave their homes. Betty joins a barnstorming theatrical company which is in need of a Juliet and Bob, running across the same company and seeing Betty, makes haste to become an actor also.

As they are both using false names and have met only on one previous occasion they do not understand that each is the mate, destined by their grandparents, for the other. It is not until after they have pledged their love under distressing conditions as members of the theatrical troupe, which has been locked up in the County jail, that they discover their respective identities.

The conclusion is, of course, a happy one. The cast of "The Wild Goose Chase" includes in addition to Miss Claire, Tom Forman, Theodore Roberts and other favorite members of the Lasky company.

MINNIE BERLIN STARRED IN "THE LAST CONCERT"

As Edna, daughter of the old musician in "The Last Concert," a four part Mutual feature produced by Ellis F. Glickman at the Thanhouser studios, Minnie Berlin, the young Thanhouser-Mutual star, furnishes a delightful characterization.

"The Last Concert" was prepared for the screen by Mr. Glickman, who, for many years, has been associated with the legitimate stage and who is widely known for the many Yiddish plays he had produced



MINNIE BERLIN

In "The Last Concert," Mr. Glickman portrays the part of the old musician. Music furnishes the theme of this highly delightful silent drama of the heart and home, which is interspersed with plenty of romance and humor.

The cast of "The Last Concert," besides Miss Berlin and Mr. Glickman, includes such well-known screen players as W. H. Harriman, Arthur Bauer and Lucy Payton.

Helen Case Joins Knickerbocker Star Features

Actress of Talent, Who Has to Her Credit a Long List of "Legitimate" and Screen Successes, Begins with "The Kick Out"

KNICKERBOCKER Star Features, releasing three-reel feature dramas on the General Film company's program, has secured a leading woman of unusual personality and ability, and one with an enviable record of screen work.

Helen Case, recently with the Vitagraph company and one who has been seen with very important releases of a number of companies during the past four years, has brought to Knickerbocker Star Features much clever talent and skill, the result of



HELEN CASE

much hard work and successful experience on the stage in vaudeville, musical comedies, heavy dramas, besides screen work with several of the largest producers.

With the Vitagraph company, she proved herself such a horsewoman that she was sent to the western Vitagraph company, with whom she took the leading parts in all dramas calling for daring and spectacular riding.

In "The Thumb Print," "The Legend of the Black Chasm" and "The Picture Writer," Miss Case was at her best and won many laurels. In "The Thumb Print" she was the first leading lady with Earle Williams.

Miss Case was also leading woman in all of the military dramas of the Kay-Bee and the Broncho companies, following her engagement with the Vitagraph. Afterwards she joined the 101 Bison company of the Universal and did all the heavy riding acts, calling for fearless action and great daring.

Miss Case played in one Pathé release, taking the part of Mrs. Morton in "Mrs. Morton's Birthday," playing with "Mac" Barnes, with whom she is now playing in the first release of Knickerbocker Star Features.

B. A. Rolfe chose Miss Case over many available actresses for his great feature "The Cowboy and the Lady," for the Metro features.

Besides a very flattering record of screen work, Miss Case has appeared on the stage in many successes, one of which was "The House on the Bluff," under the management of Joseph P. Bickerton, Jr.

She was also with the stock company of the Marloe theatre for a year and a half, followed by a successful engagement with Poli's stock company, Waterbury, Conn.

In Knickerbocker Star Features, Miss Case will be called upon for most difficult roles. At present she is engaged in the first release, "The Kick Out," playing the part of the mayor's daughter, with Ralph Stuart as the mayor.

TWENTY-ONE THEATRES BUILT IN ST. LOUIS

Special to MOTION PICTURE NEWS

St. Louis, May 19.

In the year between April, 1914 and April, 1915, twenty-one theatres were built in St. Louis, as compared with thirteen churches, thirty schools, one hotel, four hospitals, three gas plants and ten mercantile buildings, according to the annual report of Building Commissioner McKelvey, of that city.

PURE FOOD SHOW A PART OF ADE PICTURE

General Manager William Sherrill, of the Frohman Amusement corporation had planned using the actual setting of the annual Pure Food Show for the big scenes of the food exhibit of George Ade's "Just Out of College," but as there will be no show this year, an especially large set which will house the exhibit, is now being constructed, over at Fort Lee.

It will contain display booths of the various commodities that go to make up a modern food exhibit. It is in this set that the wealthy pickle manufacturer is driven out of business by the youthful collegian, who wins the hand of the beautiful daughter.

SPECIAL SHOWING OF "ALICE IN WONDERLAND" FOR CHILDREN

"Alice in Wonderland," featuring Viola Savoy in six parts, was presented at the Broadway theatre, Broadway, between Fortieth and Forty-first streets, on Saturday morning, May 15, at 10 a. m. This was intended to be a special performance for children, arrangements for which were made through the Harris Feature Film Co., 110 W. Fortieth street, booking representatives for the Nonpareil Feature Film Corporation in Greater New York.

Merkyl, Kind to Animals, Draws Line at Snakes

Startling Experience of Kalem Star with a Rattler in Filming of "Wife for Wife," Sours Him on All Exhibitions of Reptile Affection

WILMUTH MERKYL has always believed in being kind to dumb creatures, but the star in the three-act Broadway Favorites feature, "Wife for Wife," now draws the line at snakes. Henceforth they need not expect the slightest consideration at his hands. His experience with this rattlesnake that figured in "Wife for Wife" is responsible for this.

Exhibitors who saw John A. Stevens' famous play during the years that it appeared upon the boards, will remember that the two principal characters are George, the mulatto slave, who seeks revenge for a fancied wrong, and Edward Walton, his master. The latter part was played by Mr. Merkyl, while that of George was enacted by John E. Mackin. The snake's role was filled by what probably was the largest and ugliest snake in the State of Florida.

Cautioning Mackin to hold the snake firmly in back of the head, the Kalem producing director waved his hand and the scene commenced. Mackin, snake clutched in his hands, advanced toward Merkyl, who sat in a cushioned chair with his hands bound behind his back.

Merkyl instinctively shrank back as Mackin waved the snake before his eyes. It was fortunate, for the rattlesnake's head darted forward, its fangs burying themselves in the cushion upon which Merkyl's head had just rested.

Mackin promptly jerked the snake loose. The reptile thereupon struck at the Kalem player. Again it failed of its purpose because the fangs, barely missing Mackin's arm, tore a hole in his shirtsleeve. A minute later and the rattler was the deadest snake in Florida.

Another rattlesnake was obtained shortly afterwards, and although this reptile seemed to be of a mild and forebearing



THE SLAVE'S REVENGE IN "WIFE FOR WIFE" (Kalem)

disposition, Merkyl and Mackin saw to it that the fangs were extracted before the scene was filmed.

Like the Broadway Favorites features which have preceded it, "Wife for Wife" will be released by Kalem in regular service. The release date is Monday, May 31.

AMONG THE EXCHANGES

FRISCO EXCHANGES RESPOND TO CONDITIONS

LEON BOREIS, manager of the San Francisco branch of the General Film Company, has returned from a business trip to New York, where he went to confer with the officials of the company. During his absence the affairs of the local exchange were looked after by District Manager Aiken.

W. R. Sheehan, general manager of the William Fox Film Corporation, spent the greatest part of the past week in San Francisco, looking over the field in the San Francisco Bay region and meeting exhibitors using the Fox film service.

To enable him to meet exhibitors from outside points a beef steak dinner was tendered by the local exchange in his honor. It was attended by almost one hundred representative theatre managers in that district, several coming from San Joaquin and Sacramento Valley points. Mr. Sheehan plans to remain on the Coast for several weeks and will return to New York about the middle of June.

The San Francisco office of the California Kriterion Film Exchange, 111 Golden Gate avenue, is closed, and it is not known when it will be reopened. Dave Bershon, who had charge of this exchange when it was opened was with the firm but a short time, when he was succeeded by W. W. Ely, who has since left.

G. A. Metcalfe, who conducts a large theatre equipment and supply business, has moved his offices and warerooms from 153 Eddy street to 117-119 Golden Gate avenue, into the Film Exchange building, San Francisco. Here more than double the former space is at his command and the place is being fitted up with new fixtures throughout, including display cases made to special order. As soon as the main floor is placed in proper shape work will be commenced on the fitting up of an exhibiting room in the spacious basement.

The Mutual Film Corporation has outgrown its quarters on Turk street, San Francisco, and is attempting to make arrangements with property owners whereby a strictly fireproof building will be erected for its special needs in the vicinity of the present exchange.

It is anticipated that these arrangements will be concluded at an early date and that work will be commenced on a new structure this summer. The business of this concern has shown a steady growth for many months past and, despite the extensions and alterations that have been made from time to time, the present quarters have proved inadequate.

George Chamberlain, proprietor of the Independent Film Exchange, San Francisco, has left on an extensive automobile tour of the State, the purpose of which is to get into touch with exhibitors in places not often reached by booking representatives of film exchanges.

He will first cover the Coast counties, north of San Francisco, and will then journey south through the San Joaquin Valley as far as San Diego. When it is realized that California is more than eight hundred miles in length it will be seen that this will be quite a trip. Mr. Chamberlain is accompanied by his wife and Mr. and Mrs. Fred Geunther.

LAMBSON OPENS EXCHANGE IN LOS ANGELES

A. T. LAMBSON, until recently affiliated with the Seattle office of the Fox Film corporation's exchange, arrived in Los Angeles last week, preparatory to opening an exchange office for the service of southern California, Nevada, Arizona and New Mexico.

Mr. Lambson has not yet decided upon a location for his office, but it is expected that another week will see his business in full swing.

EXCHANGE MANAGERS ORGANIZE IN NEW ORLEANS

IMPELLED by the imperative necessity of organization to fight the censorship question and many other detrimental subjects which will come up at this month's session of the Louisiana legislature, the exchange managers of New Orleans have at last perfected an association which will do things.

There was held a meeting in the office of Paul L. Ford, manager of the United Service, of Louisiana, and every exchange man attended. Previously there had been two other meetings, but nothing really definite towards an organization had been done. At the meeting the Film Trades Club of New Orleans was launched, with these prominent exchange men as officers:

E. Auger, Mutual Film corporation, president; Al G. Shear, Consolidated Film and Supply Company, vice-president; Paul L. Ford, United Service of Louisiana, treasurer, and George Morgan Cheney, secretary.

E. C. Kirkpatrick, Southern Paramount Pictures company, and Karl Bugbee, World Film corporation, were named directors. Others in attendance included S. T. Stephens, Fox Film and Meyer Simmonds, Apex Film. Mr. Ford presided as temporary chairman and Mr. Cheney acted as secretary. Mr. Cheney, who is correspondent for a motion-picture trade paper in New Orleans, has been responsible for much of the enthusiasm shown, and has been a willing worker in the cause.

The dues were set at ten dollars a month, which has proven eminently satisfactory. It is stated that the exchange men's association will co-operate with the newly-organized exhibitors' association, in matters affecting jointly both the exchange men and the exhibitors. With two strong organizations in New Orleans, something this city has never before had, depressing influences do not loom half as largely as previously.

Another meeting was held recently, the thirteenth, and a letter from the Film Exchange Board of Trade, at Los Angeles, directed to Paul Ford, president of the organization, was read. The letter offered any assistance that might be in the power of the Los Angeles exchange to give. A vote of thanks to the coast body was passed.

A dinner at Noy's restaurant, in the older part of Spanish Fort, New Orleans' lakeside resort, was arranged for the following Saturday. Al. G. Shear, manager of the Consolidated, was the instigator of the event.

ACTIVITY AMONG THE ST. LOUIS EXCHANGES

HENRY SLOCUM, assistant manager of the General Film company, St. Louis, has just returned from a trip through Missouri with the report that business never was better all through the territory visited by him.

R. L. White, manager of the World Film corporation in St. Louis, makes a weekly visit to each of the theatres using the World Film service. Mr. White accompanies one of the salesmen in an automobile, which enables him to make several calls in one evening, and the results from these personal calls more than justify the time and money expended, as many of the higher class theatres are adding World Film features to their programs.

Nat I. Brown, of the Minusa Cines Products company, is away on a business trip for his company, and has placed Minusa screens in many theatres since he left two weeks ago.

FRISCO EXCHANGES WANT PAYMENT IN ADVANCE

THE Film Exchange Board of Trade of San Francisco has decided that the losses sustained by its members on account of extending credit to exhibitors must be stopped, and has advised theatre owners that commencing with May 24 all the exchanges affiliated with this body will demand payment in advance for all film rentals.

Statements will be mailed to exhibitors one week in advance of the date booked for showing, and in case payment is not received the films will be sent C. O. D. Poster statements, falling due one week later than film bills, will be arranged to accompany the second film statement.

It is announced that this rule will not apply to certain exhibitors only, or to certain sets of exhibitors, but to every individual renting film from the exchanges affiliated with the Board of Trade, these numbering about twenty. While some exhibitors look upon the new ruling as being to their interests, in that it will tend to eliminate much unhealthy competition, others who always pay their bills promptly do not relish the idea of being called upon to make payments in advance. Several indignation meetings have been held in Davis Bros.'s Poster Exchange to protest against its enforcement.

V-L-S-E BUSINESS IN PITTSBURGH EXCEEDS EXPECTATIONS

THE Big Four, otherwise the Vitagraph-Lubin-Selig-Essanay companies have opened their consolidated offices in 115-117-119 Fourth avenue, and it is said for the first day they have done more business than they expected.

The offices are the largest in that section of the Fourth avenue district and the service that the company is able to give their customers seems to be of the best. The employees have been told that courtesy and quick work is the motto of the office, and all of the employees are supposed to look after their customers in the quickest and best manner possible and be courteous at all times.

George Balsdon, a well known motion picture man of that section, opened the offices and will remain there some time to get things going smoothly.

It is understood that Mr. Balsdon will leave Pittsburgh after several weeks, and go westward, where he will open several branches in other cities. A large projection room will be installed in the new offices shortly where the exhibitors can have the reels run off and see what they are getting before they sign their names to contracts.

QUAKER CITY EXCHANGE NEWS

GEORGE W. BENNETHUM, of the Fairmount Feature Exchange, announces that a new schedule of prices has been arranged for Philadelphia exhibitors for the summer months beginning with June.

The Foreign Film corporation has made arrangements with the Metropolitan Booking Office, 1316 Vine street, to handle all its releases in the territory controlled by this exchange, which included eastern Pennsylvania, New York, Virginia, West Virginia, Maryland, Kentucky and District of Columbia.

Beginning May 15, two "O. K." comedies a week, one Minerva subject and one Inter-Oceanic feature a week will be released through the Metropolitan. Harry Bryan, the Metropolitan manager, announces a number of bookings on these films.

Arthur C. Meehin, has been made office manager of the World Film. The World Film comedies, with New York stars, are taking well in Pennsylvania.

Jack Levy, of the Fox Film company, has just returned from a very satisfactory trip through Scranton, Wilkes-Barre and the Wyoming valley, bringing back with him many large contracts.

No. 229 North Twelfth street is a fine new building, a stone's throw from "Film Alley," as Vine street is familiarly dubbed. This modern structure now houses on its first floor the permanent Philadelphia home of the V-L-S-E, with J. S. Hebrew in charge. Although still in the throes of "moving day," business is being transacted with a rush.

On May 17 three representatives began to push V-L-S-E productions in the territory controlled by this office, which comprises Pennsylvania, east of Lock Haven, N. J., Delaware, Maryland, Virginia, District of Columbia and North Carolina.

SUMMER OUTLOOK GOOD FOR MAINE

MORE than two weeks of heavy and almost constant rains, which have just given way to something approaching decent spring weather, has taken money from the pockets of the managers of the motion picture houses in Maine and more especially in the smaller places, where the outlying population has to be depended upon to swell the receipts.

Maine roads are not the best and traveling has been almost at a standstill, some of the theatres finding it necessary to shut down and wait for better conditions.

"Things are looking brighter now," says A. L. Ehrgott, manager for the Bangor exchange of the General Film Company, who keeps in constant touch with the film situation in this part of the state. "Business, with good weather, will pick up right along.

"We are going to have a good summer business in Maine this year. Because of the trouble over across the water there will be a large influx of tourists to this state this season, and the motion picture houses are preparing to take advantage of the increased business."

ELLIOTT MADE ALLIANCE MANAGER IN BOSTON

P. B. ELLIOTT, lately connected with the New York exchange of the World Film Corporation, has been made manager of the Boston branch. Mr. Elliott's experience in the film business dates way back to the old "show days" when he was manager of theatres in western New York and Ontario, Canada, and worked in stock and repertoire.

Realizing the great future in amusing the public with the silent drama he entered the fold of the World Film Corporation in their Indianapolis office. After being there for five months his ability was recognized, and he was brought to the New York office, where working only six weeks has been promoted to the responsible position of manager of the Boston office.

INDIANAPOLIS KRITERION PLANS TO HANDLE COSMOS

THE Indianapolis Kriterion Film service office has signed a contract with the Cosmos Photo Film company, of New York, to handle the distribution of the latter company's films in Indiana and Kentucky.

THIRD ALLIANCE CONFERENCE HELD

LAST week saw the third conference of the Alliance exchangemen, to be held under the auspices of Presidet Cobe. Among the matters taken up for consideration by the exchangemen was the general business condition of several distributing territories. The trend of public taste, and the "Star" question were also discussed.

Felix Feist, the head of the Celebrated Players Exchange, in Chicago, made a special trip East to be on hand.

Herman Rifkin, of the Eastern Feature Company, of Boston, was there. Among the other exchangemen present were M. H. Blackwell, president of the All-Theatres, New York State Alliance distributors; S. S. Webster, manager of the All-Theatres, Buffalo office; Harry Schwalbe, Electric Theatre Supply Company, of Philadelphia; Philip Adler, Alliance representative in Cleveland, and Max W. Herring, of the Alliance Exchange in Pittsburgh.

Everyone stated without exception that his receipts were larger during the last month than during any other month.

HECKLIN IN CHARGE OF UNITED IN SIOUX FALLS

UNDER the hand of W. L. Merrill, manager of the United Film Service for Minneapolis, Minn., the new United exchange for Sioux Falls, S. D., has been firmly established and placed under the management of G. M. Hecklin.

Mr. Hecklin is well known in his territory, having been manager of the Sioux Falls exchange of the Mutual Film Corporation.

HENSELY SUCCEEDS MATTINGLY

DIRECTORS of the Universal Film Company have selected L. L. Hensley, chief booking agent for this state to succeed the late C. D. Mattingly as manager of the Oklahoma branch offices. Mr. Mattingly died recently as a result of injuries received in an automobile accident. C. A. Maddox, now connected with the Kansas City offices, succeeds Mr. Hensley as chief booking agent.

BARR MAKES YEARLY CONTRACTS FOR WORLD FEATURES

JACKSON, Miss., has been put on the film map mainly through the efforts of Maurice F. Barr, a former newspaperman, now traveling out of New Orleans, representing the World Film Corporation.

Mr. Barr went to Jackson, closed with the Istrione theatre for the World features for a year, and then placed a half page of publicity matter in each of the Jackson newspapers.

V-L-S-E OFFICES IN PHILADELPHIA COMPLETED

EXHIBITORS in Pennsylvania, Maryland, Virginia, District of Columbia, Delaware, North Carolina, and New Jersey will be interested in learning that the new quarters of the Philadelphia branch of the V-L-S-E at 229 North Twelfth street, have been completed, and are now occupied by J. S. Hebrew, and his staff.

FRISCO CLUB ELECTS FOX FEATURE USERS MEMBERS

HARRY LEONHARDT, the hustling Pacific Coast representative of the Fox Film corporation, whose headquarters are now at the new Los Angeles offices of the firm, at 848½ South Main street, Los Angeles, Cal., has inaugurated a new club for exhibitors in California. More than one hundred and seventy-five exhibitors are enrolled in the new organization, which is known in the trade as the William Fox Booster Club.

The Booster Club members are automatically elected and their membership becomes permanent after they have played "Samson," featuring William Farnum, and Theda Bara in "The Clemenceau Case." After proving themselves good and worthy members of the Booster Club they will be initiated into the Fox Feature Club of California, which is now one hundred and fifty strong in the city of San Francisco alone.

Mr. Leonhardt, who was formerly associated with the B. F. Proctor interests in New York, has built up the business of the Fox Film corporation on the Pacific Coast to immense proportions since he has been manager of that territory. In one week alone the San Francisco offices of the firm booked thirty-one new accounts.

The same remarkable business is reported from Sacramento, Los Angeles, San Diego, Stockton and other large California cities. Mr. Leonhardt reports that the entire Pacific Coast is solid for Fox features.

INAUGURATES JITNEY BUS DELIVERY

A JITNEY bus film delivery service is the latest innovation in local filmdom and comes with the organization between Washington and Baltimore of a real transportation business. For some time past some little difficulty has been experienced in getting shows from or to the cities named, and each shipment carries with it an express charge ranging from thirty-five to forty cents or more.

The new service, originated by Frank Durkee, one of the leading exhibitors of Baltimore, will include one round trip between the cities daily. Collections will be made from the exchanges in Baltimore and also at the new company's office shortly before midnight and the start made at one o'clock in the morning. Upon arriving at Washington deliveries will be made of the Baltimore consignment and at the same time there will be picked up those film cases that are to go back. The charge for this service will be in the neighborhood of twenty-five cents per film case.

MINNEAPOLIS KEPT BUSY DENYING CHAPLIN RUMORS

THE General Film company's Minneapolis offices have had to detail employes especially to answer telephone calls regarding Charles Chaplin and rumors of his troubles.

Every person in Minneapolis has long before now been told by a friend, who "heard it on good authority," that Charles Chaplin was dead. The newspaper offices, theatre managers and the film office were besieged by callers. They demanded to know the truth.

The result has been to send more persons than ever to see the Chaplin Essanay films, for they fear that each one will be the last.

VAN HUSAN BUYS RIGHTS OF WILLIAMSON UNDERSEA FILMS

F. A. VAN HUSAN, manager of the Laemmle Film Service Company exchange, of Omaha, Neb., has bought the state rights of the Williamson submarine moving pictures and has started in Omaha, showing them at the Gayety, a burlesque house, for one week. The Gayety, following the week of those pictures, may continue in the motion picture field throughout the season.

Van Husan is extensively advertising his new picture throughout the state. This is not the first time he has undertaken such a venture, and heretofore he has always made a success of it.

OMAHA EXCHANGE HAS A "FILM DOCTOR"

BILLY TRITES has been established as inspector in a new department of the Laemmle Film Service Company at Omaha. He will be a regular "film doctor."

When he sees that films coming from a certain theatre are scarred or injured in some way, indicating something wrong with the machines of the theatre, he will go out and look them over and make the necessary repairs.

He will also be the judge as to just what is needed to repair damaged films. This is Manager F. A. Van Husan's idea, and he is certain it will be a winner.

GOLDSTONE IN LINE FOR A PRIZE

P. H. GOLDSTONE, formerly with the Des Moines, Ia., Mutual exchange, and then with the World Film Corporation's exchange at Omaha, Neb., with E. R. Pearson, has succeeded to the managership since Pearson's resignation, to accept a territory managership with the Vitagraph-Lubin-Selig-Essanay, Inc.

Goldstone is pointing with pride to the fact that the Omaha office of the World company has jumped from fourteenth to sixth place in the column of exchanges. As his company, besides paying on the profit-sharing basis, gives prizes to the exchange gaining the most each two weeks in gross collections, he is confidently expecting a prize for his office.

NAUGLE MADE V-L-S-E MANAGER IN LOS ANGELES

HARRY L. NAUGLE, who for the past seven months has been connected with the Los Angeles exchange of the General Film Company, following his successful experience as manager of Clune's Broadway in Los Angeles, has been appointed manager for the exchange to be opened there in the near future by Vitagraph-Lubin-Selig-Essanay, Inc.

The location for the exchange has not as yet been selected, but it is understood it will be in one of three rooms on Olive street—film row—that are now vacant.

WEISS NOW ASSISTANT MANAGER IN WEST

IN appreciation of the services of Harry Weiss, in the Chicago office of the World Film Corporation, Lewis J. Selznick has appointed him assistant to W. R. Scates, central division manager. Mr. Weiss will still supervise the local office, for the time being at least, but C. A. Dickinson, who has been assistant manager, will have charge of most of the details, so that when Scates is out of town, which he is quite frequently, Weiss will be able to handle his work.

IROQUOIS COMPANY PLACING HEAVY NONPAREIL ORDERS

THE Iroquois Feature Film Company, of Chapin Block, West Swan street, Buffalo, N. Y., is breaking all records for bookings in the state of New York. The production of the Nonpareil Feature Film Corporation, "Alice in Wonderland," "Happy Hooligan," "The Lineup at Police Headquarters," as well as numerous other features.

William C. Skinner, general manager of the Iroquois Feature Film Company, is a newcomer in the film field.

LOS ANGELES FIRE MARSHAL SERVES NOTICE

THE Los Angeles fire marshal has served notice on the Pacific Mutual Film corporation to vacate its present quarters within ten days or reconstruct the building, adding three fireproof vaults for storage, and inspection of films and storage of paper, in order that it comply with the recently passed fire ordinance pertaining to the storage and handling of films.

Owing to the crowded condition of the building now occupied it is impossible to install the vaults and a new location is being sought.

DENNISON SPECIAL REPRESENTATIVE FOR KLEINE

D. LEO DENNISON, Pittsburgh manager for George Kleine, has resigned.

It is said he has been offered a position as special representative with the Kleine company, and it is optional with him whether he will go to the home office in Chicago or remain in Pittsburgh.

Miles F. Gibbons will leave the Denver office of the company in a few days and take charge of the Pittsburgh office of the company, succeeding Dennison.

AMERICAN IN SALT LAKE CONTRACTS FOR FOX FILMS

MR. ALEXANDER, the New York representative of the Fox Film concern, came into Denver last week from Salt Lake for a conference with Winifred Sheehan, the general manager.

Mr. Alexander reports the big American theatre of Salt Lake has made arrangements to contract Fox Feature Films by the week which will accord them by far the longest run of any features released in the Mormon city.

BILLIE BURKE TO STAR UNDER N. Y. M. P. BANNER

The announcement comes from the offices of the New York Motion Picture Corporation that Kessel and Bauman have engaged the services of Billie Burke for a feature screen production. Miss Burke, one of the most popular comedy actresses on the American stage, has for a long time declined various offers to appear before the camera, prefering to devote her entire efforts to the legitimate. Her final decision to forsake the footlights for a time and appear in films lends to the screen one of the stage favorites of the day.

Miss Burke's contract calls for only one picture comprising five or six reels. However, she emphatically states that she will appear only in productions manufactured by the New York Motion Picture Corporation. The name of her first picture has not yet been disclosed, but in all probability her debut into the ranks of film stars will be by way of a comedy-drama.

It was several years ago that Miss Burke first came into prominence playing the



BILLIE BURKE

stellar role in "Love Watches." From that time until the present she has been starred in many plays, most all of which have been remarkably successful. Of the large galaxy of stars who appeared under the management of the late Charles Frohman, Miss Burke is easily one of the most liked.

$200,000 THEATRE PLANNED FOR BOSTON

East Boston, Mass., is to have a new motion picture theatre which will surpass anything of the kind in that section. J. Shapiro, of 92 White street, has engaged F. Norcross, of Boston, as architect, and the new theatre will be located at 26-44 Bennington street.

It will cost $200,000, making it one of the finest around Boston. It will consist of two stories and the entire building will be devoted to the theatre interests. The seating capacity will be 2,500.

Bernard, Rollicking Comedian, Signs with Famous

Actor Who Made Thousands Laugh in Stage Successes with Long Runs May Make Screen Debut in "The Dangerous Maid"

THE Famous Players Film company has secured the services of the popular comedian, Sam Bernard, reputed to be the highest-salaried comedy star on the stage today.



SAM BERNARD

This fact possesses added interest because of the numerous efforts made by leading feature concerns for a long time past to induce him to transfer his talents to the screen.

Mr. Bernard will make his screen debut in an adaptation of one of his stage successes, probably "The Dangerous Maid." The best known of his characterizations are those of Schmaltz in this play, Conan Doyle in "The Man in the Moon," the Khedive of Egypt in "The Casino Girl," Adolph Klotz in "The Belle of Bohemia," Twanks in "The Silver Slipper," Max Hoggenheimer in "The Girl from Kay's," Schmaltz in "The Rollicking Girl," Mr. Hoggenheimer in "The Rich Mr. Hoggenheimer," Ludwig Knoedler in "Nearly a Hero," Herman Schultz in "The Girl and the Wizard," and Herman von Schellenvien in "He Came from Milwaukee."

Through the media of these celebrated comedies, Sam Bernard has made hundreds of thousands laugh. With the wider latitude of screen circulation, millions will now be enabled to follow his side-splitting adventures, his never-ending series of humorous difficulties, and his inimitable methods of comedy portrayal.

His introduction to the motion picture public, aside from being one of the most notable acquisitions to the screen to date, will undoubtedly extend his vogue as appreciably as it will attract new patrons to photoplay theatres.

SEELYE IS WITH V-L-S-E AS ITS ASSISTANT MANAGER

C. R. Seelye, formerly director of sales for the World Film corporation has now



C. R. SEELYE

taken up the duties of assistant general manager at the V-L-S-E offices, 1600 Broadway, New York.

JOHN MASON APPEARS IN "JIM THE PENMAN"

John Mason, the distinguished American star, and "Jim the Penman," the dramatic success of two continents, by Sir Charles L. Young, are simultaneously introduced to the motion picture public in the Famous Players release of June 3. "Jim the Penman" is one of the most notable characterizations of the present dramatic era, and the role is forcefully suggested by the vigorous art of Mr. Mason.

Although John Mason's initial appearance before the camera is in itself an important screen event, the production attaches added interest because the supporting cast includes the leading man and woman of two current Broadway successes. These two important members of Mr. Mason's screen support are Marguerite Leslie, leading woman of "Outcast," which recently played a triumphant engagement of several months at the Lyceum theatre, and Frank Perry, leading man of the dramatic sensation, "On Trial." The cast is further distinguished by the presence of Harold Lockwood and Russell Bassett.

HORSLEY COMES TO AMICABLE SETTLEMENT WITH POWERS

The object of David Horsley's flying trip from Los Angeles to New York last week is now made apparent by the announcement that an amicable adjustment of the differences existing between Mr. Horsley and P. A. Powers had been made, and that their former business relations, dating back to the genesis of the film industry, had been re-established.

Thus is ended a dispute that originated in the early days of the Universal, and was for months bitterly fought.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Try to Saddle Censorship on Illinois

Special to Motion Picture News

Springfield, Ill., May 19.

CENSORSHIP for Illinois looks likely now. Senator Olson's bill, providing for a board of censorship, has reached the third reading in the Senate of the Illinois General Assembly and will come up for passage shortly.

In the house, Representative Curran's bill, which is almost identical to the Olson bill, has been reported out favorably by the committee on license and miscellany, and action on it is expected shortly. Representative Turner also has a censorship bill, which is still before the committee on license and miscellany.

The fight is being led by Chicago members. Representative Thomas Curran, of Chicago, introduced the proposed measure in the lower branch, and Senator Olson introduced it in the upper branch.

Representative Curran's bill, which is known as House Bill No. 815, and is the same as Senator Olson's, creates a board of three members, to be appointed by and under the authority of the secretary of state, with the approval of the governor.

The secretary of state also is to select the secretary of the board and the other employes as well. It provides a salary of $2,000 a year for the members of the board.

Dollar Charged for 1,000 Feet

The duties of the board will be to examine and censor all motion-picture films to be shown in the state, and these films must be stamped and approved before they can be shown. Before the pictures can be shown in any theatre there must be flashed on the screen "Approved by the Illinois State Board of Censors," and the number given.

A fee of one dollar will be charged for each reel of 1,000 feet or less, and one dollar a foot for every foot over 1,000 feet. The receipts of the board shall be turned in to the state treasury every month.

The board shall pass only such films as in their judgment and discretion are of a moral, educational or amusing and harmless character. Such films shall be stamped as approved.

The bill gives the board permission to work in conjunction with similar boards of other states as a censor congress, and films passed by any member of the congress will not have to be approved by the Illinois board, but may be shown upon payment of the regular fee.

The bill provides a penalty of twenty-five dollars to three hundred dollars fine or thirty days to a year in jail, or both.

An appeal clause is included in the measure which permits companies whose films are rejected to appeal to the Sangamon county circuit court against the decision of the board.

The bill is to become effective ninety days after the act takes effect, after which date no films can be shown unless passed by the board.

While two other bills, providing for state censorship boards, have been introduced, indications are that the big fight will come on the Curran and Olson measures.

Representative Turner, of Chicago, has introduced a censorship board bill (House Bill No. 762) in the house. Senator Denvir, of Chicago, also has introduced one (Senate Bill No. 393) in the senate.

NEW ORLEANS WOMEN'S CLUB INVESTIGATING FILMS

The Era Club, New Orleans, one of the strongest women's suffrage organizations in the South, the largest in point of membership, is out with a determination "to investigate motion pictures in Louisiana with a view of eliminating those that are not desirable." Their annual meeting was held this week, at which new officers, women socially prominent, were elected, and as soon as they got in office, these officers took the several questions, principally among them being censorship.

After appointing a committee to investigate the difference between the state and city liquor laws, the club then decided to appoint a like committee to look into the censorship question. No report has yet been made thereon.

Union Boycott Sustained by Montana Judge

ALL Montana gaped when Judge J. M. Clements, of Helena, announced his findings in the recent trial of the boycott case of the Musicians' Union of Butte, Mont., and the Empire theatre. The judge refused to issue an injunction pendente lite, restraining the Musicians' Union from displaying a banner declaring the Empire theatre unfair to organized labor as they had been doing.

The decision was a complete surprise and is of paramount importance to every picture man in Montana. The case will be appealed to the district court. Judge Clements, immediately after giving his decision, refused to make an order suspending his own order until such time as the Supreme Court of the state would rule on the question. As a result the boycotters are free to continue their campaign against the Empire theatre.

The case is of far-reaching interest. Chas. L. Dickman opened the house as a picture theatre. He installed an electric piano. As the house had a seating capacity of more than four hundred and fifty the local union demanded a five-piece orchestra. He pleaded that the income was not sufficient to maintain that number and his house was boycotted.

He took the matter into the courts. For three weeks the case was fought out before Judge Clements, of Helena, who was called in to preside. Hundreds of witnesses were examined on either side, to show the evil influence of an unfair sign or otherwise. Judge Clements took the matter under advisement about ten days ago.

Under the ruling boycott is allowed so long as no act of violence, menace or threat is used.

CURFEW LAW BOBS UP IN PENNSYLVANIA

The curfew lay bugaboo is again looming up before the Harrisburg (Pa.) motion-picture exhibitors. For more than a year a curfew ordinance has been pending before the city council, but owing to the opposition that has been raised to it in behalf of theatre and other interests, the councilmen had refrained from action on it, and the proposed ordinance seemed destined to remain indefinitely in a pigeonhole.

However, the Harrisburg Civic Club, a reform organization composed of women, has renewed the agitation in favor of passage of the measure and has been bringing such pressure to bear on the councilmen that they have been forced to bring the bill out again for consideration.

A public hearing has been arranged for some day next week, when John Fox Weiss, former district attorney, will appear before the councilmen and argue for the passage of the ordinance. Whether the motion-picture interests will take part in the public hearing has not been made known.

Councilmen, professing to know, say that it is likely that the measure will ultimately be adopted in a somewhat modified form. The ordinance as originally presented called for all children, fifteen years old or less,

SCENES FROM RELIANCE-MAJESTIC RELEASES INDICATING THE RANGE OF SUBJECTS TREATED BY A FILM COMPANY



"THE SON OF A DOG" (May 12) "11.30 P. M." (2 Reels—May 23)
"AT THE STROKE OF THE ANGELUS" (May 16) "THE FAILURE" (Mutual Masterpicture)

unaccompanied by adults, to be off the streets by nine o'clock each evening. This will probably be amended to make the age limit fourteen years for boys, leaving it at fifteen for girls. The motion-picture men are viewing with considerable concern the plan to try to force the measure through, as they fear it will materially curtail their business.

EXPRESS COMPANIES WANT RATES CHANGED

The Interstate Commerce Commission will investigate into the reasonableness of the request of the Adams, American, Southern, and Wells, Fargo and Company expresses made some time ago for a readjustment of the present rate structure, at a hearing to be held in Washington, D. C., in the matter of express rates, practices, accounts and revenues on May 26.

A petition bringing this about was filed with the commission by the express companies named some time ago. In their statement they declared that although they have, since February 1, 1914, when the present rates went into effect, enjoyed an increased business, due in part to the retirement from the field of the United States Express company, their gross income from the business done has not, and will not be sufficient to enable them to remain in business.

In the ten months following the date named, they declared they had suffered a deficit of nearly three million dollars. They state they have increased the efficiency of their service to a considerable degree; to reduce their present standard would work an injury to the shipping public.

COMPEL STATE TO RESTORE LICENSE FEE

The fight of George H. Roth, Charles Roth and Robert Rappold, exhibitors of Philadelphia, to obtain restitution from the state of license fees illegally collected from them by the Philadelphia city treasurer on two motion picture theatres in that city, was won last week when Governor Brumbaugh signed two bills passed by the legislature directing the auditor general to return the amounts of the fees to them.

The two Roths, as owners of the Star motion picture theatre, 2713-15 North Fifth street, Harrisburg, Pa., and George H. Roth and Mr. Rappold, as owners of the Owl theatre, 2807-9 North Fifth street, both in Philadelphia, in the case of each theatre paid twenty-five dollars that was "illegally demanded and collected" by the city treasurer's office as a state license fee. It was established to the satisfaction of the legislature that they were not liable for the payment of these fees as their theatres were used exclusively for the exhibition of motion pictures.

All efforts to obtain restitution had failed until the matter was brought to the attention of the legislature by Representative Hackett who succeeded in having the bills passed which were signed by the governor. The legislative enactments are based on the decision of the Supreme Court of Pennsylvania in the case of the Commonwealth vs. Fannie C. Spiers, in October, 1911, upon appeal from a ruling of the Common Pleas court of Philadelphia County.

FILM WEDDING OF VAUDEVILLE COUPLE AT ROLFE STUDIO

Special to Motion Picture News

Los Angeles, May 17.

A studio wedding was the social event of the week at the B. A. Rolfe plant recently, when Mr. Rolfe gave the bride, Beatrice Hoover, to H. B. Shipley, while a record of the event was made on a film.

The couple are members of "The Bride Shop" company, appearing as a headliner on the Orpheum bill here this week, Mr. Shipley being the manager. Mr. Rolfe wrote, staged and owns "The Bride Shop," which has now been in vaudeville for two years. This is the first marriage among the company's personnel.

ELAINE IVANS, GRAND OPERA STUDENT, IN MINA COMEDIES

To be prepared for Grand Opera, but because of ill luck, to land in film drama, would, as a general rule, bring to a young artist no end of discouragement. This was Elaine Ivans' fate, but she shows no discouragement; in fact, she even confesses to being glad that fate was unkind to her and forced her to rely upon the silent drama as a means of livelihood.

Miss Ivans started life in the most fortunate circumstances and not only received the best musical education here, but also studied with the best masters in Europe. However, at the height of her career her father lost all his money and she was forced to return to America.

Immediately upon her return to New York, Miss Ivans began to seek the means of capitalizing her fine dramatic and vocal training. One morning when she went to keep an appointment with an opera producer, she met a prominent motion picture magnate.

He saw the photographic possibilities of her face, and when he learned that she had dramatic training, made her a flattering



ELAINE IVANS

offer. Miss Ivans was a success in pictures from the start.

Some time ago Miss Ivans joined the Mina Company, which has of late been making a name for itself as producing comedies of the better kind.

LICENSE BILL PROPOSED FOR ST. LOUIS

A bill requiring an annual license of five hundred dollars to be paid by all motion picture exchanges and film renting concerns, was introduced in the Board of Aldermen on May 7 by Alderman Scholl.

The bill has not been passed, and has provoked much opposition and criticism.

WEAK SPOTS IN A STRONG BUSINESS—XVII

John R. Freuler, President of the North American Film Corporation, Sees Too Much Sameness in the Plots of Today—He Predicts the Time, Not Far Distant, When the Public Will See Real Talking Pictures—Fly-By-Night Companies Bane of Industry

"WHAT'S the matter with the motion picture business?" asked John R. Freuler, president of the North American Film corporation, producers of "The Diamond from the Sky," in his Chicago office lately. "Well, about the only thing that is the matter with it at present is that this is the time of the year that the uninitiated and the inexperienced try to find something the matter with it, and the remedies for, the supposed ills." Mr. Freuler laughed.

"Like all other businesses whose growth has been rapid there are bound to exist flaws, but these flaws will be searched out and righted in the general run of things. The motion picture business is the last one to feel the effects of bad times and while we have gone through an extraordinary period, business depression has been felt in comparatively few places by the motion picture interests. I honestly feel that just ahead there are golden times, especially for the exhibitor.

"One thing that will have to be remedied by all the companies is the sameness in plot and idea that exists in the majority of the productions. The producers must work out new ideas and stop paraphrasing, if I may put it that way, the other fellows ideas. To give an example as to just what I mean let me cite you something that the Mutual people are doing.

"We have given all our directors orders to watch the enunciation of the actors and to learn lip reading, for I believe that in a few years to come we will have real talking pictures, inasmuch as the audience will be able to follow all the conversation on the screen.

"Of course we will have to develop our actors up to the point where they enunciate a good deal more clearly, and the theatre-goer will have to learn lip reading. All this, of course, will take time, but we are already laying our foundation. The screen fan has even anticipated the producer, and already the film patron can interpret such expressions as "Go!" "I will," and so forth, with comparative ease.

Erroneous Impressions of the Business

"If he can do this now when so little attention is paid to the speech isn't it logical to think that he will be able to understand entire conversations, when this end is developed with the same care that the pantomime actor developes his pantomime?

"It is angles such as this one that we want to search out and develop and it will be a long time before anyone can complain about a lack of opportunity in this business.

"An erroneous impression that so many people, even people who are in the business and should know better have, is that there are huge sums of money to be made in the business, and that the only thing necessary to do to make it is to hire actors at any sort of a fabulous salary and turn out a production or two.

"These fly-by-night producers as I term them, because none of them last very long, pay ruinous salaries, as has been demonstrated in a number of cases. The only result of their misguided attempts to corral all the talent available is that the cost of production for the established producers is temporally driven up.

"We find such a condition existing at the present writing when the producer finds the cost of his production mounting up and up with no appreciable increase in the quality of the production. The result is that the exhibitor has to pay more for his program.

"Actors are getting more money today on the screen than they are on the stage, and this will continue to be the case despite the protest of the theatre manager as to what is going to happen to the actor who appears in films.

"There are a number of excellent business men among the actors, but the majority, sad to say, possess only artistic ability and nothing in a business way. It is these that do not appreciate the value of being connected with a responsible concern, and who are tempted away by the bait of high salaries offered by concerns who are not responsible.

One Actor's Experience

"Take, for example, a case which was brought to my attention not long ago. An actor had gained popularity with an established company which was paying him a salary of $300 a week, for 52 weeks in the year. Along came a fly-by-night concern and bid $1,000 a week for his services.

"The $1,000 bait dazzled the actor and he threw up his job with the established concern and went with the fly-by-night. At the end of four weeks the fly-by-night concern busted owing the actor three weeks salary.

"It took him six months before he was able to get a job anywhere near as good a position as he had when he quit as the producer had lost confidence in him and the star had lost prestige through non-appearance on the screen.

"Now in a case like this both the actor and the producer were losers. The actor losing in salary and the producer in having to go out and develop another man to take the actor's place with the public. These things, of course, are all going to work themselves out, but the exhibitor can help a good deal by sticking to the established programs which he has taught his audience to look for and on which he should realize on the advertising he has given them.

Right Kind of Advertising

"Then there is the matter of advertising. Producers have at times run a bit wild in their advertisements to exhibitors, they have not all secured the exhibitors' confidence in their advertisements which is so necessary if the advertisements are to be successful.

"The producer has not worked out the method of telling the great general public what he has and what he should do to back up his advertising to the exhibitor.

"The producer should utilize two mediums of advertising, one that reaches only the exhibitor and the other the one that reaches only the general public and it is to these two that he should confine himself.

"In this way he can tell the exhibitor what he has, and incidentally he can tell the public what wonderful people there are on the screen, and what wonderful plays there are being written. for the screen actor to play in.

"Your producer has his advertising to the exhibitor well in hand, and he has learned which mediums reach only the exhibitor without any waste circulation. He now has to perfect his method of reaching the general public, and I think that within the next year you will see this problem worked out satisfactorily.

"Taken all in all the photoplay business is a mighty fine business and if we will all be contented with fair profits and not expect to make a fortune in a month or a year, I think that none of us will have any complaint to make, no matter whether the rest of the country is experiencing a business depression or not."

BLANCHE SWEET MAKES THIRD LASKY APPEARANCE

"Stolen Goods," which is to be released by the Lasky Feature Play Company, through the Paramount Pictures Corporation, on Monday, May 24, is the third photodrama in which Blanche Sweet has appeared for this company.

It is stated that her two previous Lasky successes in the Lasky-Belasco production of "The Warrens of Virginia" and "The Captive," are much excelled by the new offering.

"Stolen Goods" is a five-reel subject based on the famous emotional drama of the same name by Margaret Turnbull. A portion of the action is laid among the Red Cross hospitals of Europe, the time the present.

In addition to Miss Sweet, the cast of "Stolen Goods" includes, House Peters, Cleo Ridgley, Sydney Deane, H. B. Carpenter and Theodore Roberts. The production was made by George Melford.

PRINTS OF "CARPET FROM BAGDAD" LOST ON LUSITANIA

A number of films of "The Carpet from Bagdad," shipped to England, France and other foreign countries, were lost when the "Lusitania" was torpedoed by a submarine. The "Carpet from Bagdad" films had been ordered by foreign governments for the entertainment of the troops who seek relaxation from hard fighting via the motion picture route.

State Rights Buyers After McKenzie Animal Picture

Friends of Titled English Woman, Impressed by Educational Attributes of Film at Charity Showing, Persuade Her to Let Public See Reels

LADY MACKENZIE, who has just returned from a year's successful quest for big game in East Africa, declares that her hunting pictures abound with the "thrill of battle," and that tremendous risk was taken to obtain these interesting pictures of wild animals.

One of the greatest thrills in the film is the charging lion, which, hunted to his lair and driven out by the natives, dashes at top speed, straight at the intrepid huntress and her companion, a native African. Had the man hunter stood his ground as did Lady Mackenzie, she would doubtless have been killed, but he weakened at the last second, when he saw that he had missed the huge beast and held an empty gun, turned tail and ran. The enraged beast chose the fleeing human to the steadfast one and, leaping past Lady Mackenzie so close that it brushed her empty gun, sprang upon the man and was clawing him when Lady Mackenzie, reloading swiftly, placed her gun against his side and fired, bringing him to earth.

Another thriller of almost equal intensity is a charging rhinoceros. This great animal, accompanied by its mate, charged straight at Lady Mackenzie and was brought down by her only a few feet from the camera. The film is remarkable for its close-ups. The photographer was no weakling, either, for he was in the thick of the fight all the while, whereby the pictures profited greatly.

Announcement will be made shortly of the taking by Lady Mackenzie of one of the leading theatres of Broadway, New York City, for a summer season. One of her hunters who accompanied her into the depths of the jungle will describe the hunt as the pictures move along, and on the opening night, which probably will be June 7, Lady Mackenzie herself will be present to make a few introductory remarks.

Since the announcement of the organization of the Lady Mackenzie Film company, a week ago, its officers have been besieged with those who are desirous of obtaining state rights or of leasing individual portions of the film, of which there are about 35,000 feet.

Enough of this for an entire evening's entertainment has been culled for the New York engagement. Lady Mackenzie had no idea of having her films shown to the public, taking the camera men with her on the hunt merely to obtain a durable record of her achievement; but so great was the success of her charity showing for the benefit of the British war fund at Nairobi and for that of the Scats' Sanitarium that her friends persuaded her to let the general public see them. Hence her decision in bringing the pictures to America.

Fox Article Explains Aids to Increased Profits

Film Theatre Managers Urged to Read Forthcoming Number of the "Exhibitors' Bulletin" for Helpful Hints on Policy to Be Inaugurated by Company

THE forthcoming issue of the "Exhibitors' Bulletin," the house organ of the Fox Film corporation, contains an article of vital interest to every exhibitor in the country.

In this article William Fox, of the Fox Film Corporation, sets forth the full details of one of the most attractive propositions that a manufacturer of features has ever offered to the exhibitors of the country. In order for exhibitors to take full advantage of the opportunity which is fully explained to them in this article, the are urged to "clip that coupon."

Mr. Fox's proposition embraces the most daring and tremendous service proposal that any producer has made to date. The article, in which the new policy is explained at considerable length, and yet crisply and tersely, answers every possible question the exhibitor is liable to ask concerning the new William Fox policy, and also meets with irrefutable logic every objection the exhibitor is liable to make.

The new William Fox plan for aiding the exhibitor to make money is extremely simple. It is based upon Mr. Fox's own experience as a practical exhibitor and producer and owner of a chain of the handsomest motion-picture houses in existence, and embraces the results of his intimate knowledge of the needs of the exhibitor.

The plan has been maturing for some time, and is not the result of a hasty conclusion. Every detail of it has been thoroughly and painstakingly thrashed out and the announcement of its readiness has been postponed until the present time, in order that there might be no unsatisfactory delays, and that the machinery of the new William Fox policy might be in thorough working order before the button which sets its wheels in motion was pressed. Every exhibitor who reads the forthcoming number of the "Exhibitors' Bulletin" is therefore urged by Mr. Fox to "clip the coupon."

HEADLINE FUNFILMS WILL FEATURE LILLIPUTIAN STAR

The Headline Amusement Company, which recently entered the moving picture field, has located its executive offices in the Fitzgerald building, 1482 Broadway, New York.

The intention of the company is to specialize in one-reel comedy films to be known as the Headline Funfilms.

The first picture will have a well-known Lilliputian comedian as its star, and it is said it will appeal mostly to the women and children, which will undoubtedly make it a big matinee attraction.

J. R. Smith, formerly a well-known book publisher and advertising man, is president of the Headline Amusement Company and is surrounded by a staff of well-known and experienced film men.

KANE OF PROHIBITION OFF ON BIG TRIP

Robert T. ("Bob") Kane, of the Prohibition Film Corporation, is leaving New York within the next few days on an extended tour of the United States and Canada for the purpose of closing contracts which are being held in abeyance for territorial rights on his company's big feature, "Prohibition." Mr. Kane will make practically every important motion picture trade



"BOB" KANE

centre in the country, going south to the Gulf of Mexico and west to the Pacific Coast.

The Prohibition people have been quite successful in their campaign with the big feature and are in possession of satisfactory offers for practically all available territory. Just as soon as the contracts have been signed the prints of the feature which the various territorial rights buyers wish to buy will be delivered and the picture will be released throughout the country.

Mr. Kane announces that just as soon as "Prohibition" is in the hands of the territorial rights men, another big feature even more timely in its subject matter will be produced, the same capital promoting it.

WELL-DRESSED CROWDS PACK BROADWAY THEATRE

The Broadway theatre, New York City, under its new policy of high class motion pictures and superior music has been playing to capacity houses all the past week. It is building up a patronage from among the most particular and critical theatregoers in the city.

Night after night the boxes are occupied by people in evening dress, while the orchestra and balcony are crowded with fashionably attired people. It has been the purpose of the Broadway from the beginning to attract the highest and best, and the result is most gratifying to the management.

BERNSTEIN READY TO LAUNCH NEW PROGRAM

Perfection of Plans Will Result in a Releasing Schedule of Twenty-eight Reels a Week, a One-Reel Comedy and a Three-Reel Feature Every Day, Production to Be Conducted on the Pacific Coast, and Distribution Through Thirty Proposed New Exchanges

ISADORE BERNSTEIN is back in New York City, after a stay of nearly two years on the Pacific Coast as general manager of the Universal's producing activities there. Further "Bernie," as he has been known through the length and breadth of this motion picture industry for, lo, these many years, is planning to do big things on his own hook. Let him speak for himself:

"I am planning to issue a new program," said Mr. Bernstein, when seen at the Lyndeman Hotel, 205 West Fifty-fourth street. "Don't say I am going to positively. I never yet tried to deceive anyone, and the matter is not yet absolutely settled. But the persons who will be interested in it are so ready to get in that I believe it will soon be an actuality.

"I say I am planning to issue a new program. But I know full well that there is only room for three. Mine will make four. But only three will survice, and mine will be one of the three.

Plans Six Features a Year

"My plan is to release a one-reel comedy and a three-reel feature every day, making twenty-eight reels a week. The producing end will be conducted entirely on the Pacific Coast. I wouldn't make pictures anywhere else. The pictures will be distributed through thirty new exchanges. These won't be acquired or picked up, but will be brand new exchanges, starting fresh.

"In addition to the pictures on the regular program, I plan to make six big productions a year. These will be about eight reels long and will feature the players seen in the program pictures.

"My idea is to pay more attention to the authors than has yet been given them. I have already signed up twelve well-known authors. But I don't plan to have them write the producing scripts. They will write a fiction story, as they have been accustomed to doing, and the scenarios will be written by scenario writers.

"I feel sure of the success of the new program, for it will make its stand on quality alone.

"I feel rather pleased with the confidence placed in me by the persons interested in the new program. Perhaps I may say it comes in recognition of my work in the motion picture industry.

"Lifted Himself by His Bootstraps"

"Since I went with the Universal on July 2, 1913, as general manager for that company on the Pacific Coast I feel I have accomplished a lot. I had sixteen producing companies under my supervision. I think this is the largest number ever under any one man. I know how to make pictures, and I have proved that fact.

"I worked very hard on Universal City. I don't believe I have had more than four hours' sleep a day since it was first planned. My biggest asset right now is what I know about the motion picture business, and I believe that very soon you will see another program on the market."

Isadore Bernstein surely has had an interesting career. As he puts it himself, he was "kicked up," not raised, on New York's East Side. At the age of three he went to work, helping his mother. At five he was a full-fledged newsboy with a route extending from City Hall to Avenue B and Houston street. At fourteen he got his first paying position as a printers' devil on the "Christian Herald." He learned his letters and how to read and write while working in the composing room.

At nineteen "Bernie" wrote his first article. He took it in to Dr. Talmadge, who was then the editor of the "Christian Herald. Young Bernstein was immediately taken into the editorial room and given a desk. Dr. George A. Sandison, the present editor of the "Christian Herald," took up the young man's case and advanced him so that, at the time of his resignation, he was an associate editor.

While he was on the staff of the "Christian Herald" "Bernie" was busy with settlement work. For a year and a half he was athletic instructor at the Five Points Mission. Then he was superintendent at the Boys' Institute, which receives more than 32,000 men and boys a year.

It was through his connection with the Boys' Institute that Mr. Bernstein entered the motion picture business. Many of the boys under his care were motion picture fans and so he began to take an interest.

"Bernie's" start in the business was as clerk and solicitor with the Improved Film Supply Company, in East Fourteenth street. In 1910 that company went out of existence and "Bernie" started a junk exchange, the Sterling, in Union Square. From this he went to Harrisburg and opetned the Union Film exchange, which was bought out by local capital.

In Film Business

Coming back to New York, "Bernie" was manager of the Paramount Film Company, at 60 West Fourteenth street. When this went under in 1912 through the dissolution of the Motion Picture Distributing and Sales Company, he worked for the Yankee Film Company, owned by Bill Steiner and Herbert Miles. He went with Steiner and Miles to the old Republic Film Company, at 145 West Forty-fifth street. Then followed his connection with Pliny P. Craft and the Monopol Film Company, from which he went to the Universal.

Mr. Bernstein's training has been varied and practical. He knows photography, the dark room, scenario work, directing, acting, advertising, publicity work and the duties of an executive through his own experiences. Now he expects to go it alone with his own big company backing his efforts.

Industrial Concerns Know Value of Film Publicity

Motion Pictures by Showing the Entire Process of Manufacture Enables a Customer to "Walk Through the Plant in Fifteen Minutes"

WATTERSON R. ROTHACKER induced Carl Laemmle, founder of the Imp company and now president of the Universal Film corporation, and R. H. Cochran, now vice-president of the same, to take up the industrial business with him and formed the Industrial Moving Picture company, says the "Western Trade Journal."

Like everything else in the way of a new idea, the new concern had anything but a path of roses, but at the end of two years was "on its feet," and the vigorous campaign to convert big manufacturers to the value of the moving picture for advertising purposes finally produced results.

All this was done by Mr. Rothacker, for he had to "paddle the canoe" himself, because his associates had their hands full with the unprecedented expansion of the Universal, so about two years ago his partners had to withdraw, and Mr. Rothacker became president of what is today the largest industrial film manufacturing concern in the world, with an immense plant, and cameramen working in all parts of the country and elsewhere, for that matter, as the contracts demand.

The advertising moving picture might be said to have its basis on a modernized version of an old adage, "Moving pictures don't lie."

They show the entire process of manufacture from start to finish—every detail just as it was done—and with it the manufacturer takes his plant to the customers instead of dragging them to the establishment and, in the space of probably fifteen minutes, shows them what it might take three days to see if they went to his place and walked about it.

To give some idea as to how the large concerns for which the company in question has produced films, we might mention the Winchester Repeating Arms Company, Postum Cereal Company, Du Pont Powder Company, Northern Pacific Railroad Company, Peabody Coal Company, U. S. Gypsum Company, Old Taylor Whiskey Company, U. S. Brewers' Association, International Harvester Company, Peabody, Houghteling & Co., Mayer Brothers, Phoenix Horseshoe Company, H. J. Heintz Company, Chicago Board of Education, Illinois Panama-Pacific Commission, German Kali Works, Sprague Canning Company, Universal Portland Cement Company, and a list of others that would take several columns of this paper to fully enumerate.

Romantic Spots of Spanish Main Offer Film Chances

Cartagena, Colombia, Is Surrounded by Walls Erected in the Reign of Philip II at Cost of $59,000,000, Now in Almost Perfect Preservation

MOTION pictures have not attained the popularity in Cartagena, Colombia, that they enjoy in other parts of South America, according to Consul Hazeltine. There are no manufacturers or exchanges, and only two theatres, one of which is rarely used. One theatre shows French films two nights a week. The admissions charged are very reasonable considering the quality and length of the films.

During the calendar year 1914 cinematograph supplies were imported into Cartagena to the value of $936, of which $850 came from France and the remainder from Germany. Most of the films shown here are said to be entered at Barranquilla. The import duty on developed films is $5 per kilo ($2.27 per pound), gross weight; the duty on unexposed films is $0.10 per kilo ($0.045 per pound), gross weight.

The films are purchased and resold when possible. American films are not shown, although there is little doubt that sensational western dramas would prove popular.

The opportunity for American producers does not exist, however, in the sale or rental of films, but rather in the manufacture of historical films.

Cartagena has the most romantic history of any city of the old Spanish Main. The remarkable walls, which are said to have cost $59,000,000, were constructed during the reign of Philip II of Spain, and today they are in a perfect state of preservation. Some of the forts have been destroyed, but several are in excellent condition.

The ancient Palace of the Inquisition (now private property), completed in 1706, is also in excellent condition. The picturesque fort of San José at Bocachica, dating from 1698, has scarcely been touched by the passage of years. The Castle of San Felipe, begun in 1630 and completed 27 years later at a cost of $11,000,000, but now in ruins, is situated on a hill overlooking the city and harbor. These and other historical structures give Cartagena a scenic background not excelled in all Latin America, but nothing has yet been done to turn these advantages to practical account.

Interested firms may communicate with this consulate and photographs will be submitted upon application. The names of the two local theatres and their managers may be obtained from the Bureau of Foreign and Domestic Commerce or its branch offices, Washington, D. C.

Extra Votings Are Allowed in "June" Contest

Reliance Company Arrange Plan for Admitting Exhibitors Who Have Not Inaugurated the Scheme Until After the Run of the Eleventh Episode

WHEN the free-trips-to-California contest started there were many exhibitors who were already running "Runaway June." A great number of these began the contest late. They are now writing to the Reliance expressing joy that they entered the contest. They tell of unusual experiences in running the contest after the serial had begun in their theatres.

The Reliance plan which was worked out in response to the demands of exhibitors permits any exhibitor to start the contest with any episode of the serial up to and including the eleventh and they can continue the contest on terms of equality with the theatres which begin the contest with the first episode. This is accomplished by means of extra votings at which the film is not shown.

The exhibitors who have tried the plan, write to the Reliance that they have found many profitable uses for the extra votings.

One Philadelphia exhibitor whose theatre is in the shopping district found that his matinees were not well patronized as the neighboring department stores occupied too much of the attention of Philadelphia women. He had run six episodes of "Runaway June," before he began the contest, so a number of extra votings were necessary. He writes that he is holding these on what would be otherwise dull afternoons.

The serial is not shown on these occasions but the women vote for their candidates. He says that his afternoons have now become crowded affairs, even when there is not voting. The contest drew the women to the theatre in the afternoon and they discovered that it was a very pleasant thing to go to a photoplay matinee and rest during a wearisome round of the shopping district.

This Philadelphian's lead was followed at once by five other exhibitors in the shopping district, each of whom reports similar benefits. And, strange to say, the competition which thus developed is not harmful competition at all. It is, on the contrary, highly beneficial. For the women who are intent upon seeing their favorites get a free trip to the California Expositions, promptly entered their candidates in some of the other theatres. So after the supporters of a given candidate vote for their chosen one in one theatre they go to another and vote again.

SHUMWAY ABLE TO PLAY ANY PART

Appearing in one play as a dashing juvenile lead, in another as the vindictive and despicable villain, and playing character parts depicting men of all ages and conditions, has been the work of L. C. Shumway, one of the most versatile members of the Western Lubin Company at Los Angeles, Cal., for the past eighteen months.

Eighteen months ago Shumway joined the Lubin players at the Los Angeles studio, and it was not very long before he was one of the most popular men there. Among the recent releases of the Lubin pictures in which he created the leading roles may be mentioned "The Candidate for Mayor," "Lure of Car Wheels," and "Sealed Orders."

CHAPTER OF "GODDESS" MAKES HIT AT VITAGRAPH THEATRE

Chapter II of "The Goddess," the Vitagraph serial, has made a pronounced hit and added a distinctive interest to the program of the Vitagraph theatre, New York City, last week. The two parts that comprise Chapter II are announced for the week and are a logical continuation of



ANITA STEWART

Gouverneur Morris' fascinating story that was begun a week ago.

Anita Stewart as Celestia, "The Goddess," and Earle Williams as Tommy Barclay, are introduced in this chapter and begin their adventures that make the story. To Ralph W. Ince belongs the credit of production, Miss Stewart and Mr. Williams being ably supported in the enactment by Paul Scardon, Frank Currier, Thom Brook, Charles Wellesley, Lillian Burns and others.

LADY MACKENZIE'S APE LIKES CELERY

Among the live wild beasts which Lady Mackenzie brought back from East Africa along with the film of her big game hunting expedition is a small, black and very active young ape.

Whenever she issues from her apartments in the Hotel Belnord at Eighty-sixth street and Broadway, Toto, the coal-black Simian, accompanies her in her car. He prefers to ride with the chauffeur, as he can see more in the front seat, and usually he entwines himself about the driver's neck.

He was riding out the other day when he spied on the sidewalk a laborer returning home to dinner with the marketing. A tempting bunch of celery leaves protruded from a paper bag in the man's arm. Toto made a flying leap for the celery without a second's warning to the chauffeur.

The shock caused the chauffeur to loosen his grip on the steering wheel and the machine crashed into a heavy truck, staving in the radiator and breaking the windshield. The driver was slightly cut by the broken glass.

MAY MARKS PARAMOUNT'S FIRST BIRTHDAY

Twelve Months of Activity Constituted a Period of Progress—Service Embodying the 30-Days' Cancellation Clause Proves Popular—Establishes System of Reports Indicating to Executives of the Company the Kind of Pictures in Demand

IN the latter part of May, 1914, the Paramount Pictures corporation was organized with William W. Hodkinson as president and Raymond Pawley as treasurer. The company, among other things, offered exhibitors a welcome service in its liberal contracts.

While a manager contracted with his exchange for service to be used not less than one month, the agreement carried a thirty days' cancellation clause.

That the idea was considered a good one was evidenced by the fact that when the first picture was released on August 31, a great many theatres throughout the United States had signed the contract and began using Paramount service on that day.

Thousands of theatres since then have contracted for the service and the number is constantly increasing.

Increased business made necessary the production of more and better feature films. The Famous Players Film company, the Jesse L. Lasky Feature Play company and Bosworth, Inc., the three producing companies, were called upon to increase their output sufficiently to provide two releases weekly provided by the Paramount program.

This, of course, the producers were able to do with the assurance of efficient distribution through the Paramount company, and from that day until the present time these producers have continually striven to improve their output of pictures. This has been evidenced from month to month by the grade of pictures produced and by the famous stage stars who have been signed for in motion picture productions appearing on the Paramount program.

Another thing of the utmost importance to every branch of the industry was the installation by Paramount of a system of reports whereby the exhibitor himself is the man whose opinion decides what kind of pictures shall or shall not be on the program.

A committee to select the pictures was deemed inadequate, therefore, a system of reports direct from the exhibitor was installed. By these reports coming daily from exhibitors using the service, the executives had in hand definite information concerning the kind of pictures in demand As the result of this system the releases of the seventh quarter were better than the first quarter, while the releases of the third quarter showed an improvement of 5 per cent. in quality. This system of exhibitors' reports is daily increasing in efficiency.

Besides these fundamental policies not necessarily known or visible to the industry as a whole, the company has accomplished other things which stand as material evidences of its activities. The national advertising campaign is something that has been the talk of the entire industry. The intention in planning the campaign was to carry such advertising as would benefit exhibitors and exchanges. The mediums used in the beginning were the national magazines and Paramount 24-sheet stands.

Thus began the building of patronage and prestige and reputation for Paramount Pictures. Within a few months this campaign was aided by a house organ, "Paramount Progress."

Almost simultaneously the company issued "Paramount Magazine," with a distribution of 300,000 copies. It is now sold on the newsstands throughout the United States, and has a constantly growing paid subscription list.

Later the company added to its service weekly releases of travel pictures. In 1914 an expedition of five cameramen was sent to South America to secure pictures of its people, industries, and wonderful scenery.

There is no diminution in the activity of the Paramount Pictures corporation nor in the scope of its achievement.

Cyril Maude, English Actor of Note, Joins Morosco

His Finished Work in "Grumpy," "The Second in Command," "David Garrick," and "The Little Minister" Widely Known to American Audiences

CLOSELY following the departure of George Fawcett, the well-known metropolitan star, for the Morosco-Bosworth studios, at Los Angeles, comes the announcement that this organization has signed another star of wide repute, to appear in pictures under its trade-mark.

Cyril Maude is the latest acquisition of the Oliver Morosco Photoplay company, in association with Bosworth, Inc. Mr. Maude is a star of international repute. In this country his work in such triumphs as "Grumpy" and "The Second in Command" have made him popular with metropolitan audiences here.

Mr. Maude's career has been unusually active, and includes many successful tours



CYRIL MAUDE

on the other side as well as in this country. Born in London, he obtained his dramatic instructions under Sir Charles Cartwright and the late Rona La Thiere.

His first appearance on the stage was in Denver, Col., as the servant in "East Lynne," after which he returned to England, and there appeared for the first time at the Criterion theatre. Realizing the possibilities in Mr. Maude, a noted theatrical manager starred him as Sir Benjamin Backbite in that well-known English production, "The School for Scandal."

He next toured the United States as Squire Chivey in "David Garrick," later entering into partnership with Frederick Harrison at the Haymarket theatre, London, the association lasting until 1905. During this period he produced and was starred in many notable successes, among which are "The Little Minister," "Manoeuvres of Jan," "She Stoops to Conquer" and "The Second in Command."

While in Europe George Tyler, the theatrical manager, signed Mr. Maude to appear in this country again. His success here was instantaneous. The screen vehicle for Mr. Maude has not yet been selected, but it will no doubt be one of his biggest successes on the theatrical stage. Work on this photoplay will be commenced the early part of next month.

BERST ENTHUSIASTIC OVER SELIG BUSINESS

Special to MOTION PICTURE NEWS

Chicago, May 19.

J. A. Berst, vice president and general manager of the Selig Polyscope company, recently returned from a business sojourn in New York City. Mr. Berst is enthusiastic over the outlook for business through the new V-L-S-E, Inc.

"That the exhibitors are appreciating the high class productions being released through V-L-S-E, Inc., is putting it mildly," asserted Mr. Berst in an interview.

"The first Selig Red Seal play released through the new incorporation, 'The Carpet from Bagdad' may ultimately reach the popularity attained by 'The Spoilers,'" said Mr. Berst.

"Opinions from public, press and exhibitors are highly complimentary. The second Selig Red Seal play, 'The Millionaire Baby,' dramatized by Gilson Willets from Anna Natherine Green's wonderful novel, will, according to present indications, also attain the high tide of popularity.

"You may say that the Selig company is hesitating at nothing to make its Red Seal plays, its Diamond Specials in three reels, released in the General Film company's regular service, and the Selig productions in one and two reels."

LILLIAN HAMILTON FEATURED IN WESTERNS

If you ask Lillian Hamilton, the dainty and attractive little leading lady of the Premier company at Santa Paula, Cal., whose deeds of daring before the camera for the United program have held many an audience breathless, what is her greatest ambition in life, she will answer without hesitation "to make people happy," "to make people laugh and forget their worries."



LILLIAN HAMILTON

And that is just what Lillian Hamilton has been doing for "years and years." (she won't tell us how many, but at least five) ever since she went into the motion pictures and before.

Miss Hamilton began her career of radiating happiness and good cheer in South Haven, Mich. Her home was near Chicago, and even as a child, when she was taken to the city to see children's plays, she longed for the day when she would be able to make people laugh and cry as the stage children did.

Miss Hamilton is being featured in western pictures at the Premier studios, and her appearance is coming to be eagerly watched for wherever the United program is shown.

CREDITORS' EQUITY SUIT IS BROUGHT AGAINST KRITERION

Samuel Strasbourger has been appointed receiver of the Kriterion Film corporation of 1600 Broadway, New York City, with authority to continue the corporation's business. This action was taken by Justice Mayer in the Federal District Court as a result of the creditors' equity suit brought by the Alhambra Motion Picture company of Santa Barbara, Cal. Strasbourger is bonded for $5,000.

The Alhambra Motion Picture company has a claim of $2,231 for negatives purchased by Kriterion. Other companies and persons joining in the action and the amount of their claims are: Reynolds Printing company, $600; C. K. Film Manufacturing company, $3,000; Atlantic Film Manufacturing company, $2,500; and Aubrey M. Kennedy, $8.844. Mr. Kennedy was president of Kriterion. B. E. Clements was vice-president and general manager.

Selig Tour Offers Many Advantages to Writers

Gilson Willets, Novelist, Historian and Successful Photoplay Author, Who Has Aroused Interest in Special Trip to California, Considers Event Rare Opportunity

GILSON WILLETS, novelist, historian and author of hundreds of photoplays, has written an interesting letter to the Selig Polyscope company on the subject of the forthcoming visit of the Selig Movie Special to California. In part he says:

"Through my recommendations a number of authors, not only photoplay authors but writers of fiction, are contemplating the tour of California aboard the Selig Movie Special. I booked my reservation several weeks ago.

"I am of the opinion that the visit to Los Angeles, the mecca of motion picture production, the opportunity to see motion pictures in production, the personal meeting with motion picture actors and actresses, the chance to converse with motion picture directors and to ascertain just what they require in the way of plots and technique, the becoming acquainted with the colony of photoplay writers on the Pacific Coast through the instrumentality of the Photoplay Authors' League, all these items are worth many times the small cost of the seventeen days' journey.

"'Photoplay schools,' so called, charge nearly that sum for a series of impractical lessons. On your trip the ambitious writer, whether he be a novice or professional is certain to absorb atmosphere, make acquaintances, and by observation acquire more knowledge of the art in seventeen days than could be obtained otherwise in seventeen years.

"This forthcoming journey will be of estimable value to all photoplaywrights. The more the merrier and the more profit to all. The Selig Polyscope company stands behind this tour, and there isn't an author in the newer literary profession today that can say that the Selig company does not fulfill all promises, and more." Others have made similar communications of their approval.

Screen Club Affair in Capital Will Be Big Event

Short Talks Bearing on Film Subjects Will Be Heard by Guests—Many Funny Stunts Planned for Evening's Amusement

Special to MOTION PICTURE NEWS

Washington, D. C., May 19.

THOSE connected with the theatres and with the local exchanges are looking forward to the first "blow-out" of 1915 to be given by the Screen Club of Washington, D. C., at 10:30 p. m., Thursday evening, May 27, at Castelli's, with a great deal of interest, for the committee, of which Harry M. Crandall, president of the Exhibitors' League of the District of Columbia, Maurice Davis, of the M Street theatre, and Joseph P. Morgan, of the Princess theatre, are members, have given a hint of the many stunts that are to be pulled off on this occasion.

Not all of the evening is to be given over to fun, however, for a program has been made up which includes a number of short talks on subjects that have a bearing on the film business in general, and these subjects are to be assigned to different members in ample time for them to prepare interesting talks. Following each of these there will be an equally short discussion.

The Screen Club numbers among its membership exhibitors and managers and assistant managers of the theatres, and managers, assistant managers and traveling representatives of the different film exchanges.

The club was organized about two years ago and during its existence has been sponsor for a number of very interesting affairs, events that have made it the best known organization in this section.

EARLE A. DYER.

La Pearl, MinA Star, Long in Sawdust Arena

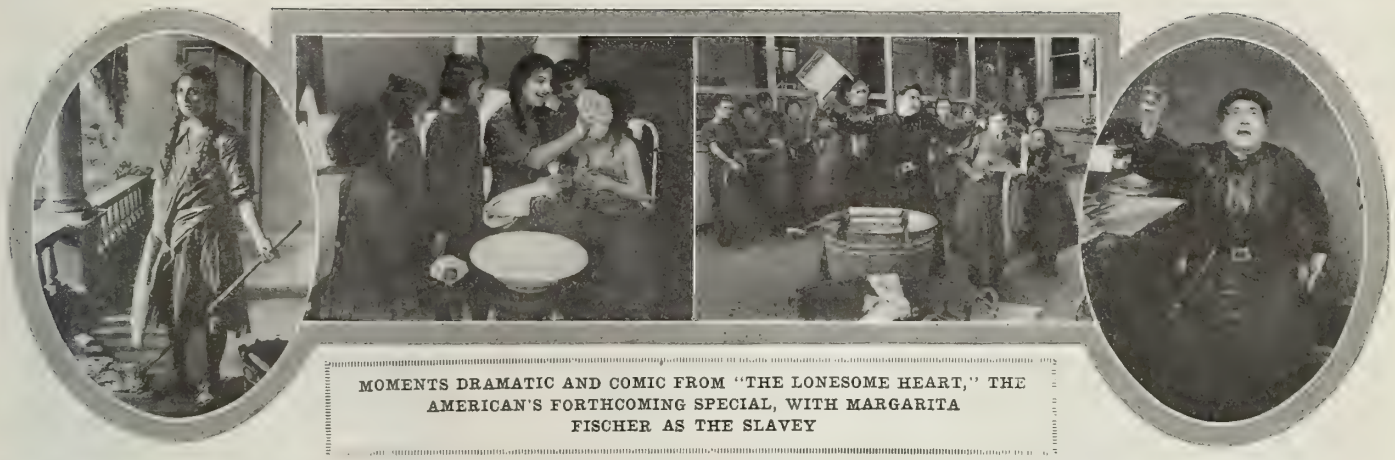
Famous Clown, Starred in Fifteen Reel Burlesque Serial for Release on General Program, Was with Ringling Brothers and Barnum & Bailey for Years

HARRY LA PEARL is the first and greatest of the clowns to desert the sawdust arena for the screen. He has been placed under a long time contract to appear exclusively in MinA films, released on the General Film program.

Harry La Pearl grew up among the white tops, starting with his father's show, the La Pearl Circus, famous a generation back. Harry made his first appearance as a bareback rider, and went through the various specialties of the business as an eccentric dancer, tumbler and aerial performer and ending his circus career as the most famous clown in the world. For two years he was principal clown with the Ringling Brothers Show, after which he was chosen as chief producing clown of Barnum and Bailey.

After two years with Barnum, La Pearl was featured at the Hippodrome, New York, and left them to join MinA films. A special cast of the best clowns chosen from several prominent American circuses has been engaged to support La Pearl in his film productions. Jimmie Hyland, the comic tumbler; Spooks Hansen, the globe-trotting clown; George Zammette, of the famous Dollar Troupe; Bob Jordan, Jimmie Corbley, Johnny Mayon, Charley Johnson, Nat Berk and George Williams are some of the pantomimists whose names will be readily recalled by all who are familiar with circus performers.

Mr. La Pearl is soon to be seen on the screen in a fifteen-reel serial, burlesquing the present-day sensational serials.



MOMENTS DRAMATIC AND COMIC FROM "THE LONESOME HEART," THE AMERICAN'S FORTHCOMING SPECIAL, WITH MARGARITA FISCHER AS THE SLAVEY

Trade Compliments "News" on Its Decided Stand

Editorial Entitled "Protect the Exhibitor," Which Appeared in Issue of May 15, and Fearlessly Deals with Conditions Requiring Improvement, Strikes Right Chord

THE editorial entitled "Protect the Exhibitor," appearing in MOTION PICTURE NEWS of May 15, has struck a responsive chord throughout the industry. Exhibitors, exchangemen and manufacturers unite in expressing approval of its views.

William W. Hodkinson, president of the Paramount Pictures corporation, gives his unqualified endorsement of the stand taken by the NEWS, and compliments the publication on its exhibition of couraging in calling attention to a situation felt by everybody for some time. His letter follows:

"I am writing to say that your editorial in the last number of MOTION PICTURE NEWS did me more good than anything I have read for a long time. Not only because the writer agrees with the statements you made, but more particularly because your paper is the first that has had the courage to come out openly and take this stand.

"While, as you know, Paramount was the first concern to put into practical operation the regularly released program and the first to incorporate in its policy better pictures, better theatres, better patrons and higher admission prices, you also know that the trend of the entire industry today is toward these principles. The finger of progress has for the past year been strongly pointing producer and exhibitor to these better standards.

"Notwithstanding these pertinent signs of the times, yours is the first paper that has taken a decided stand for these principles.

"As we see it, you have outlined the future of the industry very comprehensively, and my prediction is that there will be wider and wider acceptance of these ideas. Paramount heartily endorses your editorial and extends congratulations, not only upon your foresight but also for the courage of your convictions."

Al Lichtman, of the Al Lichtman Film Booking Agency, New York, has also given enthusiastic expression to his approval of the sentiments voiced by the NEWS. Mr. Lichtman's letter follows:

"I read with great interest your editorial in the May 15 issue of your live publication, and take this means of expressing my appreciation of your "up-to-the-minute" summary of the film situation.

"You have hit the nail on the head, and the sooner all concerns realize that the day is gone for quantity handled in a haphazard manner, the sooner will the industry be standardized and each production obtain its just returns purely on its merits."

JOSE, OPPOSITE BETTY NANSEN, PLAYED WITH BERNHARDT

Edward Jose, who appears as a co-star with Betty Nansen and William J. Kelly in the William Fox production of "A Woman's Resurrection," Count Leo Tolstoi's remarkable story, has had a varied career. He commenced his stage life in the



EDWARD JOSE

company of Sarah Bernhardt in Paris. Years of hard work in provincial companies followed, but at last young Jose's ability began to make itself evident, and he became one of the company of the Theatre Francais. His endowment of dramatic talent resulted in his being offered the part of Cyrano De Bergerac, which he created.

Among his audience on his opening night was the great Bernhardt herself. At the close of the big act of the play she sent for Jose to congratulate him. Then it was Jose's opportunity to tell her that he had for a brief period been a member of her company.

She recollected the incident, and said laughingly, "So it appears that you did have some sense, after all." An engagement with Mme. Bernhardt as her leading man followed, and then Mr. Jose decided to tour America at the head of his own company, as he speaks English with great fluency and ease. He met with such success in this country that he decided to stay here.

NATIONAL CARBON AND DYER PLEASED WITH CONVENTION

The success of the convention and trade exposition held by the Northwest Exhibitors' Association, in Minneapolis, has made itself evident to the manufacturers. In addition to the complimentary letter of the Bartola Musical Instrument Company, printed in MOTION PICTURE NEWS last week, in which Charles C. Pyle, general sales agent of the company, expressed appreciation of the manner the convention was handled by the association management, other firms have evidenced a feeling of satisfaction over the action of the convention managers.

The National Carbon Company, which had booth 6-7, sent the following letter to the Northwest Association:

"We consider this convention the best at which we have exhibited our products. From an advertising point of view, it has paid us one hundred per cent. As to the actual business obtained, it was very gratifying. The time and money expended have been more than set off.

"We want to express our appreciation and extend to the officers who have worked so hard in promoting and running this convention our heartfelt appreciation. Many thanks to Harry Green, William Steffes."

The booth was in charge of I. B. Crissman and W. C. Kunzmaner.

Another letter, from W. J. Dyer and company, was also enthusiastic over the success of the convention. It read as follows:

"From the standpoint of an exhibitor, we consider that the Moving Picture Convention, held in Minneapolis May 3-7, was a very great success, sufficiently to justify our taking space again."

Farnham, on Peace Aid Mission, Writes of War

Former Manager of All-Star, Abroad to Obtain Pictures of Destruction Wrought by Contending Armies, Writes of Ruins in Senlis

Special to Motion Picture News

Senlis, France, May 1.

THIS peaceful little village of Senlis, in the farming area of France, about twenty-five miles from Paris, not many months ago, was a happy, typical little French village inhabited by three or four thousand peasants. Now it is a waste and barren stretch, consisting of one main street, the Rue de la Republique, and so few people that meeting one of the sad and mourning inhabitants really occasions surprise.

Some interesting photographs taken on March 20, will convey an idea of the devastation and ruin which followed in the wake of the invasion of this French territory and the march on Paris by the German army, commanded by General Von Kluck. And it may also be remembered that this same general came right back again over this same territory in his retreat from the same objective.

We have been on a tour taking us through this wrecked village of Senlis on to Campiegne and to Soissons, which we entered more or less hastily, owing to the merry little rattle of howitzer and shrapnel, which kept singing along and bursting just outside this small city, so near the capital.

As yet there is comparatively little havoc wrought in Soissons, but it has suffered its share from fright, you may be assured, and any minute the artillery range finders may decide upon its total destruction.

Phil Klein and myself have seen some mighty exciting moments, and I firmly believe that there has never been a better opportunity offered to any subjects of a neutral country to observe this great conflict at close range than that which has been granted us.

Our mission being of international consequence and import, we have indeed been received with all accord possible, and there has been placed at our disposal most unusual accommodations and facilities for us to bring back to America a most complete and exclusive record of this world strife.

What we may observe will undoubtedly be a great education and, on our return to America, I believe we will be the first to bring back an unbiased and complete motion picture of the great world struggle, the awe and terror and destruction of which the American people have not yet begun to realize.

J. W. Farnham.

Selig Supplies Dailies With Play Stories in Plates

Leading Lady of Productions Released Under the Red Seal Brand for the V-L-S-E. Program Will Novelize Each Subject

THE Selig company is supplying daily newspapers with an illustrated story in plate form of each of its Red Seal attractions, especially written by the leading lady of each production, and hundreds of exhibitors have written the V-L-S-E, and the Selig company for further particulars.

Several hundred others have availed themselves of this attractive advertising feature, but evidently quite a number did not thoroughly understand the offer, and for their benefit, the plan is again explained.

The story of "The Carpet From Bagdad," and the interesting incidents that occurred during its production, has been written by Kathlyn Williams. The story is intensely interesting, and over the signature of this popular star, has great value, both as a news story and as an advertising feature.

The Selig company has had the story set up in type and cast into plate form, all ready for printing. Proof sheets will be sent to all exhibitors booking the feature, and they may show it to the editors of their local newspapers and request its publication.

Where the editors agree to publish the story, the exhibitor by writing or telegraphing direct to the Selig company at Chicago, may have the plate sent direct to the newspaper, without any cost to either the newspaper or the exhibitor.

Stories will be written on all Selig Red Seal features by the principal star in the production, and requests for the plates should be addressed direct to Selig, and, as the publicity department suggests, it is better to telegraph instead of writing. It is quicker and certainly worth the cost of a telegram.

Maddock, of Rolfe, Pleased with Canada Conditions

CHARLES B. MADDOCK, a member of the B. A. Rolfe Photoplays, Inc., who has made a tour of the Canadian and West Coast exchanges releasing Metro Program subjects, spent several days in Los Angeles recently with Mr. Rolfe, and departed for the East by the southern route. On the way he expects to spend some time with the several companies renting Metro subjects.

The trip through the Northwest and West was for the purpose of getting acquainted with the people who will handle the subjects of the Rolfe company, and to personally investigate the conditions of the field with regard to feature films and the kind of subjects the Rolfe company has in the past produced.

Conditions in the United States are rapidly improving with the exhibitors and the exchange men, Mr. Maddock found, and he was very much pleased with the decidedly optimistic view of the Canadian men of the motion picture industry. He believes the film market in Canada will continue to improve from now on.

SELL THE PROPS IN "MELTING POT" SCENE

Director James Vincent, who handled the big scenes in "The Melting Pot" for the Cort Film corporation, had an amusing experience when he put on some market scenes in which he used a crowd of lower East Side people.

He placed some likely looking men in charge of the piles of vegetables which were to be offered for sale during the run of the



JAMES VINCENT

scene. Then he went away for a short time. The men in charge of the stalls must have done a good business, for when the scenes were about to be taken Mr. Vincent found that the "market" had been sold out and all the "props" eaten.

He learned afterward that the stuff had been sold for cash at from two to six cents.

TRADE SHOWING OF WILLIE RITCHIE PICTURE NEXT WEEK

The Gotham Film Company, Inc., will give a trade showing of "The Man Who Beat Dan Dolan" in New York next week. This picture, in four parts, featuring Willie Ritchie, the lightweight champion of America, and Betty Marshall, known as the Gotham Fashion Plate, contains three hundred vivid scenes founded upon the story of the same name by Helen Van Campen in the "Saturday Evening Post."

The Gotham Film Company, Inc., has taken over the offices of Sawyer, Inc., at 1600 Broadway, New York. The Gotham company is already occupying the new rooms.

CHANGES OF THE WEEK.

Bert Adler is now manager of the Universal studios at Coytesville, N. J.

Oscar Eagle, late of Selig and Reliance, has joined the Famous Players staff of directors. His first will be "The Dictator," with John Barrymore.

Hector Turnbull, former dramatic critic on the New York "Tribune," has joined the Lasky scenario staff.

BILLY VAN HEADS COMEDY COMPANY

Billy B. Van, the comedian, in conjunction with the Beaumont sisters, Nellie and Rose, intends to release, through the Equity Motion Picture Company, Inc., of which he is the president, weekly one and two-reel comedies, featuring himself.

He has been a comedy star for the past twenty years, and is at present finishing a successful season at the B. F. Keith's houses and the Orpheum Circuit, in his latest sketch entitled "Spooks."

The Equity Motion Picture Company not only intends presenting Billy B. Van in one and two-reel comedies, but expects to produce four and five-reel features. Owing to the location of the studio, Van Harbor, Sunapee Lake, N. H., in the White Mountains, the scenery offers opportunities for fine exterior effects.

Associated with Billy B. Van is Bob Russell, who has made a name for himself as a successful distributor of feature films. Mr. Russell is one of the pioneers of the industry.

The object of the Equity Motion Picture Company is to give the public wholesome and amusing comedies of merit. The officers are: Billy B. Van, president; Bob Russell, vice-president and secretary; Charles M. Hudson, treasurer. The company has taken offices in the Strand theatre building, Broadway and Forty-seventh street.

NATIONAL FILM CAPITALIZED AT $100,000

Special to Motion Picture News

Los Angeles, May 17.

The National Film Corporation came into existence last week, when papers were filed here. The incorporators are: William Dain, L. Tasker, A. W. Caldewey, Bruce Mitchell, and George F. Zimmer. Capital stock $100,000; subscribed, $125.

The company has opened offices in the Ferguson building, Third and Hill streets, and leased the Oz Film Manufacturing Company plant in Hollywood. Mr. Mitchell has been producing Thistle comedies for the Crown City Film Company, Pasadena, for release on Kriterion program, and Mr. Caldewey has been scenario editor and studio manager for the Crown City Company.

The first production work was commenced Monday with Mr. Mitchell directing, and the leading players being Rena Rogers and Bill Parsons, well known on the vaudeville stage. Will Seiter is assistant director.

SIERRA COMPANY MOVES INTO LARGER QUARTERS

Special to Motion Picture News

San Francisco, May 17.

Josephine Rector, formerly with the Essanay company at Niles, has been engaged by the Pacific Motion Picture Company as scenario editor. Harry Losh and Jack Bradbury have been engaged by the same company to play comedy leads.

Vera Hewitt is playing character parts with the same concern.

The Sierra Film Manufacturing Company has moved to larger quarters in the Mechanics Bank Building, at 948 Market street, San Francisco. W. V. Crone is the manager of this enterprising company. Mr. Crone was formerly with the Mutual Film Coerporation of this city, where his brother, J. R. Crone, is the manager.

The Sierra company has produced several reels of local events, among them being "The Opening of the Panama-Pacific International Exposition," and "Vice-President Marshall's Visit to the Fair."

MARTIN REPORTS BUSINESS OUTLOOK GOOD

Exhibitors in the New Orleans territory have no cause for camplaint, said P. J. Martin, special traveling representative of the United service out of New York City, who recently was in this territory.

He likewise reported that nearly all the exchanges in the Southern territory he visited were in a prosperous condition.

ELAINE HAMMERSTEIN TAKES LEADS IN "INDIAN DIAMOND"

Elaine Hammerstein is taking the leading feminine role with Eugene O'Brien in the multiple feature now being produced under the direction of Frank Crane at the



ELAINE HAMMERSTEIN

World Film Studios, Fort Lee, N. J., "An Indian Diamond." The picture is scheduled for release some time during June.

REPRINT TRADE PAPER VIEWS IN VITAGRAPH PRESS SHEET

The Vitagraph company of America has utilized the opinions of both the daily and the trade papers for press sheet matter on "The Juggernaut" and "The Island of Regeneration," two features to be released through the V-L-S-E combine.

The press sheets on these two subjects contain extracts from many reviews on the pictures, together with a synopsis of the story and two or three illustrations. The opinions of the quoted papers constitute excellent press matter for advertising purposes.

PERIOLAT LOOKS LIKE REAL GYPSY IN "DIAMOND"

George Periolat offers in "The Diamond from the Sky," the North American's $20,000 prize photoplay, one of the most interesting and effective characterizations shown thus far on the screen—that of Luke Lovell, a gypsy.

Mr. Periolat's genius in make-up stands him in good stead, for as the accompanying picture shows, this might be a likeness of a real gypsy rather than of an actor made up as one.



GEORGE PERIOLAT AS THE GYPSY IN "THE DIAMOND FROM THE SKY"

Mr. Periolat went into pictures five years ago, his first work being with the Essanay. He later joined Selig and finally the American, which company he left to go with the Universal, where he was leading man to J. Warren Kerrigan. He returned to Santa Barbara when "The Diamond from the Sky" was being prepared.

REX INGRAM JOINS FOX FILM ACTORS

The latest addition to the ranks of the directing staff of the William Fox Film corporation is Rex Ingram, formerly of the Vitagraph forces. Mr. Ingram will be associated with J. Gordon Edwards in the new Betty Nansen production on which work has already been commenced.

The new photoplay on which the tragedienne is now at work is radically different from "The Celebrated Scandal," "Anna Karenina," and "A Woman's Resurrection," in which she has been already seen. It is an unusually powerful drama of modern life in France, and deals with the undying affection of a mother for her daughter, in the face of almost overwhelming intrigue and tragedy.

The title selected for this photoplay is "Mother Love," and the drama itself was conceived and written especially for Miss Nansen by Mr. Ingram after he had made a long and painstaking study of the great actress and her methods. Miss Nansen is supported by a company of dramatic artists headed by Stuart Holmes and Arthur Hoops.

SOME OF THE VIVID SCENES IN "THE SPORTING DUCHESS," THE LUBIN LIBERTY BELL (V. L. S. E.) FEATURE OF JUNE 7



MURIEL MEETS HER RIVAL MURIEL GOES TO SEE HER SICK CHILD THE HUNTING SONG

"THE MOTH AND THE FLAME"

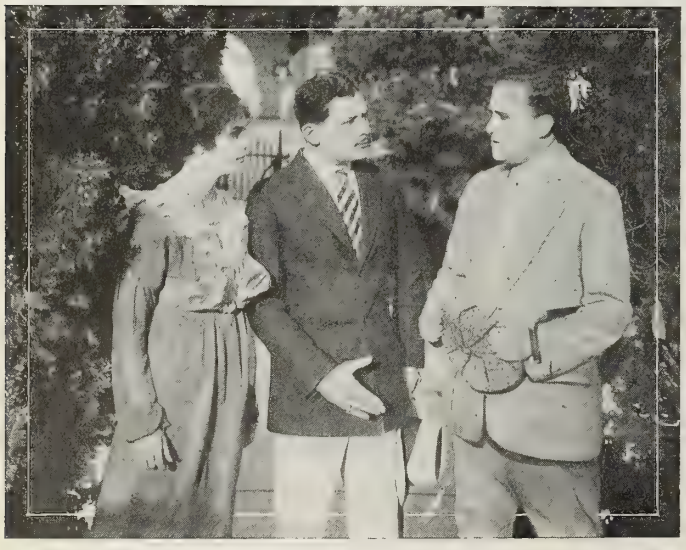
(Famous Players-Paramount—Four Reels)

REVIEWED BY PETER MILNE

FEW stories have such dramatic power as the kind which pictures a woman blindly in love with a man of shady morals. In "The Moth and the Flame," this theme is the foundation of Clyde Fitch's drama, which was so successful on the stage and which is considered by many one of the best if not the best of his plays.

The human interest qualities in the story, which grow with ever increasing rapidity as the plot develops, are of the most sympathetically powerful variety imaginable. The climax which caps the greater part of the action is extremely forceful.

The man is about to be married to the girl, the minister has uttered the conventional words to determine if there is anyone among the witnesses who offers an objection to the union, when the



"AT LEAST LET US BE FRIENDS"

other woman announces her presence, upholds her statement by the man's confused anger, and with her little boy.

Afterwards the girl marries another most ardent suitor, and with a gratifying scene of the other man reconciled with the woman he had betrayed, the picture closes.

Playing the role of the deceived girl who discovers the man's perfidy just in time is Adele Rey, who gives an expression and pleasing performance in this leading feminine part. As her intended husband, Stewart Baird, renders a heavy part with considerable ability, while the other woman is played by Irene Howley. The suitor is Bradley Barker, while others in the cast are Arthur Donaldson, Edward Mordant, Dora Adams and young Maurice Stewart.

It is of interest that this production is Sidney Olcott's first picture done for the Famous Players. On the whole he has made a very fine offering. The photography is good and the lighting well attended to, while the settings are most appropriate.

The fact that several unnecessary scenes are apparent during the four reels does not detract from the story's interest at all; they serve as a relief from the tension that most of the scenes create.

"THE SPORTING DUCHESS"

(Lubin Liberty Bell Feature—Six Parts)

REVIEWED BY IRENE PAGE SOLOMON

WHEN a noted star of the stage is suitably cast in a photoplay, there is a great pleasure in seeing her on the screen. One's remembrance retains the flavor of the spoken play, and zest is added to the film production.

Rose Coghlan fits her part in "The Sporting Duchess" like a glove. Her maturity of face and figure spoils no illusions. The Duchess needs no svelte form or baby face. As to acting, we all know what Miss Coghlan can do in the legitimate. She is also excellent in the silent drama.

With this star there are other satellites equally noted in their respective fields, equally well cast in this play, which gives scope for so many emotions, such a wealth of picturesque and exciting scenes. Director Barry O'Neill does not let any opportunity slip by in making this excellent scenario of Clay M. Green's (adapted from Cecil Raleigh's work) into a well rounded whole.

Ethel Clayton and George Soule Spencer could pass anywhere for the real Lord and Lady Desborough, besides acting the emotional scenes, so that your heart aches with and for them. Rosetta Brice is cast for the adventuress so often she must have numerous characters of the kind up her sleeve. She certainly makes the scheming Vivian Darville seductive here. Ferdinand Tidmarsh aids and abets her villainy like a real villain. Joseph Kaufman shows the soft-hearted victim of Vivian so admirably you cannot help exclaiming, "Poor Rupert Lee, why cannot he see through that woman!"

Little Brooks McClosky is a dear Harold Desborough, really crying when he must leave his mother. He has a good nurse in Ruth Bryan. Then there is James Daly and Clarence Elmer and Alan Quinn and Frankie Mann and Charles Brandt and Florence Williams—good every one, in all they do. Why, even the extras ride and hunt and dance and flirt as if they belonged to society.

And the story? Well, that is a tale of the English smart set, who are human, like the rest of us. The Desboroughs get into trouble, through Muriel's jealousy of her husband. Vivian Darville and Captain Mostyn fan this into a fierce flame through innuendo and false evidence for their own evil purposes. Rupert Lee is the weak tool of the woman, but in the end helps bring the divorced Desboroughs together again.

The Duchess being a kind-hearted woman as well as a "good fellow," is also a "deus ex machina" and uses her money to save Desborough from financial ruin and her good offices to save the young couple from spiritual destruction.

The buying of the Desborough house, Clipstone, and Desborough's winning the Derby marks the climax of the whole plot. But, Oh, my, before that, we have a hunt with the dogs in full cry, a hunt ball with its cotillion, a horse auction at Fattersalls, a coaching party, the actual horse race and a dozen other incidents, replete with tense emotion.

BEATRIZ MICHELENA LOSES PRIZE DOG

BEATRIZ MICHELENA, star of the California Motion Picture Corporation, is mourning the loss of her prize-winning collie, "Dixie," who was poisoned at Boulder Creek, where she and her supporting company are now engaged in filming "A Phyllis of the Sierras."

"THE BOSS"

(World Film—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

FEW legitimate actors have made a more striking debut in films than Holbrook Blinn in this picture. The leading role is one peculiarly suited to Mr. Blinn. Michael Regan is a man who fights his way to wealth by the most dogged and determined sort of fighting. He wins out over apparently insurmountable obstacles, but his life is not one which is calculated to make a man tender hearted or sympathetic. Yet in the end it is seen that there is a fine generous side which is only brought out after some unusual happenings.

As can be imagined, the role of Regan is not an easy one, yet Mr. Blinn handles it with an ease and success indicative of years of experience before the camera. Alice Brady makes an attractive heroine, an interesting feature being the fact that her father produced the drama on the legitimate stage a few years ago. Another fine characterization is that of Archbishop Sullivan by William Marion. Other members of the cast are: Charles Abbe, Fred Truesdell, Bert Starkey, Douglas McLean, R. B. Mantell, Jr., and Julia Stuart.

Regan, a loafer and hanger on at water front saloons, suddenly becomes inspired to work, and through his wide acquaintance with the dock workers succeeds in building up a tremendous freight handling business. In the course of his rise he comes in contact with the Griswolds, father and son, who have formerly had a monopoly of the same sort of work.

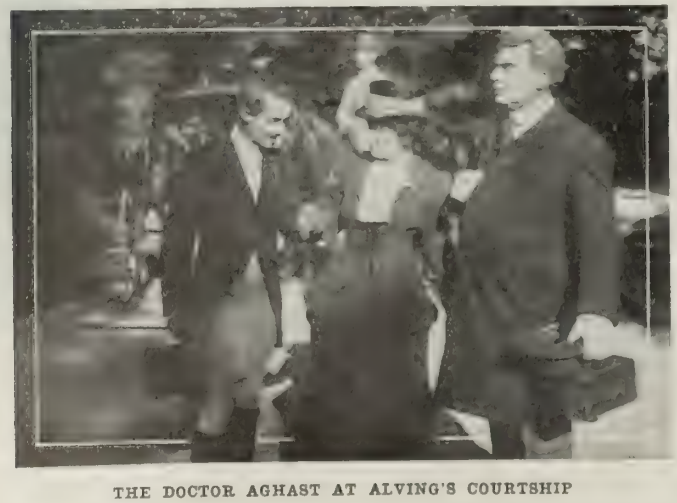
In order to save her father Emily Griswold marries Regan, but then tells him the reason. Although they live in the same house they practically never see each other until a dock strike gives Emily her chance to bring out Regan's good side. Before the trouble is over she has fallen in love with him, and there is a happy conclusion. There are many fine scenes and some original stunts, such as a view of a prize fight from directly overhead. The mob scenes in particular are well handled.

"GHOSTS"

(Reliance-Mutual Masterpicture—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

AS a dramatic feature "Ghosts" is one of the best productions seen in many a long day from every angle—strength of story, acting and care and detail in production. Henry Walthall has the most prominent part. His interpretation of Alving, the roue father, and Oswald the son who inherits the father's taint, is to the screen what Richard Mansfield's Baron Chevrial in "A



THE DOCTOR AGHAST AT ALVING'S COURTSHIP

Parisian Romance" was to the speaking stage. The only difference is that Mansfield attained reputation through his Chevrial, while Walthall has already won his spurs in many productions.

Alving, a roue, marries eighteen-year old Helen, despite his doctor's warning. Alving dies, a victim of his excesses, when Oswald is nine years old. As Oswald grows up, his mother picks out for his wife a girl of his own station. But the horrible part is that the girl's mother was Alving's paramour, and the girl herself is Oswald's half-sister.

This only the doctor knows. Common decency to the living forces him to bare the fact to stop the marriage. Oswald, through his inherited taint, goes insane. His mother comes home one day to find him sitting on the floor playing with the sunbeams.

She runs for the doctor. During her absence Oswald takes poison. For her consolation the mother can only turn to the physician who has been her life-long admirer.

Ibsen wrote the drama by the same name from which "Ghosts" is taken. The theme is his. For those who are not Ibsen students let it be said that "Ghosts" resembles "Damaged Goods" in being a study in inherited taint, and resembles "The City" in the relationship between the young folks. Yet in plot it resembles neither.

"Ghosts" is not a pretty story. But it is a forceful story, and one which will create thought and talk, and that's the kind of a picture which people go to see twice, and about which they tell



THE HERO OF THE HOUR

their friends. George Nicholls, the director, has produced it with great care and without a flaw in the costumes or stage settings.

For dramatic strength it is in a class with "The Avenging Conscience." Don't think that Ibsen is being classed with an ordinary motion picture though. "The Avenging Conscience" was taken from an Edgar Allan Poe story.

To round out the comment let it be said that Mary Alden as the girl, the young wife and the aged mother, lived up to her reputation, was a fine actress and a good character woman. Juanita Archer did well with an unsympathetic part, that of Alving's paramour. Al Filson played the physician.

"UNDER THE CRESCENT"

(Gold Seal-Universal—Chapter Two)

REVIEWED BY PETER MILNE

NY confusion which may have resulted from the rapid introduction of so many characters in this first two reels of the Princess Ibrahim Hassan series is completely banished from the spectator's mind in this, "The Cage of Golden Bars." The characters assume a definite place in the story, and consequently the picture is of more interest than heretofore.

The mob which is introduced in the Mosque scenes is well handled both while supposed to be at prayer and later when in angry pursuit of the escaping woman. There are some bad bits of photography during the two reels, but not enough to mar the enjoyment of the story. The prison scenes are purposely dimly lighted.

A brief synopsis of the action follows. Shortly after being tricked into the marriage with the Turkish prince, the American woman realizes her husband's duplicity, realizes that she is supposed to remain within the Harem for the rest of her life, and enjoy none of the privileges which the Turk promised her.

In the prison below the castle is the dancer who was betrayed by the Prince. Next to the cell in which she lies with her baby is a young American, a former friend of the actress who has been imprisoned as a spy. After quite a bit of planning these three escape from the palace, but what next befalls them is left to be pictured in the succeeding episode.

Edna Maison is seen as the dancer, while William Dowlan plays the American. The rest of the cast of principals remains the same.

"THE CAMPBELLS ARE COMING"

(Gold Seal-Universal—Four Reels)

REVIEWED BY PETER MILNE

FRANCIS FORD and his raging horde of supernumeraries, everyone of which excels in the art of pugilism, have long been amazedly looked upon in sundry releases on the Universal program. For terrifying realism the numerous fisticuffs he has staged stand in a class by themselves. For these four reels it has outdone by far all his previous exertions in this line.

War scenes, grim, horrible and bloody, have been consigned to a large portion of the drama. These are supplemented by others, hand to hand struggles between Sepoys and English, and later the Scotch. There are encounters so crowded in realism of action, results and expressions, that to conceive their being merely played for the camera is next to impossible.

Mr. Ford should receive all the more credit because practically



(Above) THE SLAUGHTER OF THE ENGLISH WOMEN
(Below) AT THE END OF THE WAR—ITS RESULT

the entire picture is comprised of battle scenes of one kind or another. It must have been a hard task to arrange them in such a manner that they would sustain the interest instead of tiring the observer. The story is very slight.

In brief, the daughter of an English general serving in India is made the prisoner of one Nana Sahib. Her rescue, and the vengeance meted out to the Indians by the English, requires the rest of the picture. It is effected, but after all is over thousands of men on both sides are killed, including the girl's father and sweetheart, a member of the Scottish regiment.

To single out some scenes of the strife for particular attention is difficult. However, the fight through the walls of the stockade, the massacre of the women, the miraculous ride of the messenger, including his fall off a swinging bridge, and again the panoramic battle scenes, are worthy of special commendation. But the rest are fitting examples of all that is modern and excellent in picture warfare.

Grace Cunard, who wrote the story, appears as the General's daughter, while Mr. Ford himself is seen as the merciless Sahib. Harry Schumm looks heroic as the Scotsman. The photography and lighting are excellent. The Indian atmosphere is very well achieved by means of the costumes and the various settings.

And by the way, like all war films, this one makes an ardent appeal for peace. To see enacted horrors which we read of at the present time, horrors that are true and unshorn of any of their terror embraces the most hearty peace plea imaginable.

"THE SLIM PRINCESS"

(V-L-S-E—Essanay—Four Acts)

REVIEWED BY PETER MILNE

THE Essanay company has been busy for some time turning out one reel George Ade comedies, and no doubt remains as to their success. Their comedy qualities have ranked them high in the class of refined picture humor. "The Slim Princess," founded on George Ade's successful play of the same name, presents four reels of practically pure unadulterated comedy development, much resembling these popular one reel offerings.

As in the smaller pictures much of the humor depends on the subtitles, which are used profusely but not unnecessarily. To delve into an analysis of the renowned wit of George Ade is superfluous, as its effect has been well proven in both magazines and pictures. Suffice it that the greater number of the subtitles are good for laughs.

But on the other hand, the comic possibilities of the story itself have been grasped with an understanding by the leading players. Neither have the ridiculous situations in the plot been often pictured heretofore, and the combination of refreshing incidents and capable acting is gratifying.

The story concerns a Turkish count whose court believes beauty is confined to fat girls only. Popova, the tutor of the count's children, nurses a secret hatred for his master and so keeps one of his charges thin by feeding her pickles. Of course she is really beautiful while the other is not so at all. But then the American puts in an appearance and remains until he has made the slim princess his wife.

The chief comedy role is played by Wallace Beery as Popova. His opportunities are many and he makes use of all of them. Francis Bushman and Ruth Stonehouse are ideally suited for the lovers. Henry Dunkinson is the count, while others in the cast are Terza Bey, Bryant Washburn and Lester Cuneo.

The story is rather slow in getting started, and at times there is noticeable padding, such as displaying scenes in the capital of the



THE SLIM PRINCESS AT HOME

United States as was the case with "Graustark." But the humor in the story is great enough to eclipse such faults, and while careful cutting would benefit the picture, it stands very well as it is. The photography and settings are very good.

CUPID BUSY IN PHILADELPHIA

Special to MOTION PICTURE NEWS

Philadelphia, May 19.

CUPID is busy projecting several Philadelphia film men on his mirror screen, Hymen being the feature most popular at this writing. Jay Emanuel, treasurer of the Philadelphia Exhibitors' League, secretary of the Reel Fellows, general manager of the Exhibitors Booking Office, and manager of the Ridge and Windsor theatres, announced his engagement to Bella Flock of Philadelphia at a reception held last week at the home of the bride elect. The marriage will take place in the early autumn.

James Brennan, the chief auditor of the Stanley Booking Company, will be married on June 6 to Katherine Duffy of Philadelphia.

"IN THE DAYS OF FAMINE"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

NOTHING sensational or startling is portrayed in this drama of the Northland. Merely a plain story which fulfills in every respect the Vitagraph company's description of it as "heart-interest." The story was written by James Oliver Curwood and produced by Theodore Marston. The combination has proved a most admirable one.

The entire action takes place in the far north. Every exterior which appears is a scene made while the snow was lying deep on the ground. These are all well photographed. The absence of static is noticeable, while free from glare, they do not tire the eye. The few interiors which are staged are realistic in every sense of the word.

The story starts in 1889, when the plague raged in the north. Jan, a young French-Canadian adopts a child orphaned by the fever. Twelve years later when the girl has returned from school, Jan finds himself in love with her.

He and Lieutenant Walker of the Northwest Mounted Police set out on a trip. Before they leave Jean writes a note intended for Jan, saying that she will marry him on his return. By mistake she puts this in Walker's pack who is overjoyed at the news. On the trip Jan is seriously wounded, and finally giving himself up, he tells Walker to return, as the girl loves him. Walker discovers the truth when he sees the girl, and a rescue party headed by Jean sets out to find Jan, after which all ends happily.

James Morrison gives a fine performance as Jan, while Dorothy Kelly as Jean in her later years does very well. George Cooper as Walker and Donald Hall as the factor complete the small cast of principals.

"GOD'S WITNESS"

(Thanhouser-Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

HERE is Edwin Thanhouser's first contribution to the Mutual Masterpictures, and, one is happy to say, it lives up to the high standard of consistent excellence which Mr. Thanhouser outlined for himself when he returned to take up the reins at the company which bears his name.

"God's Witness" is essentially a dramatic story. It builds up and up to a climax which is unusual and startling, and leaves



THE COURT ROOM DENOUEMENT

legitimate room for a pleasant ending. The scientific end of the picture involves the photographing, by a stroke of lightning, of a man's death, through which death the heroine is accused of murder. This phenomenon is entirely within the bonds of reason, according to the opening sub-title. Once that difficulty is bridged the story is logical enough.

Beryl, played by Florence La Badie, is accused of murdering her grandfather, with whom she had quarreled on the night of his death because of his refusal to help her mother who was lying ill. The trial is going against Beryl when Bertie, her brother, appears. He testified that he, too, had called on the grandfather that evening, that there had been a quarrel, and that the old gentlemen had seized an andiron to strike him when he was killed by a bolt of lightning. Bertie's story sounded thin when Lennox Dunbar, a young lawyer, rushed into court bearing a pane of glass on which the lightning had photographed the way the grandfather met his death.

Brother and sister are exonerated, and Beryl and Dunbar are left to be happy together. Morris Foster played Bertie, and Harris Gordon is Dunbar, the whole cast being excellent.

The scene of action is laid in the South, the players being sent there for the exteriors. The action and acting is very convincing and the climax surely is novel and exciting.

"IN THE DARK"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

THIS time the eternal triangle has a fourth side, thereby bringing more complications to the situations and an added element of interest to the story.

Adrian Gil-Spear has written a strong scenario which Director Joseph Kaufman has put into a picture bound to interest those fond of thrilling moments. Love and jealousy, revenge, false friendship, mistaken judgment, the mighty hand of



AT THE ARTISTS' BALL

science, all have their share in this drama, which hovers on the borderland of the melodramatic.

Rex Mansfield (Joseph Kaufman) and Edith, his wife (Ethel Clayton), have struggled up from poverty to fame and fortune, partly through Rex's skill as an artist, more largely through Edith's sacrifices as a wife.

At the pinnacle is Julie Duval (Rosetta Brice) wonderful and beautiful, an actress and foreigner. Small wonder that the painting of her portrait absorbs the artist, while his wife eats her heart out in silence until Leo Lechmeer (Jack Standing) enters with insinuations about Rex and love making for the neglected wife.

When Julie Duval realizes at last that Rex's interest is for her artistic value and not a lover's passion, she blinds him with acid and leaves him to his fate.

Edith doubting his story of an accident, is egged on by Lechmeer to believe the worst, and in desperation agrees to fly with the tempter. Before this can be consummated the irony of fate brings Doctor McVickar (Charles Brandt) on his way to operate on the artist's eyes in time to run over and kill Leo Lechmeer.

Complications arise from Edith's presence in Lechmeer's apartments, but in the end all is smoothed out, the artist's sight is restored by a wonderful operation, the actress disappears and the husband and wife live happily ever after, while the bone of contention, the picture, is thrown in the scrap heap.

Joseph Kaufman's impersonation of the blind artist has an individuality deserving much commendation. Ethel Clayton, always good in sweet womanly parts, makes the best use of her opportunities here in the stronger role of the suffering wife whose troubles drive her to desperate measures.

Rosetta Brice has always, or almost always, to act the part of an unscrupulous woman, but as she makes such a good one, we cannot help enjoying her delineations.

"ON BITTER CREEK"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

FAMILY feuds are a blessing to the scenario writer, giving him many thrilling plots. Usually the feud ends in marriage between the factions.

In this scenario, by Emmett Campbell Hall, a double marriage of the middle-aged as well as young lovers is the happy solution of the ancient quarrel, but before this devoutly desired consummation is effected, there is hate and revenge, misery and heartache, misunderstanding and separation, and a whole generation of fighting between Yancys and Kirbys living on opposite sides of Bitter Creek.

A covered bridge belonging to Yancys is the bone of contention, and Clay Yancy swears a strange oath after his love quarrel with Caroline Kirby, that no Kirby can ever pass that bridge until a woman of their house buys freedom with a kiss.

Twenty years of feud and then the courts decide the toll is illegal which causes Clay Yancy in fury to decide on blowing up the bridge. A semi-villian is found in Jed Jolliver, in love with young Virginia Yancy, who, however, has already secretly married young Robert Kirby, their love having blossomed at a "co-ed" school in spite of fate and family. The bridge is blown up by Jed who is conveniently blown to eternity with it. The young couple escape the peril and are happy. Caroline Kirby and Clay Yancy are reunited by a kiss over the remains of the old bridge. A new one is built, and the Yancys and Kirbys are friends forevermore.

Justina Huff in this play has a chance to depart from her usual character of a sweet young girl. In the latter part of the story she has grown twenty years' older. She rises to the occasion and acts Caroline Kirby as well in her maturity as in her youth.

Edgar Jones, always good as director and lead, keeps his usual reputation here

George Gowan, Edwin Tilton, Jack Delson and Hilda Twogood fill the remaining parts.

"THE NEW EXPLOITS OF ELAINE"

(Pathe—Episode Twenty-one)

REVIEWED BY CLIFFORD H. PANGBURN

ORIGINALITY has been the keynote of the entire Elaine series. In this chapter the novel effects introduced are of particular interest, and this in spite of the fact that there is the strongest sort of a story.

The use of a ferret to draw a wire through a wall or conduit is fairly well known, but this is probably the first time that the



LONG SIN CAPTURED AT LAST

interesting process has been shown on the screen. The fact that the wire is one which connects Kennedy's room with a hiding place of the Wu Fang gang by a detectograph naturally strengthens the effect.

However, Kennedy is not so easily fooled, and before he makes any remarks which would supply the Chinese with information he discovers the receiving end of the device, and then carries on conversations which serve his own plans and completely fool the Orientals.

The discovery of the detectograph, as well as of the poisoning of his pipe stem is due to an arrangement by which the presence of anyone in his room and their movements during his absence can be traced. A special rug is sprayed with a secret solution and another spraying after his return brings out all the footsteps of anyone who may have been in the room during his absence.

At the opening of the instalment Elaine receives two bunches of roses, red and white, the warning from Wu Fang that either Kennedy or her aunt must die. She can decide by placing one or the other of the bunches of flowers in the window. In order to lead the attack to himself Kennedy secretly puts the red flowers where they are seen by Wu Fang's watcher. An extraordinary series of adventures follow, but thanks to Kennedy's genius he not only wards off danger but captures the whole band except Wu Fang himself. Even Long Sin is made a prisoner, and the great Chinese criminal is thus left without his helpers. His escape, however, hints at new dangers to come. The instalment is entitled "The Listening Ear."

"THE DARKENING TRAIL"

(Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

ONCE upon a time, as all regulation fairy stories begin, Western pictures exceeded all others in popularity. Now comes "The Darkening Trail," an Alaskan picture, which should be just as popular in these enlightened days as were any of the old Westerns, for this picture has that magnum desideratum known as heart interest. It also has the excellent work of



STURGESS REFUSES TO WED

William S. Hart. If any one man can "put over" a likeable frontier character Hart is the person.

Hart plays Yukon Ed, who loves Ruby McGraw, the proprietress of an Alaskan store, played by Enid Markey. Jack Sturgess arrives in Alaska, having left home suddenly to avoid marrying a girl. Ruby loves him. Yukon Ed, who loves Ruby, sees that the pair is married by bringing a minister and a brace of revolvers around.

But Sturgess is a cad, through and through. When Ruby lies ill, instead of going for the doctor, he plans to take her savings and make his escape. Yukon Ed goes for the doctor, but the medico arrives too late. Ruby's soul has gone.

Ed hunts up Sturgess, places a revolver in his hand, and advises him to go and meet Ruby along "the darkening trail," a new way of telling a man that his healthiest move is to kill himself.

Sturgess' character is well outlined in the opening reel by scenes at a gay cabaret with a girl played by voluptuous Louise Glaum. These scenes are so well played up that one wonders all through the picture when the girl of the cabaret is going to turn up again. But she never does.

All the same "The Darkening Trail" is a corking good feature, with a heart interest story and fine Alaskan atmosphere.

"SALLY CASTLETON, SOUTHERNER"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

IN at least one way this picture may be called a decided novelty, since it is described on the leader of the first reel as "A Southern picture without a battle." The avoidance of scenes showing fighting is an extremely sensible thing in this film. First of all there is no need of them since the action of the story furnishes an abundance of thrills. Further, battle scenes in a three reel regular program picture either mean ineffectual ones, or else a heavy drain



THE WOUNDED UNION SPY IS DISCOVERED

on the manufacturer to provide spectacular views. A plot such as the one in this film allows the maker to avoid both of these difficulties.

The four principal parts are well handled, being played by Edison favorites. Marc MacDermott is seen as the plucky Union spy, and Miriam Nesbitt as his Southern sweetheart. Bessie Learn is the latter's sister and Pat O'Malley the Confederate officer to whom she is engaged.

A clever Union spy in the course of his work becomes acquainted with the Castleton family. His identity is discovered by the younger girl's sweetheart, and the older daughter starts a flirtation with him in order to learn his secrets. She falls in love with him, and instead of betraying him becomes engaged to him, and aids in his escape. In getting away he is compelled to wound the fiance of the younger girl. This causes a temporary wavering of faith on the part of his sweetheart, but she soon forgives him, and the war being over the two men become fast friends.

"THE OTHER SELF"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

A STORY of the Jekyll and Hyde variety which makes an interesting film and gives Velma Whitman scope for versatility in depicting Anna Anson, the good, as well as her wicked personality —Ruby Queen.

The part that repels one in this scenario by Julian Louis Lamothe, is the fact that the girl's own father, Bill Anson, is her evil genius and works his hypnotic power to make her as Ruby Queen, his tool and decoy in the gambling establishment over which he presides.

The adventures of the girl in passing from one self to the other, and her final release from the spells of her father, form an absorbing tale which, however, would have been made stronger if she could have mastered the impulse by her own strength of will instead of being released by her father's death.

Melvin Mayr as Alan Reed, the young doctor in love with Anna, who rescues her from physical as well as mental peril, is well taken by L. C. Shumway. Leila Parker acts the mother's spirit, which cannot always overcome the evil genius of the father. Malvin Mayr takes the father's part with good results to the picture. Leon D. Kent produced the play. Others in the cast are Adelaide Bronto, George Routh and George Merrell.

"THE UNBROKEN ROAD"

(Life Photo—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

A STORY of American political life, with a strongly dramatic situation, "The Unbroken Road" is a picture which will hold the attention of any audience. Besides the political features of the plot, the pathetic experience of Constance Turner, the heroine, will inspire both sympathy and admiration.

The leading role is a strongly emotional one, a fact which makes the selection of Mary Nash for it a fortunate choice. Miss Nash has enough screen successes to her credit to insure a satisfactory rendition of such a part.

The others in the cast are all well suited to their roles. Alexander Gaden is seen as John Radford, the governor, while Arthur Morrison has the important part of Charles Garvan, a politician. Others are William H. Tooker, Joseph Baker, Charles Graham, Thomas O'Keefe and Sue Balfour.

Constance is the ward of John Radford, and has a young girl's infatuation for him which he does not suspect. Later she is tricked by the son of a political boss into a mock marriage. When the youth's father hears of the affair he manages to have the girl sent to jail on a trumped-up charge of burglary.

Meantime, Radford has been elected Governor and pardons Constance, against the wishes of the boss, who promptly seeks to prevent his renomination. Another politician agrees to fight the boss and insure Radford's re-election if Constance will become his mistress. After the election the Governor shows the man that only sorrow can come from this, and realizing that his love is a clean one, he marries the girl.

"THE BLACK BOX"

(Universal Special—Episode Twelve)

REVIEWED BY PETER MILNE

THIS chapter, entitled "'Neath Iron Wheels," brings all the important characters of the serial back to America, this time on the Pacific coast. Quest had previously made Craig captive and when arriving in San Francisco, puts him in charge of an officer en route to New York.

But Fate again takes a hand. The train is wrecked and Craig makes his way to a camp of cowboys who are engaged in rounding up the cattle. He applies for the position of cook, and while not



CRAIG ENTERTAINS THE COWBOYS

being a great success in the culinary art, he soon endears himself to the boys by playing the violin after the day's duties are over.

In fact he gains such a strong hold on the sympathies of the cattlemen, that when Quest comes to make him prisoner, they refuse to give him up. Instead they allow him to escape to Mexico.

Previous to this instalment the character of Craig has been delineated as bad and the character of the professor as good. Here a noticeable change takes place. Craig constantly pleading innocent, is steadily gaining the spectator's sympathy, while the sly and stealthy actions of the professor seem to stamp him as the perpetrator of the numerous crimes that have been committed during the preceding numbers of the story.

"IN THE PURPLE HILLS"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THIS picture to be released on May 24, is one of the better type of the old western drama, full of thrills and melodramatic action. The audience who used to flock to see this sort of a picture a few years ago will be interested in seeing what an improvement perfect photography and the use of modern effects make in the presentations of such a story.

As just one instance, the exterior night scenes are really taken after dark. The only lights used are those coming from the windows and doors of the adjacent cabins, and out of the semi-darkness can be seen flashes of rifles and revolvers.



A DIABOLICAL REVENGE

Joseph Galbraith in the role of Sheriff Crosby makes his debut to American films. His acting at all times is strong and of an excellent character. Vivian Rich as the heroine, Harry Von Meter in the character role of John Ogle and Jack Richardson as a villain, all perform their parts very ably.

The story serves to carry along a series of real thrills and will hold any audience in breathless attention.

Briefly it deals with the hatred of a western outlaw for a sheriff who captured him. Years later the outlaw escapes and plans a diabolical vengeance. While the sheriff is in town the escaped convict gags and ties his wife to a bench in front of a shot gun so arranged that the opening of the door on the sheriff's return will discharge the gun into his wife's body. After many moment's of suspense and a fierce hand-to-hand combat in which the enraged sheriff throws his enemy over a cliff, the audience will breathe a sigh of relief to find that the wife will recover.

The scenes are mostly exteriors, of beautiful western scenery, perfectly photographed. In addition, the whole production is well staged.

"THE HOUSE OF THE LOST COURT"

(Paramount—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

PERHAPS the most striking features of this picture are the originality of the plot, and the skill with which the suspense element has been introduced. When a man supposedly hanged some years before is seen living in a secret apartment in his own home it is bound to result in the closest attention, and a genuine interest in the incidents which have made this strange situation possible. Such is the situation of the principal in this picture.

The excellence of the story is accounted for by the fact that it is a dramatization of the novel of the same name by Mrs. C. M. Williamson. The thousands of readers of this book will be much pleased to see it on the screen.

The picture was made at the Edison studios under the direction of Charles J. Brabin. Gertrude McCoy appears as the unfortunate Elinore Vane, While Viola Dana makes charming Delores Edgerton. The emotional and weak-will Nina Desmond is played by Sally Crute. Robert Conness and Duncan McRae are seen as the Elliott brothers, the former being the one who escapes death so strangely.

Sir Anthony Elliott and Elinore Vane are secretly engaged, but during a visit his brother wins the girl's affections away and marries her. Nina has fallen in love with Anthony, who has saved her life. On the eve of his departure for America Nina openly begs Anthony to take her with him, but he refuses, since he has no affection for her. Meantime Elinore has decided to leave her brutal husband and comes to Anthony to ask also to go with him to America. In the stress of her emotion she kills herself with a paper cutter, and Nina, who has been in hiding during the call accuses Anthony of murder as a revenge.

The unfortunate man is sentenced to hang, but his mother gives him a vial of mysterious Oriental poison which produces the "sleep of death." He drinks it and is pronounced dead by the prison physicians. Taking him home his mother revives him and keeps him in a secret chamber in his manor house, now owned by his younger brother, who is living with Nina.

Delores Edgerton, an American girl, is living in the house which her family has leased, and accidentally stumbles on the hiding place of Sir Anthony. The two fall in love but the man's situation keeps him from speaking his mind. By cleverly playing on the jealousy of Nina, who sees that the younger brother has become infatuated with her, Delores leads to a statement which clears Sir Anthony and allows him to resume a normal mode of life. Then he tells the girl of his love, and there is a happy conclusion.

"THE QUARRY"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

THIS is the second of the Selig three reel diamond specials, and will be released on May 27.

Circumstantial evidence is made the theme of a strong drama. Its strength is partly due to the able acting of Frederick Hand in the role of Jim Montgomery and partly to the realistic stagings of the scenes. Wherever possible actual settings are used in developing the plot.

Jim Montgomery, a young mechanic, by purely circumstantial evidence, is convicted of a murder and sent to prison for life. His cell-mate, a hardened crook with a soft heart, aids him to escape by putting him into a box which is to be carted away.

Months pass and Jim disguised beyond recognition, is the superintendent of a large factory and engaged to the daughter of its



ACCUSED OF THE MURDER

owner. In the meantime, his old cell mate has been paroled in hopes that he will enable the police to locate Jim's hiding place.

He gets in touch with Jim and promises to find the man really guilty of the murder. His efforts meet with success and he brings forward the culprit in time for the grand climax, but not in time to save Jim's right hand, for at the appearance on the scene of the detective who had discovered Jim through following his mother, Jim plunges his hand into the machinery in order to escape recognition through his tell tale thumb prints which the police had in their possession. With a confession from the real murderer everything ends happily and Jim marries the girl he loves.

Frederick Hand in the leading role is supported by Grace Darmond as the daughter of the mill owner, William Wade as the crook and John Charles as the detective, and Mrs. A. C. Marston as Jim's mother.

"THE WRONG WOMAN"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THERE is a most unusual situation in this story. The characters first meet in India and later come together in England.

A jealous woman is victimized by an unscrupulous man with a result which is much more serious than either of them anticipated. There is enough of a story in the three reels to keep the interest at a high point throughout, besides several strongly dramatic climaxes.

The portion of the action which is supposed to take place on a lonely island in the middle of the ocean is most effectively played. Just the right effect is obtained without carrying things to the extreme often seen in an attempt to portray a desert island.

Mabel Trunelle is seen as the nurse who is changed by strange circumstances from a quiet law abiding and happy young woman to an impostor. George Wright is the villain, whose plans are responsible for the nurse's actions and for the misfortune of Ivy, who is played by Gladys Hullette.

A nurse in an Indian hospital discovers her doctor sweetheart making love to an English tourist to whom he shortly becomes engaged. This girl knowing nothing of the former relations of her lover and the nurse, asks the latter to go home on the same steamer on which she and the doctor are returning to England.

There is a wreck, and the three are stranded on an island. The nurse is told by the doctor that the other girl is dead, after they



THE DOCTOR'S DUPLICITY DISCOVERED

have quarrelled and she is left behind when they are rescued.

In England the nurse, at the suggestion of the doctor, claims the property of Ivy, who she pretends to be. As the real Ivy's uncle has never seen her she succeeds in her plan. Then Ivy herself appears on the scene after a strange rescue, and finally establishes her identity.

"ROAD O' STRIFE"

(Lubin—Part Seven)

REVIEWED BY IRENE PAGE SOLOMON

ALENE'S adventures after escaping from death in the old mill, led her almost to the poor-house. In trying to escape this fate she starts alone for the city, attempting to find Robert Dane, in the instalment entitled "Into the Night."

Clara and Gilbert Jerome thinking all their victims are dead, also start for the city, but their train is wrecked and Clara is killed. Gilbert, uninjured, goes to the city with the silver cup in his possession.

Florence Sackett as Clara gives a very fine impersonation of jealousy, hatred and vindictive revenge, especially in the mill scene where she pushes her victims down and then turns the water on full speed; but now her doom has come.

The train wreck is a wonderfully realistic piece of directing. Real reporters are used in the scene to interview the survivors of the wreck.

"ROAD O' STRIFE"

(Lubin—Part Eight)

REVIEWED BY IRENE PAGE SOLOMON

WHILE Alene is carried to town by a kindly farmer, Robert Dane, by the irony of fate, has returned to Elmhurst seeking her, in the part entitled "In the Wolf's Den."

Gilbert Jerome meeting Alene almost secures her, but is balked by Daisy, a show girl who has had sad experiences of this villian.

Alene becomes a chorus girl while Daisy tries to help her find



ON THE THRESHOLD OF THE DEN

Robert Dane, deciding at last to seek him in his native town. With the show girl gone, Gilbert Jerome inveigles Alene to visit him, promising that Dane will be there. Alene discovering the silver cup asks indignantly why it was removed. Gilbert declaring he takes what he wants, drinks his wine from the cup and falls dead.

Mary Charleson improves with each reel, visualizing as well as acting the child woman with grace and pathos as well as skill. Jack Standing, always versatile, gives as finished an impersonation of the villian as though villians were all he did.

V-L-S-E MAKES POSTER COLLECTION

AS proof that the value of meritorious features increases with every showing of the film, the publicity department of the V-L-S-E is making a collection of posters gotten up by the different exhibitors throughout the country.

These posters are not a part of the regular V-L-S-E paper, but printed matter designed by progressive theatre managers announcing the return engagements for extended runs. In most cases the rebooked feature had previously appeared for two or more days in the same theatre, and the fact that special paper was prepared for its reappearance is pointed to as most convincing proof of the contention of the Big Four, that features of real dramatic value gain prestige by continued exhibitions.

These posters are being used by exhibitors in conjunction with the regular advertising matter for the features, and it is a notable fact that in every instance the length of the second run exceeds the original engagement.

LIONEL BARRYMORE WILL STAR IN LOCKE PLAY

WHARTON, INC., the firm composed of Theodore and Leopold Wharton, which is producing "The Exploits of Elaine" for Pathé, will soon move its activities to Ithaca, N. Y., where a new studio has just been erected on Wharton Park.

A change will be made in the cast of the "Exploits," Lionel Barrymore being added. Edwin Arden leaves the "Exploits" to play in feature pictures for Pathé.

His first appearance will be in "The Beloved Vagabond," which Edward José is making from the novel of the same name by Edward J. Locke. Arnold Daly is returning, for a while anyway, to the legitimate stage, where he will be seen in Bernard Shaw revivals. Pearl White remains.

The nature of the "Exploits" will change from detective stories to society stories laid in high diplomatic circles.

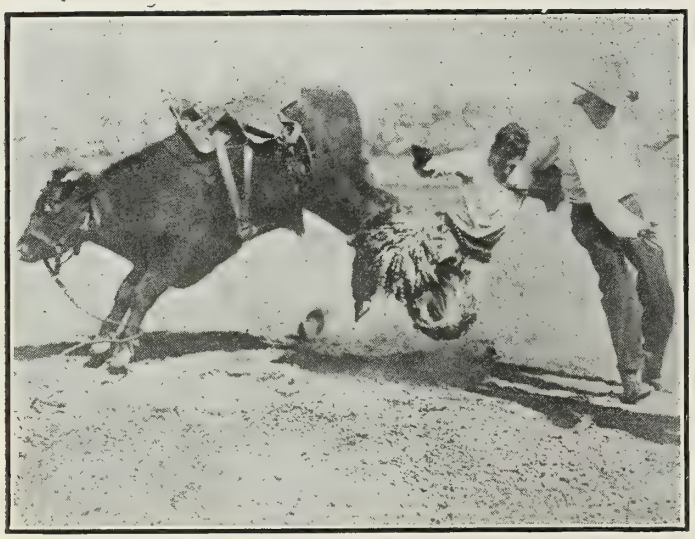
"WHERE COWBOY IS KING"

(Lifeograph—U. B. O.—Two Parts)

REVIEWED BY PETER MILNE

BOTH story and film have painted the life of the cowboy as containing a wealth of romance and fascination. But the ordinary yarn pivoting about the carefree westerner neglects to picture his open defiance of death.

The various startling feats of horsemanship performed in the most thrilling western dramas melt into insignificance when compared with the events caught by the camera of the American Lifeograph company. To be explicit, to the tenderfoot easterner and to all those who are not accustomed to life on the plains, this film presents a death defying spectacle in each and every scene.



THE END OF THE BULL-RIDE

The Pendelton, Ore., roundup is an annual event. Cowboys and cowgirls gather from the surrounding country to vie with one another in equestrian feats, which feats are punctuated now and then by the participants attempting to remain upright on a raging bull or buffalo. Curbing bucking bronchos is the sport which receives the greater portion of the space.

A stage coach race is presented in which one of the coaches completely overturns and again rights itself. Then the cowgirls' standing race, one foot on each horse, the trick riding of the men and the many novelty races invest the film with such a thrilling yet carefree aspect that the effect it will create can hardly be measured in cold type.

Pleasing photography brings the scenes out in a clear manner. It is only to be regretted that in a number of scenes, the cameraman, evidently over-anxious to catch every movement of the horse and would-be rider, has swerved his machine too suddenly, with the result that the picture is not firm in these places. But to atone for this pardonable fault are the many breath-taking stunts in the offering that are unharmed by any lack of strict technical observance.

"Where Cowboy Is King" deserves the same prominence in any house that it received in the New York Hippodrome, where it startled thousands for two weeks. Here it was termed a "short feature," a definition which it more than upheld in its giving the audience as much sensation entertainment within its short footage as the five reeler gave in a dramatic sense.

LARGE WASHINGTON COMPANY INCORPORATES

Special to MOTION PICTURE NEWS

Washington, D. C., May 12.

WHAT seems to be one of the largest organizations of its kind south of New York City is that of E. Haydon Bozel Attractions, Inc., a $300,000 corporation, which is now being operated in this city.

E. Haydon Bozel is the president of the company. Mr. Bozel has had over twelve years' experience in the moving picture and amusement field. It is said that they own several features of their own and may possibly handle distribution of a program of features under that name, either produced by them or produced by other manufacturers.

"THE BLACK BOX"

(Universal Special—Episode Eleven)

REVIEWED BY PETER MILNE

THERE is much more spectacle in this number of "The Black Box" than individual acting. All the action takes place on a desert supposed to be in South Africa and there is nothing to betray the fact that in reality one of our own Western deserts is the actual locale. The scenes, well photographed, are expansive, stretching out as far as the eye can reach.

Several battles are engaged in between the piratical Mongar band of Arabs and other tribes, all of which are marked by daring feats of horsemanship. The excitement which these frays afford is considerable.

Due to these numerous encounters, the development of the story is not as rapid nor as great as is usually the case with each episode.

Craig, who has taken refuge with the Mongar tribe with which he is friendly, suddenly undergoes a change of heart. When Quest's party is about to be shot down by the ferocious members of the band, he intercedes, saying that Quest and the others are his friends.

The detective, Lenora, Laura and the professor are sheltered by the Mongar chief. That night Quest, taking advantage of the momentary confusion caused by a roaming lion, forces



THE ESCAPE OF GUEST AND HIS ASSISTANTS

Craig at the point of a gun to guide him and the rest of his party to the nearest center of civilization.

The professor still continues to appear guilty in the eyes of the spectator.

DESCRIBES HARTE STORIES IN FILMS

THE *Overland Monthly*, in recognition of the fact that Bret Harte was its first and most famous editor, prints in its June number a twelve-page article on the work now being done in turning his California stories into motion pictures.

Mrs. Josephine Clifford McCrackin, associate editor under Harte in the sixties, has written the account, "Bret Harte in the 'Movies,'" describing the productions finished and contemplated by the California Motion Picture Corporation. The article is handsomely illustrated with halftones from "Salomy Jane" and "The Lily of Poverty Flat."

JOHNSON IS NOT CRITICALLY ILL

ARTHUR V. JOHNSON, leading man and director with the Lubin Players, has been ill at his home in Philadelphia for the past two weeks. Many rumors got abroad that Johnson was so critically ill that he could only live a few days.

"Please tell my friends," said Johnson this week, "that I have had a nervous breakdown—not a very serious one. I have been working very hard for the past few years and have needed a vacation."

"THE PLUNDERER"

(Fox Film—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

HERE is a man's picture, virile and strong. Yet, just as much as the hero is a man's man, just so much, maybe more, he will appeal to women. William Farnum is Big Bill Matthews, the hero.

"The Plunderer" is a corking good picture; that may be stated arbitrarily without fear of contradiction. In addition to several exceptional characterizations it has a good story, and wonderful camera work and locations. In addition it is a picture produced with very fine motion picture technique. Edgar Lewis was the producer; Frank Kugler the camera man. Many times the locations alone were applauded at the invitation pre-release showing.

Big Bill Matthews and Dick Townsend are partners in the Croix D'Or mine, from which Bully Presby has been stealing for years. When the partners arrive to work the mine, Presby makes all sorts of trouble, dynamiting and so on. Matters are finally straightened



THE OLD ENGINEER WARNS MATTHEWS

out by the growth of a love affair between Dick and Joan Presby. Big Bill leaves the young folks happy and sets out in quest of Lillie Meredith, former proprietress of a dance hall.

Needless to say, Farnum is good. He has one of his rough-and-ready parts and takes a hand in a very fine fist fight with his usual delight. Harry Spingler, as Dick, William Riley Hatch, as Presby, and Claire Whitney, all acquit themselves well. Flavia Arcaro is Lillie Meredith. One of the most compelling parts is that of W. J. Gross, a wonderful type as the old engineer. Tom O'Keefe makes Dave Thompson, the strike inciter, conspicuous.

Words scarcely convey the strength of the outdoor atmosphere, the spirit of clean living and hard fighting, which pervades the entire picture. It is a portrayal of rugged times, done in a big, rugged, yet artistic way—and there you have the necessary ingredients.

"PRO PATRIA"

(Great Northern—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

RECENT developments have made war pictures more timely than ever, but such pictures must be good to meet with real success. "Pro Patria" is a film which, so far as one can judge from newspaper accounts, must depict military operations much as they have been during the past winter in Europe. There is a convincing atmosphere which makes many of the battle scenes and views of troops on the march seem to be portrayals of actual warfare.

Besides the ordinary element of a hero fighting for his country the picture brings out the thought that each side has its brave men, and that once the curse of war is over they can become friends in spite of what has passed. In this way the story suggests the popular Civil War situation of a Yankee officer and a Southern girl.

The scenic effects in the film are of unusual beauty and power. Broad rolling valleys and fir-clad hills with marching columns of men crossing them, and skirmishes taking place give the picture an element which is seldom to be found.

Eileen Wells is engaged to a military attache from a foreign country. War breaks out between her own nation and that of her fiance. Her father and brother go to the front while she goes along as a Red Cross nurse. A traitor makes a plan which will lead to the death of Eileen's father, but her sweetheart, hearing of it, sends her warning by a carrier pigeon which she has given to him. He thus saves the general's life. Later when the war is over he is nursed back to health by Eileen, once more being accepted as her lover.

A splendid series of battle scenes show the course of the war, while the daring exploit of Eileen's brother furnishes some effective portions.

MANITOBA CENSORS ACTIVE DURING APRIL

Special to MOTION PICTURE NEWS

Winnipeg, May 19.

J. W. HORNE and S. Clarke, censors for Manitoba, have reported that for the month of April 548½ reels were passed and 53½ condemned, making a total of 602. A whole half reel was lopped off from a certain film.

Out of 183 reels, 460 pieces were cut out for the following reasons: 28 suggestive, 94 sub-titles, 6 holdups, 10 murders, 3 drugging, 2 forgery, 5 stealing, 2 snake scenes, 10 letter, 3 suggestive of murder, 59 shooting, 13 fighting, 28 vulgar, 3 opening safe, 13 robberies, 13 holdups, 2 kidnapping, 3 blackmail, 10 cruelty, 24 threatening with gun, 17 suggested suicide, 11 German war scenes, 10 infidelity, 9 burglary, 5 hiding stolen goods, 10 threatening with knife, 15 gambling, 3 duels, 13 gruesome, 8 disgusting, 5 assault, 4 scenes showing bombs, 9 blasphemy, 1 suicide, 6 pocket picking, 3 boys smoking stolen cigarettes.

For the year ending April 30, 6,192½ reels were passed and 502½ were condemned by the censors, while 1,506 reels had 3,219 pieces eliminated for various reasons.

When this report was made to the license committee, Alderman Davidson, a member of Winnipeg's city council, suggested that the censors were too easy as regards allowing films to be shown, after having objectionable features cut out.

He believed that, if the censors condemned these reels entirely, the moving picture men would soon quit bringing objectionable reels into the city. Aldermen Milton and Davidson, and Frank Kerr, city license officer, were appointed a committee to investigate this phase further.

WEEKLY EVENTS FILM PROVES POPULAR IN NORTHWEST

Special to MOTION PICTURE NEWS

Minneapolis, May 19.

W. A. LOCHREN and H. P. Brown, the latter of Chicago, are producing a "Northwest Weekly,' in Minneapolis, and it will be shown in the motion picture theatres of the Northwest. The company has operated but a few weeks, but the weekly review of events of the Northwestern States is proving popular. The company aims to cover the field in a newsy way.

CHANDLER WILL HAVE CHARGE OF FEASTER EXHIBIT AT EXPOSITION

BYRON CHANDLER, president of the Feaster Film Feed Company of New York and Boston, will leave for California about July 1, and he will be in personal charge of the exhibit which his company will have at the convention of the National Exhibitors' League at San Francisco, July 13 to 16. Through an error the date of this convention was set down in the company's advertisement in the May 22 issue as June 13 to 16.

WORLD COMEDIES BOOKED FOR ORCHESTRA HALL

THE Strand Theatre Company of New York, now operating the Orchestra Hall in Chicago, has signed with the Chicago office of the World Film Corporation for single reel comedies for week runs. An active advertising campaign is being inaugurated in conjunction with these bookings.

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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Avenging Sea." (Biograph. Mon., May 24.)—When the son of the man who had ruined his daughter came to the little fishing village and won the love of the girl who was unknown to him, the girl's grandfather dismissed the youth in a frenzy. That night they eloped in a small boat, but the sea saved them from themselves, and the next morning their bodies were on the beach. A strong drama with a decidedly unpleasant situation. Isabel Rea and Frank Newburg are the principals.

"Captain Fracasse." (Biograph. Two reels. Tues., May 24.)—The novel of the same name by Theophile Gautier is the basis of this story. The drama is a fast moving one of the early eighteenth century in France. A penniless nobleman joins a troupe of strolling players in order to be near an actress with whom he is in love.

His marriage to her is made possible according to the standards of the day, when it is discovered that she is in reality the daughter of a nobleman. It also turns out that a fast scoundrel who has tried to ravish her is her brother. Vola Smith is seen as the girl, Isabell, while the title role is taken by Alan Hale.

"Gratitude." (Biograph. Thurs., May 27.)—This is a strong drama of a square gambler in the old days of the West. When two miners save him from lynching they think little of it, but later the man gives his life to save his friends from the loss of their gold dust. The three characters are played by Ivan Christy, Walter Coyle and Joseph McDermott.

"The Candidate's Past." (Biograph. Fri., May 28.)—A political boss seeks to discover something bad in the past of the reform candidate for mayor. He induces his sister to work in the man's office, and she discovers what appears to be a suspicious letter. When she discovers, after turning it over to her brother, that she has made a terrible mistake, she succeeds in recovering it before it can be used. After this she finds further happiness in the honest man's love. Charles Perley and Augusta Anderson are seen as the girl and the candidate.

"Truth Stranger Than Fiction." (Biograph. Sat., May 29.)—The title of this picture is an appropriate one since the events are supposed to be real, and they are much more than strange. The only weak point is the apparent reward which the broker gets for theft. In the cast are Charles H. West, Helen Bray, Harry Carey, Barney Furey and Claire McDowell.

"All Cooked Up." (Edison. Tues., May 25.)—A Wadsworth and Housman comedy in which these two able comedians appear in black face. They become members of a Black Hand gang, but their enthusiasm palls when they are chosen for a bomb throwing act. The bomb with its fuse burning causes much excitement, as no one seems to care for it. A well done and amusing comedy.

"The Man Who Could Not Sleep." (Edison. Wed., May 26.)—Marc Macdermott is seen in this picture as an unjust judge, who has an experience which makes him a kinder and wiser man. Refusing to listen to her plea that she has had no place to sleep and no sleep for three nights, the judge imposes on a woman a sentence of thirty days for vagrancy and impertinence to the court. She tells the judge that she hopes he will never sleep again. Three sleepless nights follow, and they result in changing the judge's view of life entirely.

"According to Their Lights." (Edison. Two reels. Fri., May 28.)—A story of business and the mountains of Virginia, in which moonshiners do their favorite stunt of shooting first and making inquiries afterwards.

Pat O'Malley appears as a young man sent to arrange the purchase of coal lands from an elderly Virginian. He falls in love with his daughter, who is played by Margaret Prussing. A member of a gang of moonshiners thinks the young man is trying to win the affection of his sweetheart, and is only too glad to spread the belief that he is a revenue officer.

He bitterly repents his folly when the mountain girl proves to be the only victim of the shooting. The picture has many beautiful scenes of just the right sort, since it was made in the Virginia mountains. Bessie Learn is seen as the unfortunate poor white girl.

"The Revenue Agent." (Essanay. Fri., May 21.)—G. M. Anderson, Marguerite Clayton and Lee Willard appear in this drama. A girl who saved the life of her lover, a revenue agent posing as a landscape artist, promises to marry a moonshiner when the latter discovers the revenue agent's identity and is about to kill him. The moonshiner, touched by the girl's devotion, decides not to extort the sacrifice and he goes out of her life.

"The Secret's Price." (Essanay. Mon., May 24.)—A drama acted by E. H. Calvert and Lillian Drew, showing how an invention to revolutionize modern warfare, left to a widow by her husband, saves the life of her son and brings her in touch with the man who truly loves her.

"Above the Abyss." (Essanay. Two acts. Tues., May 25.)—Richard C. Travers and Ruth Stonehouse, assisted by a good cast, play this drama. The unfaithful wife of a struggling artist kills herself and the man for whom she had deserted her husband, thereby preventing the same man from ruining the life of an innocent girl whom her husband had grown to love, and also clearing the way for the marriage of this girl and her husband.

"Dreamy Dud." (Essanay. Wed., May 26.)—Dud, with Wag, his faithful dog, visits the zoo, where all the animals vie in picking on them. Many other ludicrous situations make up this reel, which ends with Dud's awakening to find it was all a dream.

"A Bunch of Matches." (Essanay. Thurs., May 27.)—A comedy dealing with old Daddy's efforts to keep the suitors away from his four beautiful daughters. A merry widow comes along, distracting daddy's attentions. The girls and boys make the most of their opportunities and run away to get married.

"The Bachelor's Burglar." (Essanay. Fri., May 28.)—A girl reporter sent to obtain a story on the escapades of a rich bachelor, breaks into his house. The bachelor discovers her and calls the police, but she turns the tables by having him arrested as a burglar. G. M. Anderson is featured, assisted by Marguerite Clayton.

"Vengeance." (Essanay. Three acts. Sat., May 29.)—A prize mystery play produced in conjunction with a story that will appear in the June "Ladies' World." Richard C. Travers and Edna Mayo play the leads, assisted by a good cast. It is a drama of political intrigue, with a love story running through the plot. After many complications and misunderstandings, a corrupt boss is defeated and driven to end his life. The better element wins good government and the hero wins the girl he loves.

"Rivals." (Kalem. Two reels. Mon., May 24.)—Rivals in love and antagonists in battle through the length of our Civil War are the two men in this story. The Northerner, who is likewise the hero, finally successfully overcomes the villainous intrigue of his enemy, thus winning a battle and the girl besides.

This picture was produced by Guy Coombs and is interesting at times, in the love scenes and in the battle scenes, quite a number of which are portrayed, with the assistance of only a few extras. The ending of the picture is rather abrupt and not quite clear. The scene in which the Confederates attack the train is well done.

Filling out the second reel are two short subjects, "A Strange Pet," which illustrates the wilful ways of a tame walrus, and "Among the Snow Clad Hills of Norway," showing the snowing in and the digging out of a train in the country referred to. These subjects are most interesting.

"The Figure in Black." (Kalem. Two reels. Wed., May 26.)—A number of robberies having been committed in a hotel, the severest loser sends for a detective, who, aided by his assistant, discovers that the thief is the hotel sleuth.

—This is very interesting all the time as the culprit is hardly suspected until his discovery by the detective. In order to fill out the two reels a great amount of attention has been paid to detail; especially so is this true in regard to the lobby of the hotel, which is most realistic.

While really undeserving two thousand feet of film, this story is made interesting all the time by careful producing and well developed situations. As a detective play it can be ranked with those better than the average.

"Ham, the Detective." (Kalem. Tues., May 25.)—You can imagine how foolishly funny Ham and his assistant Bud make this reel. As detectives they bungle things up in a general way, but succeed in some miraculous manner in bringing the leader of the desperadoes to bay. A good bit of this is funny, enough of it in fact to rank it with the better burlesques. Yet some of it is overdrawn a bit. However, there are laughs thick and fast throughout the reel, and for a farce-comedy it is most acceptable.

"Matilda's Legacy." (Lubin. One reel. Tues., May 25.)—The conventional situations of all slapstick comedies are here presented once more with the resultant hilarity that accompanies such scenes in the neighborhood theatres.

While Fatty and Stubbs are fighting for the hand of Kitty, the village coquette, a board thrown promiscuously hits Seth, the village justice of the peace, and thus trouble is brewed. The justice begins a campaign of reprisal, which, however, instead of reaching the culprits, involves the old maid of the village.

A sudden fortune for her causes suitors to flock to her door, but Seth outwits them all and gains the money (with the lady thrown in) as his portion. The well-known cast includes Mae Hotely, Ed Lawrence, Jerold T. Hevener, Oliver Hardy.

"Nobody Would Believe." (Lubin. One reel. Fri., May 28.)—It is highly sensational, but interesting withal. It tells the story of a reporter, disguised as a country girl, going into the underworld for proof. Her adventures there result in her being almost caught by the white slavers, but she is rescued by two men, both in love with her. In this attempt, the thug heroically saves the girl and the man while losing his own life. The editor will not publish the story for fear "nobody would believe" it. The film is full of thrills for the spectator, with a happy finale.

"Out for a Stroll." (Lubin. One reel. Sat., May 29.)—This comedy was written just for Billy Reeves by Arthur Hotaling. While Reeves is as funny as ever, it seems a pity that a prize fight should be his vehicle just two weeks apart. We would now like to see what justice he could do to other situations. He is capably assisted in his fun making by Bill Polter, Mae Hotely and Patsy De Forest.

"Light o' Love." (Selig. Two reels. Mon., May 24.)—A drama of a fishing village with some attractive seashore settings. Joe and Walt, sons of a retired sea captain, are in love with Beth, the belle of the fishing village. Joe becomes engaged to her and leaves as mate of a sailing vessel. In a nearby port he is ensnared by a man and a woman engaged in smuggling and becomes infatuated with the woman. His sweetheart remains faithful during his long absence until he is captured by an inspector after he had escaped and returned home.

"Two Brothers and a Girl." (Selig. Tues., May 15.—A drama written and produced by Burton L. King, in which one of two brothers who are camping in the mountains saves a girl's life. Both fall in love with her, and she promises to marry her rescuer. He gives her up, however, when he finds she loves the other and is accepting him out of gratitude.

"Mother's Birthday." (Selig. Wed., May 26.)—A mother asks her two married children to dinner on her birthday. They send presents, but both decline on account of other engagements, much to their mother's disappointment. They meet and at the last moment become conscience stricken and decide to surprise her. She is delighted; tears of sorrow changing to tears of joy.

"The Quarry." (Selig. Three reels. Thurs., May 27.)—Reviewed at length in another section of this issue.

"In the Amazon Jungle." (Selig. Sat., May 29.)—A jungle zoo picture laid in the wilds of South America. A young Spaniard and a Spanish half-breed, both in love with the same girl, go on a rubber hunting expedition far up the Amazon. The Spaniard is seized with fever and the half-breed treacherously deserts him. Later he recovers and saves the half-breed's life from the attack of a jaguar.

"Cupid Puts One Over on the Shatchen." (Vitagraph. Fri., May 21.)—This is a Jewish comedy in which a marriage broker, or "shatchen," is delegated to bring a young couple together. Meantime they have fallen in love and eloped, to the dismay of their parents. This familiar story is given a novel twist by its treatment. Wally Van and Nitra Frazer are seen as the Jewish lovers.

"The Starring of Flora Finchurch." (Vitagraph. Fri., May 28.)—When Flora inherits $5,000 she forgets her country sweetheart and starts out to carve a brilliant theatrical career for herself. While the money lasts she manages to keep the show going, but soon finds herself out of funds and an object of ridicule. Then Hirum comes to the rescue. A rather amusing comedy with some clever scenes. Flora Finch and Jay Dwiggins are featured.

"Jane Was Worth It." (Vitagraph. Two reels. Sat., May 29.)—Edith Storey and Hughie Mack are the characters in this pleasing comedy drama. An eccentric bachelor discharges his cook because she does not like his cat. Then he realizes what a fine cook she was and how hard such persons are to find. Meantime the country girl has studied the art of beauty culture so successfully that when the bachelor again meets her he is glad to have her accept his proposal of marriage.

"Mr. Jarr Visits His Home Town." (Vitagraph. Mon., May 24.)—The eighth of the Jarr Family series. This film continues the sprightly and novel adventures of this amusing family. Mr. Jarr takes his wife and small boy to visit his home town, expecting to have a fine time.

His plans, as usual, do not work out as he wishes. A bear escapes from an old Italian about the same time that Jarr starts for a masquerade dance in a bearskin costume. On account of a poor fit he has been sewn into the outfit, and the result is both terrifying and ludicrous. The usual cast is seen.

"The Story of a Glove." (Vitagraph. Wed., May 26.)—Mr. and Mrs. Sidney Drew are featured in this clever comedy. Mr. Huggins departs for his annual college reunion dinner, and thinking to remind him of his promise to return home early, his wife puts one of her gloves in his pocket. When he finally does arrive he suddenly discovers the glove, and goes through an elaborate explanation of its presence in his pocket. After it is over his wife shows him that she put the glove there and that it is one of her own. Huggins, however, insists that he will stick to his story.

"Hilda of the Slums." (Vitagraph. Thurs., May 27.)—A girl of natural refinement lives in the slums, and is constantly battling with her environment. Finally her chance comes when she saves the money and probably the life of a western rancher who is attacked by a gang. Through this adventure she finds a love which lifts her from her unhappy life to one in which she belongs. A good drama though not particularly novel. Natalie De Lontan is seen in the title role, and George Stanley as the young rancher.

MUTUAL PROGRAM

"A Human Hound's Triumph." (Keystone. Sat., May 8.)—A summer boarding house scramble, participated in by a crook, a disguised detective and two lovers. An elopement causes a violent chase in the end, in which a horse, automobile and motorcycle figure prominently, and in which sidesplitting and daring deeds are performed. A truly uproarious picture with Mack Swain, Harry McCoy and a very pretty girl in the cast. Nothing at all suggestive.

"Crossed Love and Swords." (Keystone. Mon., May 10.)—Ferocious rivalry is responsible for a pile of fun in this reel. The water scenes in which both the men are bent on rescuing the heroine's white poodle, adrift on a board, and in which they risk the sharp teeth of the crocodiles, are most humorous. Louise Fazenda is the heroine, and two most accomplished gentlemen play the other principal parts.

"Ferdie Fink's Flirtations." (Falstaff. Fri., May 14.)—An old bachelor who has a good time with all the young girls in the town finds that none want to marry him when he accumulates his pile. Following this he has an adventure in the city, in which he takes a window cleaner on the ninth floor of a hotel for a maiden in distress. This won't give much amusement as it is poorly introduced and largely padded.

"Mike's Elopement." (Reliance. Fri., May 14.)—Inspired by a story a little boy elopes with a girl playmate, but a band of gypsies they meet cause the proceeding to cease. A fair comedy drama, containing sound child psychology. The leads are juveniles.

"Ethel's Romance." (Komic. Sun., May 16.)—After Ethel has experienced a falling out with her "regular feller," Bill, the office boy, dreams that he proposes and is accepted, but he wakes up to find that the two lovers have made up. There is much that is funny in this reel, which well upholds the excellent standard of the "Bill" series.

HOW DO THE NEWSPAPERS OF YOUR TOWN STAND IN REGARD TO CENSORSHIP? SEE PAGE 36

"When Cameron Passed By." (Reliance. Mon., May 17.)—There is plenty of action in this picture, although the story seems to be more than improbable. A chance passerby sees a girl pursued by a suspicious character. His investigations result in saving her from a forced marriage with one of a band of crooks. Some lively fighting is necessary before he accomplishes this. In the cast are William Williams, Gladdie McDonald, Alfred Krantz and William R. Randall.

"The Electric Alarm." (Majestic. Tues., May 18.)—A young electrician, seeing a railroad trestle blazing just before a train is due, uses his arms to complete the connection in a fire alarm system which he is installing. The shock nearly causes his death, but on recovery he gets a reward from the railroad company. In the cast are Charles Gorman and Lillian Webster.

"Grigley's Wife." (Reliance. Wed., May 19.)—This is a drama of the old West. A visitor in town makes love to a married woman during her husband's absence, and her mother-in-law suspecting that there is trouble brewing sends for the husband. He arrives just in time to see his wife order the man from the house at the point of a gun. After making him drink a toast to "The best and truest wife a man ever had," he sends the coward on his way. Claire Anderson, Alfred Paget and M. C. Allen compose the cast.

"Mutual Weekly, No. 20." (Thurs., May 20.)—The Atlantic fleet drops anchor in the Hudson River; a picture of Elbert Hubbard, who went down with the "Lusitania;" and the war news comprise the most widely interesting scenes in this number. Domestic occurrences of localized interest complete the reel.

"The House That Jack Moved." (Falstaff. Fri., May 21.)—The old political ring attempts to prevent the reformed candidate from running for mayor by changing the city lines, but the young man, informed of their plan by the newspaper owner's daughter, has his house moved, thus discounting their scheme. This contains a good idea, but it is hardly well enough produced to create much laughter. Mignon Anderson and Arthur Ashley are the principals.

"The Refugee." (Thanhouser. Fri., May 21.)—This reel gives an utterly meaningless appearance. A lady traveling on board ship sees the curtain stir in the corner of her room, and thinking a burglar is the cause, summons help. A Frenchman and a German come to her aid and discover the "burglar" is a Belgian refugee. Then follows a story of the manner in which his home was destroyed and the Frenchman and the German look daggers at one another. This is neither funny nor entertaining in a dramatic sense.

"The Huron Converts." (Reliance. Two reels. Sat., May 22.)—Showing the manner in which a Jesuit priest converted a hostile tribe of uncivilized Indians to the Christian belief. A very high class offering, which departs considerably from the beaten path and offers innumerable opportunities for deep thought. Dark Cloud is in the cast. The photography and scenes in this are excellent.

"The Daughter of Kings." (Thanhouser. Sun., May 23.)—An American girl succeeds in completely taking in an English fop, who wants to marry a princess. An abruptly terminating comedy which leaves the conclusion to the imagination. Yet withal it contains some good comedy moments which will allow the entire reel to register a hit. Marguerite Snow and Harry Benham play the leads.

"In the Purple Hills." (American. Two reels. Mon., May 24.)—Reviewed at length in another part of this issue.

"The Stay at Homes." (Beauty. Tues., May 25.)—A mutual love for books brings Arthur and Helen together and develops into a love for each other. Both are book worms, and though neighbors, they did not know of each other's existence until a burglar incident acquainted them with the romantic possibilities which lay outside of fiction. Webster Campbell and Neva Gerber play the leads.

"The Reprisal." (American. Wed., May 26.)—A political drama in which the daughter of a corrupt judge saves her sweetheart, the editor of a paper standing for clean politics, from a plot planned by her father to force the editor into suppressing news of a grand jury investigation. Ed Coxen and Winifred Greenwood assume the principal roles.

"Shorty's Troubled Sleep." (Broncho. Two reels. Wed., May 26.)—Shorty misbehaves himself in the town pool parlor and is thrown out. He takes refuge in a prairie schooner, which happens to belong to the stage driver, whose daughter is just starting for the next town with a large shipment of gold. When the wagon is attacked by bandits, Short finds himself forced into the position of playing hero and he saves the day with great gusto.

Shorty Hamilton continues on his glorious way as Shorty, and Elizabeth Burbridge is the girl. Jack Nelson is also in the cast. In its entirety the picture is an excellent comedy, the plot is quite funny, but the situations combined with Shorty's personality put the picture over. The scenes which take place about the pool table, on which trick balls are in use are simply uproarious.

"Hostage of the North." (Domino. Two reels. Thurs., May 27.)—An old man who has spent the last thirty years of his life in the Alaskan gold fields, gives his meagre pile to a widow that she may take her child back to civilization. This is a sympathetic subject but from the amount of obvious padding that appears, it seems as if it would make a better one reel offering. The scenes and photography are fine. Walter Edwards is the old man, Leona Hutton the woman and Howard Hickman her short lived husband.

"Her Easter Hat." (Kay-Bee. two reels. Fri., May 28.)—When the father, who mistreats his daughter severely, sees how much she cares for him by her act in protecting him from burglars, he relents and grants her every desire. The locale of this is a coast town and the characters are mainly fisher-folk—habitues of the place.

The various types that are introduced, including the peddler and the father of the girl are realistically drawn, and the correct atmosphere is always conveyed to the mind. The scenes are

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all characteristic, some of them very beautiful, the last particularly so. There is plenty of action to the two reels, and the story always holds the interest.

"Microscopic Marvels of Fresh Water." (Pathé. Split reel.)—Besides picturing a number of the more interesting forms of minute organisms found in fresh water pools the film shows the methods used to obtain the views.

"Baby's Trumpet." (Pathé. One reel.)—An amusing comedy of an infant terrible, who makes life unhappy for many by the use of a toy trumpet.

"A Stone Age Adventure." (Pathé. Three-quarter reel.)—There is no question about this being one of the funniest and most original animated cartoons yet seen on the screen. At the opening, a stone age man is seen driving along peacefully in his dinosaur cart. A huge beast suddenly appears and pursues.

Just as he catches the hapless cave man, a great flying lizard picks the huge beast up by the tai' and flies away with him. After being dropped in the water the animal returns and captures the cave man again. An amusing series of adventures follow. The cartoon is remarkably well done both from an artistic and a mechanical standpoint. The reel is completed by a short film called "How Building Stone Is Quarried."

"Stock Farming." Pathé. Split reel.)—An Argentine ranch is well depicted in this picture. Although things are conducted on a large scale there seems to be a lack of the "wild and woolly" element of the great Western ranches of the old days in this country.

"Madura and Its Pagodas." (Pathé. Split reel.)—A colored travel picture showing some of the remarkable sights about this Indian city.

"The Falls and Rapids of Swasamundram." (Pathe. Split reel.)—A finely toned scenic picture showing views of a little known river in India. A waterfall view is as remarkable as it is beautiful.

"Tricks of Fate." (Balboa. Two reels.)—Good double exposure and excellent acting mark this drama. An elderly and wealthy couple adopt a baby, who is left at their door. When she is a young woman the truth accidentally comes out, and feeling that she has no right to marry the man she loves she leaves home for the concert stage.

She makes a rapid success as a violinist, but a blackmailer who knows something of her past tells her that she is the daughter of her own mulatto maid. The real facts in the case are then discovered and show that her father and mother both dying on the same day the mulatto had stolen the girl baby and put it on the door-step in order to prevent it from being sent to an institution. Thus encouraged the girl accepts her lover and goes home to a joyful reunion.

"Whiffles Has the Gout." (Pathé. One reel.) This is an amusing comedy from the French studios of Pathé. Whiffles has an attack of the gout, and suffers many agonies in attempting a cure. He finally overcomes the trouble and is once more a happy man.

"An Official Lapse." (Pathe. One reel.)—This is an amusing comedy from the French studios of Pathe. A police chief receives a warning that a noted criminal is probably in his vicinity, and that he must keep a sharp lookout. The crook disguises himself as a woman and amuses himself by flirting with the impressionable police officer.

"Pathe News, No. 25."—Vincent Astor's new hydroaeroplane is given a tryout at Marblehead, Mass.; the U. S. torpedo destroyer *Wadsworth* is launched at Bath, Me.; war news and latest fashions are welcome. The J. R. Bray cartoon is unusually funny. A different supplement of events makes up the reel, varying for each section of the country.

UNIVERSAL PROGRAM

"Animated Weekly, No. 167." (Wed., May 19.)—Various views in connection with the Atlantic fleet, anchored in the Hudson River, and an unusually interesting supply of war news, are given the lion's share of film in this number. The other topics have to do with domestic events gathered from all quarters of the United States, while Hy Mayer's cartoons put an end to the reel.

"The Old Doctor." (Big U. Two reels. Sun., May 23.)—Ben Cohn, who prepared this story for Murdock Mac Quarrie's Company, has furnished the versatile character lead of the Universal studios with a part in which he is given plenty of opportunities to register his most effective work.

Mr. Mac Quarrie well knows how to play the title role, the benevolent, kind and charitable doctor of a country village. It is a character drawn and interpreted with consummate skill, a character which makes the picture most enjoyable.

While the plot of the story is nothing remarkable and is even at times inconsistent, the entire picture will please, due to the work of Mr. Mac Quarrie. His support might have been better in regard to the young doctor and his fiancee.

This young man invades the village and evidently attempts to revolutionize the medical methods of the town, for a time meeting with success, but his eyes are opened when the girl he loves is taken ill with a malady, over which he is powerless to effect a cure.

The old doctor is called in, and the girl regains her health. Thereafter the younger man resolves to respect the opinions and advice of his more experienced brother practitioner.

"One Kind of a Friend." (Laemmle. Sun., May 23.)—The civil engineer, who is at work in India, becomes half crazed with drink and heat, and mistreats his wife so that she decides to leave him.

It is only after the wise counsel of a friend that she returns to her husband, who by her action, resolves to live a cleaner life. There is little that is pleasing in the drunken gyrations of Francis Ford. The attempted Indian atmosphere is rather poor. Mr. Ford can do better than this, much better.

"A Witch of Salem Town." (Victor. Two reels. Mon., May 24.)—Because she employed herbs in effecting the cure of a girl whose recovery had been regarded as hopeless, the homeless girl of Salem is burned at the stake. This drama is laid in the old Puritan days, a period not often portrayed in films, which combined with the freshness of the story in the world of pictures, makes it most enjoyable.

Mary Fuller has a role which she is thoroughly capable of rendering effectively as the misrepresented girl. Matt Moore, Curtis Benton and Miss Hunter also have important parts. Lucius Henderson directed the work, and has made a picture which should do credit to the program of any house.

"Fifty-Fifty." (Imp. Mon., May 24.)—The soda clerk in a department store is accused by a customer of stealing her purse, but with the aid of the girl at the candy counter he manages to exonerate himself. King Baggot and Jane Gail are the leads in this comedy, which will heartily amuse.

Strictly speaking it is not a technically good picture, as many of the funny situations have nothing whatsoever to do with the plot proper, but it makes one laugh—which is the main thing. Mr. Baggot sleeping in a bed room fixed up in the window of a department store, and being caught there by the passers-by the next morning is a most humorous bit.

"Hiram's Inheritance." (Joker. Mon., May 24.)—The old maid learns that one of her suitors is to inherit five thousand dollars, so she marries him. Later she flirts with the former suitor, but matters are adjusted happily.

Allen Curtis produced this with a cast including Max Asher, William Franey, Gale Henry and Lillian Peacock, the two first mentioned principals being responsible for most of the laughs in the reel. The picture is just a little too dirty to be enjoyable in some scenes, and there are some others which follow a very familiar plan of slapstick action but in toto the comedy is good, and should be received well.

"Shattered Memories." (Gold Seal. Three reels. Tues., May 25.)—A Memorial Day drama not yet seen for review.

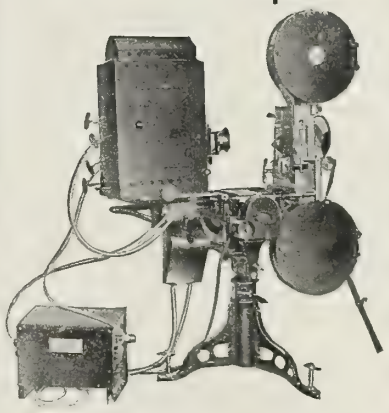
"When Her Idol Fell." (Nestor. Tues., May 25.)—Mrs. Newlywed falls head over heels in love with a great violinist until she discovers he is married, and then she decides that her husband is good enough. There is a lot of humor in this, well brought out by the cast, which was directed by Al Christie.

Lee Moran makes a most comical figure out of the violinist, while Victoria Forde as the infatuated wife and Eddie Lyons as the exasperated husband complete the cast of principals. This ought to take in any house, as there is nothing dirty or vulgar in the reel, and its situations and characters are very comical.

"Trickery." (Laemmle. Two reels. Wed., May 26.)—The old father desires his son to marry his ward. The family doctor also loves this girl, and introduces the son to an adventuress, with whom he falls violently in love. Afterwards the doctor seeing the sorrow he has brought to the old man, and meeting with no success in his suit with the girl, succeeds in in-



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ducing the son to reconcile himself with the family, by showing the adventuress in her true colors.

This was enacted by Frank Lloyd's company with a cast including Mr. Lloyd, M. K. Wilson, Helen Leslie and Marc Robbins. It is a cleverly conceived story and should please those who like dramas dealing with the intrigue of an imaginary social set.

"Broken Hearts and Pledges." (L.-Ko. Wed., May 26.)—Rivals in love are the causes for a great bit of confusion in this strenuous slapstick. Hank Mann has the principal part and is uproariously funny in those scenes in which he appears, which scenes are not numerous enough. Others in the cast are Neal Burns, Gertrude Selby and Peggy Pearce. Aside from the fact that there is a little too much tumbling this reel is most acceptable.

"The Trail of the Upper Yukon." (Rex. Two reels. Thurs., May 27.)—After an almost interminable amount of seemingly useless dickering the boss of an Alaskan town marries a dance hall girl, whose character is rather questionable. There are few redeeming features to this picture.

From the poor continuity of scenes it is reasonable to say that it was directed poorly. Besides the atmosphere of the north has not been brought into the film. The story is weak and ineffectually padded. The action even contradicts itself. The picture is a melodrama and as an example of modern picture melodrama it is very poor. Ben Wilson, Dorothy Phillips and Joseph Girard are in the cast.

"The Memory Tree." (Big U. Thurs., May 27.)—Two old veterans, members of the opposing armies in the Civil War are enemies, largely through an unhappy love affair. At length the Union man is prevailed upon to ask the other for forgiveness.

He goes to the southerner's house, but discovers that he has passed away. The final scenes in this are most sympathetic. The story, however, is rather poor in construction. It also disregards noticeable details which should have been attended to. Charles Ogle is in the cast.

"Lady Baffles and Detective Duck in the Great Egg Robbery." (Powers. Thurs., May 27.)—This comedy is labeled "Episode No. 1," the first of a series, which judging by this, gives promise of being unusually uproarious. It is by all odds one of the best comedies that Allen Curtis has produced.

Original actions performed by the players, the funny plot, which is a burlesque on a number of serials, and the presence of the reorganized Joker company all help it on to success. Gale Henry is seen as Lady Baffles, Max Asher as the detective, William Franey as the chief of police. There are laughs all the way through this reel.

"You Can't Always Tell." (Imp. Two reels. Fri., May 28.)—A drama with Violet Mersereau and William Garwood, not yet seen for review.

"The Nightmare of a Movie Fan." (Victor. Fri., May 28.)—The young girl idolizes a motion picture star, until in her dream she discovers that he is completely under the thumb of his director.

A very good comedy except for the fact that a few of the incidents of the story are none too clearly put. Interesting glimpses of several directors working in Universal City are afforded the spectator. Beatrice Van is the girl, while Charles Giblyn, also the director, is her idol.

"With Father's Help." (Nestor. Fri., May 28.)—The choices of daughter, father and mother, for a husband, and son-in-law are not identical, but daughter fools her parents completely and marries the man she desires. Old but quite funny. Al Christie produced it. Billie Rhodes plays the girl, and Jack Dillon her lover. Others in the cast are Harry Rattenberry, Stella Adams, Harry Lyons and Neal Burns.

"The Pursuit Eternal." (Imp. Two reels. Sat., May 29.)—A young girl tired of the prosaic life, sees a man with whom she falls in love.

In order to meet him she evolves a plan with her father, brother and friends whereby she is captured by a black masked trio right in the sight of the man. He comes to the rescue, and has to undergo many a trying ordeal before he realizes the joke is on himself. However, he finds himself in love with the girl and all ends happily.

This is an unconventional subject and more than likely to please. It has been produced very well and although slightly illogical, even for its particular kind of drama, it will create a great amount of interest. The photography is most acceptable. Frances Nelson and Curtis Benton are the principals.

"The Amber Vase." (Powers. Sat., May 29.)—The old story of a man—in this case an artist—who refuses to give a girl thief up to the police when she enters his apartment with intent to rob. Instead he passes her off as his model, being fascinated by her. Sydney Ayres and Doris Pawn are the principals in this drama, which will only afford fair entertainment.

"No Soup." (Joker. Sat., May 29.)—The American consul in some province of darkest Africa by rescuing a dog belonging to the daughter of a missionary from the butcher, who is the richest man in the region, wins her heart. A comedy written by Archer McMakin and Roy McCray and produced by Mr. McCray.

Its power as a comedy relies on the ridiculously drawn characters, more than the plot, which is of slight consequence. The combination of the burlesqued African natives and their racial actions adds materially to the film's humorous value. Ernest Shields is the consul. Others in the cast are Ed. Boland and Queenie Rosson.

"A Modern Enoch Arden." (Big U. Three reels. Sun., May 30.)—The girl marries a man she does not love to please her father. Her husbands turns out to be brutal. One day in a rage he kills her father. He leaves evidence that he has committed suicide and departs for the West. After a time the girl marries the man she loves. On the return of the other man, who breaks into her house like a burglar she kills him.

A melodrama that will afford fair interest. It is rather crude, and is produced none too well, but for exhibitors who cater to the lovers of the morbid, it will do very well. Adele Lane appears as the girl, William Dowlan as the man she loves and Edward Sloman as the cruel husband. The scenes and photography are good.

"Their Golden Wedding." (Laemmle. Sun., May 30.)—The old stage door keeper because of pride lets his wife think that he is still the leading man in "The Old Homestead." On their wedding anniversary she determines to surprise him by visiting the theatre. It so happens that on that night the leading man of the company is injured by a fall and the old man is called upon to assume his old role.

This was produced by Frank Lloyd and contains a wealth of heart-interest scenes. Charles (Daddy) Manley and Mrs. Benson are the two leads and render such sympathetic performances throughout the picture that it will surely be greatly appreciated by all who see it. More pictures of this variety would be welcomed.

INCORPORATIONS

At Albany, N. Y.:

PICTORIAL UNIVERSITY THEATRE COMPANY, New York City. To engage in a general motion picture business; capital, $200.000. Directors: Andrew F. Murray, Fred M. Williams, Albert A. Snowden, 301 West 109th street, New York City.

WORCESTER RAG COMPANY, New York City. Motion pictures. Capital, $30,000. Directors: James Bronshield, Lillian Stomel, Hyman Levy, 1366 St. Nicholas avenue, New York City.

DELAWARE THEATRE COMPANY, Albany, N. Y. Motion picture theatre. Capital, $4,000. Directors: Karl Weisel, William C. Bauer, Andrew J. Houser, 328 Delaware avenue, Albany, N. Y.

AMERICAN BURLESQUE ASSOCIATION, New York City. To conduct theatres and manage the tours of stage attractions of various kinds. Capital, $150,000. Directors: Gus Hill and Charles E. Barton, New York City; Charles H. Waldron and George E. Lathrop, of Boston, Mass.

TIFFANY EXHIBITION COMPANY, New York City. To conduct motion picture houses. Capital, $3,000. Directors: Morris Goldman, Joseph Cohen, Max Machet, 822 East 163d street, New York City.

GLOBE FEATURE PICTURE BOOKING OFFICE, New York City. To engage in the motion picture business generally. Capital, $10,000. Directors: Ernest J. Lynch, Robert W. Alexander, James E. Moore, Jr., 1564 Broadway, New York City.

EDUCATIONAL FILMS CORPORATION OF AMERICA, New York City. To engage in a general motion picture business. Capital, $150,000. Directors: Earle W. Hammons, Duncan M. Stewart, Ten Broeck M. Terhune, 80 Maiden Lane, New York City.

ATLANTIC THEATRE COMPANY, New York City. To provide for the production of theatrical, vaudeville and burlesque attractions. Capital, $1,000. Directors: Abner B. Stupel, Jacob Ginsburgh, Morris Schneider, 1249 West Forty-first street, New York City.

THE McMILLAN-CRAWFORD CORPORATION, New York City. Theatricals and motion pictures. Capital, $10,000. Directors: Albert C. McMillan, Samuel McMillan, George Crawford, 936 West End avenue, New York City.

GRAVELLE PICTURE FILM CORPORATION, New York City. Motion pictures. Capital, $100,000. Directors: Medos Gravelle, Eugenia H. Van Boos, Malcolm McLeod, 2189 Broadway, New York City.

EQUITY MOTION PICTURE COMPANY, New York City. Motion pictures and vaudeville. Capital, $5,000. Directors: William B. Van, Lake Sunapee, N. H.; Charles M. Hudson, Robert Russell, 440 St. Johns Place, New York City.

At Richmond, Va.:

PRUDENTIAL FILM CORPORATION, Richmond. Maximum, $1,750,000; minimum, $3,000. Obie Archer, president; Harry M. Foster, treasurer; Robert D. McLeod, secretary, all of New York City. Purposes: moving picture business.

AMERICAN FILM COMPANY, INC. Maximum, $2.500,000, minimum $1,000. par value $100. S. S. Hutchinson, president, 6227 Broadway, Chciago, Ill.; J. R. Freuler, treasurer, Enterprise Bldg., Milwaukee, Wis.

Amendment to charter of ALLIANCE FILMS CORPORATION, Richmond, Va., reducing capital stock from $5 to $1 per share, eliminating provision for preferred stock.

At Dover, Del.:

LADY MACKENZIE FILM COMPANY, New York. Capital stock, $500,000. To manufacture, sell and produce motion picture films of all kinds. Incorporators, Grace E. MacKenzie, Lewis H. Rogers, Ballard McCall, Joseph T. Magee, E. M. Shelly all of New York.

TIFFANY MOTION PICTURE COMPANY, New York. Capital stock $500,000. To operate motion picture films. Incorporators, William P. de Sassure, Englewood Cliffs, N. J.; Thomas M. Logan, Theodore H. Bame, all of New York.

AUTOMATIC PICTURE ADVERTISING COMPANY, Wilmington, Del.; capital stock, $100,000.

TULPECHOCKEN MOTION PICTURE COMPANY, Wilmington, Del.; capital stock, $50,000.

EDUCATIONAL FILM CORPORATION, New York. Capital $300,000. To engage in the business of taking moving pictures for educational, scientific and industrial purposes. Incorporators, Dixon Boardman, New York; Ernest W. Downing, Brooklyn, N. Y.; Charles B. Bishop, Wilmington, Del.

THE INVENTIONS CORPORATION, New York. Capital $300,000. To carry on a general motion picture and stereopticon view business. Incorporators, Hector M. Hitchings, John F. Pogue, Irving E. Burdick.

FEDERAL FEATURE FILM CORPORATION, New York City, to manufacture motion picture films of all kinds, $1,500,000; Wm. M. Pyle, George G. Steigler, Lawrence W. E. McCarthy, all of Wilmington, Del.

At Trenton, N. J.:

INTERNATIONAL AMUSEMENT COMPANY, Exposition Building, Boardwalk, Atlantic City; capital stock, $2,000; object, to conduct amusement enterprises. Incorporators: Theodore C. Bloomberg, New York; E. Rich, J. Misch, New York; Leslie J. Casey, Atlantic City.

ENTERPRISE FILM COMPANY, Palisades; capital stock, $10,000; object, to manufacture moving picture films; incorporators, George S. Stabel, Fred Stabel, Walter Almozov.

At Nashville, Tenn.:

METROPOLITAN AMUSEMENT COMPANY, Memphis. Incorporators, Generaso Barrasso, Rosario De Palma, John Lawrenzi, Julius Lawrenzi, Eugene Lawrenzi; capital stock, $5,000. Moving picture show.

MODERN AMUSEMENT COMPANY, Shelby county. Incorporators, R. H. Polk, R. E. Montgomery, F. T. Montgomery, J. A. Matthews, Jr., E. L. Fite and Eugene Conway; moving picture theatre.

DIXIE THEATRE COMPANY, Henry county; incorporators, A. B. Scates, J. N. Carrier, J. R. Rison, Jr., Dan Damas, Jr., C. V. Ezell; moving picture theatre; capital stock, $10,000



CHANGES OF THE WEEK

AFTER three years as co-star with Arthur Johnson, Lottie Briscoe is leaving Lubin. She is taking a short vacation at Atlantic City.

Gerda Holmes, leading woman, late of Thanhouser and Essanay, is now being starred with the United Photo-Plays company.

Arline Pretty, who played opposite King Baggot in Imp pictures, is now a member of the Vitagraph stock company.

Harry Hansworth, feature director, is back with Vitagraph.

O. A. C. Lund, director, late of Eclair and World Film, goes to Universal.

New acquisitions at the Reliance and Majestic studios are: Francis Powers, director, late of Famous Players and Oz; Kate Toncray, character woman, late of Biograph; Joseph E. Singleton, leading man, late of American and Bernard McConville, a scenario writer.

D. F. Whitcomb is now assistant scenario editor of Balboa.

Frank V. Beal, feature director par excellence, leaves Features Ideal and goes back to Selig.

V-L-S-E OPENS EXCHANGE AT SAN FRANCISCO

THE Big Four, as California exhibitors insist on calling the Vitagraph-Lubin-Selig-Essanay, Inc., has taken over the entire upper floor of a large building at 986 Market street, San Francisco, and this is being fitted up with all possible speed.

Office equipment has already been installed and business will be transacted while partitions and permanent fixtures are being placed in position. This exchange is located just above the Mechanics building and Pantages theatre building, where several other exchanges are housed, and is but a short distance from the other leading exchanges of the city.

Much attention has been given to its arrangement and appointments by District Manager C. B. Price and local Manager R. Quive. Work on other coast exchanges is being commenced and managers for these are now being chosen. Tom North, formerly manager for the George Kleine attractions, with headquarters at San Francisco, will shortly take charge of the Portland branch.

IN AND OUT OF TOWN

H. D. SHERMAN, of the Elliott and Sherman Film company of Minneapolis, is in New York buying features. He is staying at the McAlpin.

Harry Rowe, manager of the Rowe-Walker Features of Minneapolis, is also staying at the McAlpin buying features.

John W. Noble, the Screen Club's own "Jazbo," is back from the Pacific Coast. He will continue making B. A. Rolfe features. With him comes Ed Brennan, actor, the old Dunbar of the "Mutual Girl" series.

Lewis J. Selznick, vice-president and general manager of the World Film corporation, is back from another of his flying trips.

Harold Ostrom, assistant general manager of the Oz company, is in town.

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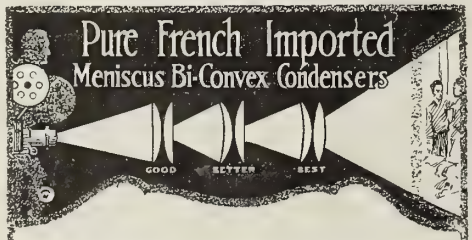
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ALL-CELTIC PLAYERS ESCAPE INJURY IN AUTO SPILL

LAST week President Charles O'Hara of the All-Celtic Company, and creator of the Peaceful Rafferty series of films now being produced by that company, together with Director J. A. Fitzgerald, and a company of players, and Business Manager Gene Teichnor, went over to Centerport, L. I., to make some scenes for a forthcoming release, "Rafferty at the Hotel DeRest."

On the way back the steering gear on the machine went wrong and the chauffeur after vainly trying to right the car shouted for all hands to jump. But they were so tightly jammed together in the car that it was almost impossible to jump and the chauffeur seeing this informed them that he was going to run the machine into a tree and to prepare for the shock.

They did, and just as the machine left the road a Ford filled with children came directly in their path, and for a moment it looked like certain death for the children, for there was no way of stopping



THE ASYLUM'S BOXING CHAMPION (RAFFERTY STOPS A MARATHON RUNNER—ALL CELTIC)

the car or guiding it. It was with great presence of mind that the chauffeur succeeded in bumping them safely against a tree. The big tree was smashed to pieces and fortunately all of the occupants escaped without injury.

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"MR. JARR VISITS HIS HOME TOWN" Comedy — MONDAY, MAY 24
He has the time of his life and comes near losing it. People think he is a bear, and it makes him feel very sheepish. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"THE ESTERBROOK CASE" Three-Part Drama, Broadway Star Feature — TUESDAY, MAY 25
The mystery of the case is baffling. The innocence of the convicted man and his consequent happiness are so unexpectedly established, it fills one with a thrill of joyous surprise. An all star cast.

"THE STORY OF A GLOVE" Comedy — WEDNESDAY, MAY 26
The glove belongs to his wife, but he doesn't know it. He finds it in his pocket, tells a yarn about it and sticks to it. Presenting MR. AND MRS. SIDNEY DREW.

"HILDA OF THE SLUMS" Drama — THURSDAY, MAY 27
She is a martyr to most wretched environments. Her higher aspirations are gratified through a chance acquaintance and most thrilling escape. The cast includes NATALIE DE LONTAN, GEORGE STANLEY and JACK MOWER.

"THE STARRING OF FLORA FINCHURCH" Comedy — FRIDAY, MAY 28
Haughtily she follows the lure of the stage. Crestfallen and bumbled she trudges back to the old home town and her rejected lover. FLORA FINCH, JAY DWIGGINS, TEMPLER SAXE and JACK BULGER are the cast.

"JANE WAS WORTH IT" Two-Part Comedy — SATURDAY, MAY 29
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"PLAYING THE GAME"—Two-Part Comedy.....TUESDAY, JUNE 1
"BUNNY IN BUNNYLAND"—Cartoon.....WEDNESDAY, JUNE 2
"SONNY JIM AT THE MARDI GRAS"—Comedy. THURSDAY, JUNE 3
"JONES' HYPNOTIC EYE"—Comedy.....FRIDAY, JUNE 4
"THE WAY OF THE TRANSGRESSOR"—Three-Part Drama. Broadway Star Feature .....SATURDAY, JUNE 5

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GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, May 24, 1915.

BIOGRAPH—The Avenging Sea, D., 1000..... 17912
EDISON—Sally Castleton, Southerner, D., 3000..... 17918
ESSANAY—The Secret's Price, D., 1000..... 17922
KALEM—The Rivals, D., Snow Clad Hills of Normandy, Sc., and A Strange Pet, Ed., Split, 2000..... 17913
LUBIN—In the Wolf's Den (Road o' Strife, No. 8), D., 1000 17923
SELIG—Light o' Love, D., 2000..... 17915
SELIG—Hearst-Selig News Pictorial, No. 41, N., 1000. 17921
VITAGRAPH—Mr. Jarr Visits His Home Town, C.. 17917

Tuesday, May 25, 1915.

BIOGRAPH—Captain Fracasse, D., 2000..... 17933
EDISON—All Cooked Up, C., 1000..... 17924
ESSANAY—Above the Abyss, D., 2000..... 17925
KALEM—Ham, the Detective,C ., 1000..... 17932
LUBIN—Matilda's Legacy, C., 1000..... 17931
SELIG—Two Brothers and a Girl, D., 1000..... 17927
VITAGRAPH—The Esterbrook Case, D., 3000..... 17928

Wednesday, May 26, 1915.

EDISON—The Man Who Could Not Sleep, D., 1000.. 17935
ESSANAY—Dud Visits the Zoo, C., and An Alley Romance, C., Split Reel..... 17938
KALEM—The Figure in Black, D., 2000..... 17936
LUBIN—Her Other Self, D., 2000..... 17941
SELIG—Mother's Birthday, D., 1000 17940
VITAGRAPH—The Story of a Glove, C., 1000..... 17939

Thursday, May 27, 1915.

BIOGRAPH—Gratitude, D., 1000..... 17943
ESSANAY—A Bunch of Matches, C., 1000..... 17944
LUBIN—On Bitter Creek, D., 3000..... 17945
MINA—Once Is Enough, C., 1000..... 17950
SELIG—The Quarry, D., 3000..... 17951
SELIG—Hearst-Selig News Pictorial, No. 42, N., 1000. 17949
VITAGRAPH—Hilda of the Slums, D., 1000..... 17948

Friday, May 28, 1915.

BIOGRAPH—The Candidate's Past, D., 1000..... 17962
EDISON—According to Their Lights, D., 2000..... 17954
ESSANAY—Bachelor's Burglar, D., 1000..... 17956
KALEM—Prejudice, D., 3000..... 17957
LUBIN—Nobody Would Believe, D., 1000..... 17961
VITAGRAPH—The Starring of Flora Finchurch, C... 17960

Saturday, May 29, 1915.

BIOGRAPH—Truth Stranger Than Fiction, D., 1000.. 17971
EDISON—The Dumb Wooing, C., 1000..... 17963
ESSANAY—Vengeance, D., 3000..... 17964
KALEM—A Railroader's Bravery, D., 1000..... 17970
LUBIN—Out for a Stroll, C., 1000..... 17967
SELIG—In the Amazon Jungle (Animal D.), 1000..... 17972
VITAGRAPH—Jane Was Worth It, C., 2000..... 17968

RELEASES OF THE WEEK AFTER

Monday, May 31, 1915.

BIOGRAPH—The Buckskin Shirt, D., 1000.....
ESSANAY—The Longer Voyage, D., 1000.....
KALEM—Wife for Wife, D., 3000.....
LUBIN—The Iron Hand of Law (Road o' Strife, No. 9), D., 1000 .....
SELIG—The Blood Yoke, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 43, N., 1000..
VITAGRAPH—Mrs. Jarr's Auction Bridge, C., 1000...

Tuesday, June 1, 1915.

BIOGRAPH—The Maid o' the Mountains, D., 2000.....
ESSANAY—The Coward, D., 3000.....
KALEM—Ham in the Nut Factory, C., 1000.....
LUBIN—The Pipe Dream, C., and The Actor's Boarding House, C., Split Reel.....
SELIG—Polishing Up Polly, C., 1000.....
VITAGRAPH—Playing the Game, C., 2000.....

Wednesday, June 2, 1915.

EDISON—Cartoons in the Barber Shop, C., 1000.....
ESSANAY—Title Not Reported.....
KALEM—The Secret Well, D., and Seen Through Grandpa's Reading Glass, Ed., Split, 2000.....
LUBIN—The Darkness Before Dawn, D., 3000.....
SELIG—Red Wins, D., 1000.....
VITAGRAPH—Bunny in Bunnyland, Cartoon, 1000...

Thursday, June 3, 1915.

BIOGRAPH—The Heart of an Actress, D., 1000.....
ESSANAY—Sophie and the Faker, C., 1000.....
LUBIN—The Inventor's Peril, D., 2000.....
MINA—Title Not Reported.....
SELIG—How Callahan Cleaned Up Little Hell, D., 3000
SELIG—Hearst-Selig News Pictorial, No. 44, N., 1000..
VITAGRAPH—Sonny Jim at the Mardi Gras, C., 1000

Friday, June 4, 1915.

BIOGRAPH—Her Dormant Love, D., 1000.....
EDISON—The Test, D., 3000.....
ESSANAY—Title Not Reported.....
KALEM—The Bell of Penance, D., 1000.....
LUBIN—The Decoy, D., 1000.....
VITAGRAPH—Jones' Hypnotic Eye, C., 1000.....

Saturday, June 5, 1915.

BIOGRAPH—For Her Friend, D., 1000.....
EDISON—A Chip of the Old Block, D., 1000.....
ESSANAY—The Clutch of Circumstance, D., 2000.....
KALEM—The Human Chain, D., 1000.....
LUBIN—The New Butler, C., 1000.....
SELIG—Beautiful Belinda, C., 1000.....
VITAGRAPH—The Way of the Transgressor, D., 3000

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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, May 24, 1915.

AMERICAN—In the Purple Hills, D., 2000..... 03436
RELIANCE—The Cliff Girl, D., 1000..... 03438
KEYSTONE—Title Not Announced..... 03439

Tuesday, May 25, 1915.

THANHOUSER—Fairy Fern Seed, D., 2000..... 03440
MAJESTIC—The Rightful Theft, D., 1000..... 03442
BEAUTY—The Stay-at-Homes, D., 1000..... 03443

Wednesday, May 26, 1915.

BRONCHO—Shorty's Troubled Sleep, C., 2000..... 03444
AMERICAN—Reprisal, D., 1000..... 03446
RELIANCE—The Deadly Focus, D., 1000..... 03447

Thursday, May 27, 1915.

DOMINO—Hostage of the North, D., 2000..... 03448
KEYSTONE—Title Not Announced..... 03450
MUTUAL WEEKLY—No. 21, N., 1000..... 03451

Friday, May 28, 1915.

KAY-BEE—Her Easter Hat, D., 2000..... 03452
FALSTAFF—It's an Ill Wind, C., 1000..... 03454
MAJESTIC—Little Dick's First Case, Com.-D., 1000... 03455

Saturday, May 29, 1915.

RELIANCE—The Man of It, D., 2000..... 03456
KEYSTONE—Title Not Announced..... 03458
ROYAL—Oh, Baby!, C., 1000..... 03459

Sunday, May 30, 1915.

MAJESTIC—Out of Bondage, D., 2000..... 03460
KOMIC—Gasoline Gus, C., 1000..... 03462
THANHOUSER—The Angel in the Mask, D., 1000.... 03463

RELEASES OF THE WEEK AFTER

Monday, May 31, 1915.

AMERICAN—The Resolve, D., 2000..... 03464
RELIANCE—The Race Love, D., 1000..... 03466
KEYSTONE—Title Not Reported..... 03467

Tuesday, June 1, 1915.

THANHOUSER—The Girl of the Seasons, D., and The Baby Benefactor, C., Split, 2000..... 03469
MAJESTIC—Her Filmland Hero, Com.-D., 1000..... 03471
BEAUTY—Little Chrysanthemum, D., 1000..... 03472

Wednesday, June 2, 1915.

BRONCHO—The Conversion of Frosty Blake, D., 2000. 03474
AMERICAN—The Golden Rainbow, D., 1000..... 03476
RELIANCE—One Who Serves, D., 1000..... 03477

Thursday, June 3, 1915.

DOMINO—The Scales of Justice, D., 2000..... 03479
KEYSTONE—Title Not Reported..... 03481
MUTUAL WEEKLY—No. 22, N., 1000..... 03482

Friday, June 4, 1915.

KAY-BEE—A Piece of Amber, D., 2000..... 03484
FALSTAFF—Truly Rural Types, C., 1000..... 03486
AMERICAN—The Guiding Light, D., 1000..... 03487

Saturday, June 5, 1915.

RELIANCE—The Celestial Code, D., 2000..... 03488
KEYSTONE—Title Not Reported..... 03490
ROYAL—His Twin, C., 1000..... 03491

Sunday, June 6, 1915.

MAJESTIC—The Living Death, D., 2000..... 03492
KOMIC—Brave and Bold, C., 1000..... 03494
THANHOUSER—A Freight Car Honeymoon, Com.-D., 1000 03495

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 12), "'Neath Iron Wheels," D., 2000... 0536

Monday, May 24, 1915.

VICTOR—A Witch of Salem Town, D., 2000..... 0517
IMP—Fifty-Fifty, C., 1000..... 0518
JOKER—Hiram's Inheritance, C., 1000..... 0519

Tuesday, May 25, 1915.

GOLD SEAL—Shattered Memories, D., 3000..... 0520
REX—No Release This Week.....
NESTOR—When Her Idol Fell, C., 1000..... 0521

Wednesday, May 26, 1915.

LAEMMLE—Trickery, D., 2000..... 0522
L-KO—Broken Hearts and Pledges, C., 1000..... 0523
ANIMATED WEEKLY—No. 168, N., 1000..... 0524

Thursday, May 27, 1915.

REX—The Trail of the Upper Yukon, D., 2000..... 0525
BIG U—The Memory Tree, D., 1000..... 0526
POWERS—Lady Baffles and Detective Duck, C., 1000. 0527

Friday, May 28, 1915.

IMP—You Can't Always Tell, D., 2000..... 0528
VICTOR—The Nightmare of a Movie Fan, C., 1000.. 0529
NESTOR—With Father's Help, C., 1000..... 0530

Saturday, May 29, 1915.

IMP—The Pursuit Eternal, D., 2000..... 0531
POWERS—The Amber Vase, D., 1000..... 0532
JOKER—No Soup, C., and Educational, Split Reel, 1000 0533

Sunday, May 30, 1915.

BIG U—A Modern Enoch Arden, D., 3000..... 0534
LAEMMLE—The Golden Wedding, D., 1000..... 0535
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 13), "Tongues of Flames," D., 2000.... 0555

Monday, May 31, 1915.

VICTOR—The House of a Thousand Relations, C., 2000 0537
IMP—The Alibi, D., 1000..... 0538
JOKER—Hearts and Clubs, C., 1000..... 0539

Tuesday, June 1, 1915.

GOLD SEAL—Under the Crescent (Adventure 1), "The Purple Iris," D., 2000..... 0540
REX—The Force of Example, D., 1000..... 0541
NESTOR—Too Many Crooks, C., 1000..... 0542

Wednesday, June 2, 1915.

LAEMMLE—The Silent Command, D., 4000..... 0543
L-KO—No Release This Week.....
ANIMATED WEEKLY—No. 169, N., 1000..... 0544

Thursday, June 3, 1915.

REX—The Heart of Cerise, D., 3000..... 0545
BIG U—No Release This Week.....
POWERS—Should We Eat Pie?, C., 1000..... 0546

Friday, June 4, 1915.

IMP—A Life in the Balance, D., 2000..... 0547
VICTOR—The Judgment of Men, D., 1000..... 0548
NESTOR—When They Were Co-Eds, C., 1000..... 0549

Saturday, June 5, 1915.

BISON—The Smuggler's Lass, D., 2000..... 0550
POWERS—The Better Way, D., 1000..... 0551
JOKER—The Lover's Lucky Predicament, C., 1000.... 0552

Sunday, June 6, 1915.

BIG U—The Swinging Doors, D., 2000..... 0553
LAEMMLE—No Release This Week.....
L-KO—Park Johnnies, C., 1000..... 0554

(For Table of Contents See Page 86.)

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES OF NEXT WEEK

Monday, May 24, 1915.

IDEAL—Red Tape, D., 2000..... 4174

Tuesday, May 25, 1915.

SUPERBA—Bumped for Fair, C., 1000..... 4175

Wednesday, May 26, 1915.

GRANDIN—War at Home, D., 2000..... 4176

Thursday, May 27, 1915.

STARLIGHT—Love and Pies, C., 1000..... 4177
LUNA—She Couldn't Get Away from It, C., 1000..... 4178

Friday, May 28, 1915.

PREMIER—The Smuggler's Daughter, D., 2000..... 4179

Saturday, May 29, 1915.

PYRAMID—Canned Curiosity, D., 2000..... 4180

Sunday, May 30, 1915.

UNITED—Business Is Business, C., 1000..... 4181

RELEASES OF THE WEEK AFTER

Monday, May 31, 1915.

IDEAL—Man in the Law, D., 2000..... 4182

Tuesday, June 1, 1915.

SUPERBA—A Dime Novel Hero, C., 1000..... 4183

Wednesday, June 2, 1915.

EMPRESS—The Vivisectionist, D., 2000..... 4184

Thursday, June 3, 1915.

STARLIGHT—Amateur Night, C., 1000..... 4185
LUNA—Aunt Matilda Outwitted, C., 1000..... 4194

Friday, June 4, 1915.

PREMIER—The Picture on the Wall, D., 2000..... 4187

Saturday, June 5, 1915.

LARIAT—Navajo Joe, D., 2000..... 4188

Sunday, June 6, 1915.

UNITED—The Mystic Well, C., 1000..... 4189

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

Bridge Tender Is "Left Hand Hero" in Edison Scene

Candidate for Leather Medal in Boob Contest Almost Spoils Director Nowland's Big Episode in "McQuade" by Stubborn Opposition

"THE Timidity of Bridge Tender 917" would be an appropriate title for the impromptu drama staged on the Boston Post road, on May 14. Director Eugene Nowland, of the Edison company, had planned to put the grand climax on a thrilling picture to be known as "McQuade of the Traffic Squad."

Owing to the stubborn nature of the above mentioned bridge tender the climax was suddenly altered, but the change was merely from a muddy stream to a strawberry field as the ultimate landing place of a runaway automobile. So there will be a thrilling scene for future audiences, thanks to Mr. Nowland's refusal to be thwarted.

The original scheme called for the automobile to dash down an incline leading to the abutment of an old bridge. A plunge into the murky waters of Eastchester creek would be the inevitable result. Bridge tender 917 had watched the preliminary arrangements without a protest, but just before the time to start he lost his nerve and an illtimed telephone message so tied things up in red-tape that a sudden change was necessary.

The representatives of the various trade papers could hardly complain since the postponement led to a lunch at a nearby roadhouse, with Frank Bannon as the genial host. Pat O'Malley, who was slated to ride in the car, was among the hearty eaters, and seemed little worried by the future. His confidence as well as that of James Hardin and William Fables proved to be well founded.

In order to insure the proper thrills Mr. Nowland had a fence constructed at the turn in the road nearest the forbidden bridge. With its three occupants the automobile dashed through the fence and down over a rocky bank into a peaceful strawberry plantation. Magnesium pots gave the desired effect of an explosion, and the climax was done. Because the car did not completely upset the three plucky actors insisted that there be a retake, but Mr. Nowland was satisfied with the scene, and probable suicide was avoided.

Frank Bannon, of the Edison company, was the admiral of the dreadnought motor car which took the trade paper representatives to the scene and back. In the party were Lynde Dennig, Horace Fuld, Miss Smith and John Semler, and Charles Condon, as well as the representative of MOTION PICTURE NEWS.

MOTION PICTURES ON PULLMAN TRAINS MAY BECOME GENERAL

If the present plans of the Pennsylvania Railroad materialize some of their transcontinental flyers will soon be equipped with facilities for showing motion pictures to relieve the monotony of long runs.

The Cameoscope corporation recently gave a demonstration in a Pullman smoker of the adaptability of their projection machine to showing the pictures. Dr. Done Stuart gave a lecture to those present and brought out very forcibly the advantages of moving pictures en route.

The demonstration was given in broad daylight and the pictures were remarkably clear. The compactness and simplicity of the Cameoscope make it peculiarly efficient for this sort of projection where conditions necessitate mobility of apparatus.

The demonstration showed how easily motion pictures can be installed on these trains. There is no doubt of their desirability.

De luxe trains have had all up-to-date things but pictures; and now why not add them?

RODEO PLANNED AT "NYMP" STUDIOS

A real Western Rodeo was given at the studios of the N. Y. M. P. corporation on Sunday, May 16.

Invitations were sent to all the ex and present cow punchers to compete for the cash prizes that was offered. At noon a barbecue dinner was served. The program was planned to take up a greater part of the day, but there was an intermission which made it possible for the visitors to inspect the mammoth motion picture studio. Scenes were taken during the day for the coming production, "Pinto Ben," a picturization of a poem by William S. Hart.

Marshall W Faggart
PRESIDENT

THE GOTHAM FILM CO., INC.

PRESENTS

"THE MAN WHO BEAT DAN DOLAN"

THE CELEBRATED STORY SUCCESS FROM THE

SATURDAY EVENING POST







Featuring

MISS BETTY MARSHALL AND WILLIE RITCHIE

(The Gotham Fashion Plate) (America's Lightweight Champion)

Elaborate Advertising Matter Consisting of 2 Styles of One Sheets—2 Styles of Three Sheets—2 Styles of Six Sheets—Heralds—Slides and Photos.

Released June 1st, 1915

THROUGH THE FOLLOWING EXCHANGES

THE NEW YORK GOTHAM FILM EXCHANGE, 1600 Broadway, N. Y. City. Charles L. Brookheim. Covering Greater New York.
NEW YORK GOTHAM FILM EXCHANGE, Syracuse, N. Y. C. L. Brookheim, Covering N. Y. State.
NEW YORK GOTHAM FILM EXCHANGE, 1113 Bloomfield St., Hoboken, N. J. A. C. Davidson, Mgr. Covering State of New Jersey.
THE GUSTAVE-FROHMAN BOSTON PHOTO PLAY EXCHANGE, Boston, M. Louis Machet, Genl. Mgr. New England.
THE GOTHAM FILM EXCHANGE, 247 North 11th St., Philadelphia. For Eastern Pennsylvania.
THE GOTHAM FILM EXCHANGE, 101 Fourth Ave., Pittsburgh, Pa. For Western Pennsylvania.
THE GOTHAM-WOLVERINE FEATURE FILM CO., 17 Campau Bldg., Detroit, Mich. For the State of Michigan.
THE CELEBRATED PLAYERS FILM CO., 207 Wabash Ave., Chicago, Ill. For Illinois, Wisconsin, Indiana and Kentucky.
THE STANDARD FILM SERVICE, 216 Columbia Bldg., Cleveland, Ohio. H. Charnas, Genl. Mgr. For the State of Ohio.
NORTH WESTERN STATES FEATURE FILM CO., Minneapolis, Minn. For Minnesota, North and South Dakota.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Missouri and Kansas.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Iowa and Nebraska.
TEXAS-GOTHAM FEATURE FILM EXCHANGE, 1907 Commerce St., Dallas, Texas. For Texas, Arkansas and Oklahoma.
BERT LEVEY CKT., San Francisco, Calif. For the State of California.

Colorado, Wyoming, Utah, Nevada, Arizona and New Mexico—announcement later. South—announcement later. Washington, Oregon, Idaho and Montana—announcement later. Eastern Canada — announcement later. Western Canada—announcement later.

RELEASING ONE FEATURE A MONTH

NEXT RELEASE JULY 1, 1915

From the All-Story Cavalier Magazine **"A TRADE SECRET"** By Alfred M. Poate

Featuring

MISS BETTY MARSHALL (The Gotham Fashion Plate) AND FREDERIC deBELLEVILLE, now starring in "The Celebrated Case" at the EMPIRE THEATRE, New York

THE GOTHAM FILM CO., Inc., Mecca Building, 1600 Broadway, New York, N. Y.

Clarence Schottenfels, Mgr. of Sales

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

5—17. The Canceled Mortgage, D.....1000
5—18. Felix Holt, D.....2000
5—20. For Her Happiness, D.....1000
5—21. Bobby's Bargain, Com.-D.....1000
5—22. The First Piano in Camp, D.....1000
5—24. The Avenging Sea, D.....1000
5—25. Captain Fracasse, D.....2000
5—27. Gratitude, D.....1000
5—28. The Candidate's Past, D.....1000
5—29. Truth Stranger Than Fiction, D.....1000
5—31. The Buckskin Shirt, D.....1000
6— 1. The Maid o' the Mountains, D.....2000
6— 3. The Heart of an Actress, D.....1000
6— 4. Her Dormant Love, D.....1000
6— 5. For Her Friend, D.....1000

EDISON

5—14. The Struggle Upward, D.....2000
5—15. His Peasant Princess, D.....1000
5—18. Their Own Ways, D.....1000
5—19. Chinks and Chickens, C.....1000
5—21. The Wrong Woman, D.....3000
5—22. A Hazardous Courtship, C.....1000
5—24. Sally Castleton, Southerner, D.....3000
5—25. All Cooked Up, C.....1000
5—26. The Man Who Could Not Sleep, D...1000
5—28. According to Their Lights, D.....2000
5—29. The Dumb Wooing, C.....1000
6— 2. Cartoons in the Barber Shop, C.....1000
6— 4. The Test, D.....3000
6— 5. A Chip of the Old Block, D.....1000

ESSANAY

5—13. Sweedie in Vaudeville, C.....1000
5—14. The Other Girl, D.....1000
5—15. The Awakening Hour, D.....1000
5—17. Manners and the Man, D.....1000
5—18. A Lesson in Romance, D.....3000
4—19. The Fable of "The Two Sensational Failures," C.....1000
5—20. Sweedie's Hero, C.....1000
5—21. The Revenue Agent, D.....1000
5—22. Otherwise Bill Harrison, D.....2000
5—24. The Secret's Price, D.....1000
5—25. Above the Abyss, D.....2000
5—26. Dud Visits the Zoo, C., and An Alley Romance, C.....Split reel
5—27. A Bunch of Matches, W.-C.....1000
5—28. Bachelor's Burglar, D.....1000
5—29. Vengeance, D.....3000
5—31. The Longer Voyage, D.....1000
6— 1. The Coward, D.....3000
6— 3. Sophie and the Faker, W. C.....1000
6— 5. The Clutch of Circumstance, D.....2000

KALEM

5—15. A Fiend at the Throttle, D.....1000
5—17. The Lure of Mammon, D.....3000
5—18. The Liberty Party, C.....1000
5—19. The Closed Door, D.....2000
5—21. Jean of the Jail, D.....1000
5—22. The Broken Train, D.....1000
5—24. Rivals, D.....2000
5—25. Ham, the Detective, C.....1000
5—26. The Figure in Black, D.....2000
5—27. Prejudice, D.....3000
5—29. A Railroader's Bravery, D.....1000
5—31. Wife for Wife, D.....3000
6— 1. Ham in the Nut Factory, C.....1000
6— 2. The Secret Well, D.....2000
6— 4. The Bell of Penance, D.....1000
6— 5. The Human Chain, D.....1000

LUBIN

5—17. Into the Night, D. (Road o' Strife, No. 7).....1000
5—18. A Lucky Strike, C.....1000
5—19. In the Dark, D.....3000
5—20. A Decision of the Court, D.....2000
5—21. Just Retribution, D.....1000
5—22. The Club Man, C.....1000
5—24. In the Wolf's Den, D. (Road o' Strife, No. 8).....1000
5—25. Matilda's Legacy, C.....1000
5—26. Her Other Self, D.....2000
5—27. On Bitter Creek, D.....3000
5—28. Nobody Would Believe, D.....1000
5—29. Out for a Stroll, C.....1000
5—31. The Iron Hand of Law, D. (Road o' Strife, No. 9).....1000
6— 1. His Pipe Dream, C., The Actor's Boarding House, C.....1000
6— 2. The Darkness Before Dawn, D.....3000
6— 3. The Inventor's Peril, D.....2000
6— 4. The Decoy, D.....1000
6— 5. The New Butler, C.....1000

MINA

5— 6. Safety First, C.....
5—12. The Knockout, D.....3000
5—13. The Trouble-maker, C., and Doctor Monko, C.....Split reel
5—20. Where Is Oliver? C.....1000
5—27. Once Is Enough, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—10. Ingratitude of Liz Taylor, Com.-D.....2000
5—11. The Yellow Streak, D.....1000
5—12. Last of the Stills, D.....1000
5—14. A Matrimonial Boomerang, C.....1000
5—15. Tiger Bait (Animal D.).....1000
5—17. The Jest of Jealousy, D.....2000
5—18. Across the Desert, D.....1000
5—19. Love Finds the Way, D.....1000
5—20. The Two Natures Within Him, D.....3000
5—22. The Jaguar Trap (Animal D.).....1000
5—24. Light o' Love, D.....2000
5—25. Two Brothers and a Girl, D.....1000
5—26. Mother's Birthday, D.....1000
5—27. The Quarry, D.....3000
5—29. In the Amazon Jungle (Animal D.)...1000
5—31. The Blood Yoke, D.....2000
6— 1. Polishing Up Polly, C.....1000
6— 2. Red Wins, D.....1000
6— 3. How Callahan Cleaned Up Little Hell, D.....3000
6— 5. Beautiful Belinda, C.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

VITAGRAPH

5—15. The Valley of Humiliation, D.....2000
5—17. Mr. Jarr and the Dachshund, C.....1000
5—18. The Awakening, D.....2000
5—19. Almost a Hero, C.....1000
5—20. Dimples, the Auto Salesman, C.....1000
5—21. Cupid Puts One Over on the Shatchen, C.....1000
5—22. In the Days of Famine, D.....3000
5—24. Mr. Jarr Visits His Home Town, C...1000
5—25. The Esterbrook Case, D.....3000
5—26. The Story of a Glove, C.....1000
5—27. Hilda of the Slums, D.....1000
5—28. The Starring of Flora Finchurch, C...1000
5—29. Jane Was Worth It, C.....2000
5—31. Mrs. Jarr's Auction Bridge, C.....1000
6— 1. Playing the Game, C.....2000
6— 2. Bunny in Bunnyland, Cartoon.....1000
6— 3. Sonny Jim at the Mardi Gras, Sc. C.1000
6— 4. Jones' Hypnotic Eye, C.....1000
6— 5. The Way of the Transgressor, D.....3000

KRITERION SERVICE

March 8 to May 22

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd, the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D.....2 reels

NOLEGE

The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft.
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic, Kartoons, C....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

(For Table of Contents See Page 86.)

Released every Thursday on
the General Film Program.

MINA
FILMS

Recognize no superior as one reel comedies. Each MinA release is made by crack comedy artists from corking comedy scenarios—not forgetting the assistance of capable directors. That's a combination any exhibitor can bank on.



RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

5— 5. When Empty Hearts Are Filled, D....1000
5—10. The Altar of Ambition, D.....2000
5—12. The Broken Window, D.....1000
5—17. The Greater Strength, D.....2000
5—19. At the Edge of Things, D.....1000
5—24. The Purple Hills, D.....2000
5—26. Reprisals, D. 1000
5—31. The Resolve, D.....2000
6— 2. The Golden Rainbow, D.....1000
6— 4. The Guiding Light, D.....1000

BEAUTY

5— 7. Dreams Realized, D.....1000
5—11. Life's Sacrifice, D.....1000
5—18. Naughty Henrietta, C.-D.....1000
5—25. The Stay at Homes, Com.-D.....1000
6— 1. Little Chrysanthemum, D.....1000
6— 8. The Redemption of the Jasons, D.....1000
6—15. The Mollycoddle, Com.-D.....1000

BRONCHO

5— 5. The Spark from the Embers, D.....2000
5—12. His Affianced Wife.....2000
5—19. The Operator at Big Sandy.....2000
5—26. Shorty's Trouble Sleep.....2000
6— 2. The Conversion of Frosty Blake, D...2000
6— 9. The Tavern Keeper's Son, D.....2000
6—16. His Superficial Wife, D.....2000

DOMINO

4—29. A Power of the Street, D.....2000
5— 6. The Man from Nowhere, D.....2000
5—13. The Shoal Light, D.....2000
5—20. Her Alibi, D.....2000
5—27. Hostage of the North, D.....2000
6— 3. Scales of Justice, D.....2000
6—10. The Strike at Centipede Mine, D.....2000
6—17. The Soul of Phyra, D.....2000

FALSTAFF

4—23. The Handicap of Beauty, C.-D.....1000
4—30. The Movie Fans, C.....1000
5— 7. A Scientific Mother, C.....1000
5—14. Ferdy Fink's Flirtations, C.....1000
5—21. The House that Jack Moved, C.....1000
5—28. It's an Ill Wind, C.....1000
6— 4. Truly Rural Types, C.....1000

KAY-BEE

4—16. The Taking of Luke McVane, D.....2000
4—23. The Riddle of the Wooden Leg, D...2000
4—30. The Valley of Hate, D.....2000
5— 7. The Kite, D.....2000
5—14. The Human Octopus, D.....2000
5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000
6— 4. A Piece of Amber, D.....2000

KEYSTONE

4—24. Love, Loot and Crash.....1000
4—26. (Special) Gussie Rivals Jonah.....2000
4—26. Their Social Splash.....1000
4—29. A Bear Affair.....1000
5— 1. Mabel's Willful Way.....1000
5— 3. Gussle's Backward Way.....1000
5— 6. Gussle Tied to Trouble.....1000
5— 8. A Human Hound's Triumph.....1000
5—10. (Special) Our Dare-Devil Chief.....2000
5—10. Crossed Love and Swords.....1000
5—15. Miss Fatty's Seaside Lovers.....1000
5—20. He Wouldn't Stay Down.....1000
5—22. For Better but Worse.....1000

KOMIC

4—18. Ethel's New Dress (Bill No. 21), C...1000
4—25. Home Again, C.....1000
5— 2. Ethel's Disguise (Bill No. 22), C.....1000
5— 9. Flooey and Axel, C.....1000
5—16. Ethel's Romance (Bill No. 23), C.....1000
5—23. The Rivals, C.....1000
5—30. Gasoline Gus 1000
6— 6. Brave and Bold, C.....1000

MAJESTIC

4—30. The Little Soldier Man, D.....1000
5— 2. The Comeback, D.....2000
5— 4. Her Grandparents, D.....1000
5— 9. The Spell of the Poppy, D.....2000
5—11. The Smuggler, D.....1000
5—16. At the Stroke of the Angelus, D.....2000
5—18. The Electric Alarm, D.....1000
5—23. Eleven-thirty P. M., D.....2000
5—28. Little Dick's First Case, D.....1000
5—30. Out of Bondage, D.....2000
6— 1. Her Filmland Hero, Com.-D.....1000
6— 6. The Living Death, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

5—17. When Cameron Passed By, D.....1000
5—22. The Huron Converts, D.....2000
5—24. The Cliff Girl, D.....1000
5—26. The Deadly Focus, D.....1000
5—29. The Man of It, D.....2000
5—31. The Race Love, D.....2000
6— 2. One Who Serves, D.....1000
6— 5. The Celestial Code, D.....2000
6— 9. Payment in Full, D.....1000

ROYAL

4—17. When Youth Won Out, C.....1000
4—24. Hungry Hank at the Fairs, C.....1000
5— 8. That Doggone Serenade, C.....1000
5—15. Casey's Tribulations, C.....1000
5—22. When Beauty Came to Kos Kob, C...1000
5—29. Oh! Baby! C.....1000
6— 5. His Twin, C.....1000

THANHOUSER

5— 9. Love and Money, D.....1000
5—11. The Song of the Heart, D.....2000
5—16. The Three Roses, D.....1000
5—18. The Heart of Princess Marsari, D....2000
5—21. The Refugee, D.....1000
5—23. Daughter of Kings, D.....1000
5—25. Fairy Fern Seed, D.....2000
5—30. The Angel in the Mask, D.....1000
6— 1. The Girl of the Seasons, D., and The Baby Benefactor, C. (Split).....2000
6— 6. A Freight Car Honeymoon, Com. D...1000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife, C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel
5—23. Can a Jealous Wife Be Cured? C..1 reel

EMPRESS

4—30. Back to the Farm, C.....1 reel
5— 5. The Shop Nun, D.....2 reels
5—19. The Spender, D.....2 reels
6— 2. The Vivisectionist, D.....2 reels

FEATURES IDEAL

5—10. A Country Lad.....2 reels
5—17. The Little Band of Gold, D.....2 reels
5—24. Red Tape, D.....2 reels
5—31. Man in the Law, D.....2 reels

GRANDIN

4—28. The Stolen Will, D.....2 reels
5—12. In Her Daddy's Footsteps, C.....2 reels
5—26. War at Home, D.....2 reels

LUNA

5—13. How Allopath Conquered Boneopath.1 reel
5—20. The Poor Fixer, Com.-D.....1 reel
5—27. She Couldn't Get Away From It, C.1 reel
6— 3. Aunt Matilda Outwitted, C.....1 reel

LARIAT

5— 8. Told in the Rockies, D.....2 reels
5—22. Alias Holland Jim, D.....2 reels
6— 5. Navajo Joe, D.....2 reels

PREMIER

5—21. The Curse, D.....2 reels
5—28. The Smuggler's Daughter, D.....2 reels
6— 4. The Picture on the Wall, D.....2 reels

PYRAMID

5—29. Canned Curiosity, D.....2 reels

STARLIGHT

5—13. Tough Luck, D.....1 reel
5—20. The Ghost Fakirs, C.....1 reel
5—27. Love and Pies, C.....1 reel
6— 3. Amateur Night, C.....1 reel

SUPERBA

5—11. All About a Baby, D.....1 reel
5—18. Davy Crockett, C.....1 reel
5—25. Bumped for Fair, C.....1 reel
6— 1. A Dime Novel Hero, C.....1 reel

UNITED

5—14. The Education of Father, D.....2 reels
5—15. The Stronger Mind, D.....2 reels
5—30. Business Is Business, C.....1 reel
6— 6. The Mystic Well, C.....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued Every Wednesday.

BIG U

5—13. A Buried City as Seen by Homer Croy, Ed. 1000
5—16. Where Brains Are Needed, D.....2000
5—20. Celeste, D. 1000
5—23. The Old Doctor, D.....2000
5—27. The Memory Tree, D.....1000
5—30. A Modern Enoch Arden, D.....3000
6— 6. The Swinging Doors, D.....2000

BISON

5— 8. The Blood of His Brother, D.....2000
5—15. The Smuggler's Lass, D.....2000
6— 5. The Smuggler's Lass, D.....2000

GOLD SEAL

5—11. The Torrent, D.....2000
5—18. The Dancer, D.....3000
5—25. Shattered Memories, D.....3000
6— 1. Under the Crescent, D. (Adventure 1).2000

IMP

5—21. Court-Martialed, D. 3000
5—24. Fifty-Fifty, C. 1000
5—28. You Can't Always Tell, D.....2000
5—29. The Pursuit Eternal, D.....2000
5—31. The Alibi, D.....1000
6— 4. A Life in the Balance, D.....2000

JOKER

5—15. Nothing Ever Happens Right, C.....1000
5—17. A Day at San Diego Fair, C.....1000
5—22. The Lady Doctor of Grizzly Gulch, C..1000
5—24. Hiram's Inheritance, C.....1000
5—29. No Soup, C., and Fun Among the Pharaohs with Homer Croy, Ed.Split reel
5—31. Hearts and Clubs, C.....1000
6— 5. The Lover's Lucky Predicament, C....1000

LAEMMLE

5—16. Fate's Alibi, D.....1000
5—19. From Italy's Shores, D.....2000
5—23. One Kind of Friend, D.....1000
5—26. Trickery, D. 2000
5—30. The Golden Wedding, D.....1000
6— 2. The Silent Command, D.....4000

L-KO

4—28. Shaved in Mexico, C.....1000
5— 5. Father Was Neutral, C.....1000
5—12. The Stool Pigeon's Revenge, D.....1000
5—19. Love and Sour Notes, C.....1000
5—26. Broken Hearts and Pledges, C.....1000
6— 6. Park Johnnies, C.....1000

NESTOR

5—14. Following Father's Footsteps, C.....1000
5—18. When Cupid Crossed the Bay, C., and Homer Croy Along the Nile...Split reel
5—21. They Were Heroes, C.....1000
5—25. When Her Idol Fell, C.....1000
5—28. With Father's Help, C.....1000
6— 1. Too Many Crooks, C.....1000
6— 4. When They Were Co-Eds, C.....1000

POWERS

5—22. Diamonds of Fate, D.....1000
5—27. Lady Baffles and Detective Duck, C....1000
5—29. The Amber Vase, D.....1000
6— 3. Should We Eat Pie? C.....1000
6— 5. The Better Way, D.....1000

REX

5—11. A Shot in the Dark, D.....1000
5—13. An Idyll of the Hills, D.....2000
5—20. A Fireside Realization, D.....1000
5—22. When Love Is Love, D.....2000
5—27. The Trail of the Upper Yukon, D....2000
6— 1. The Force of Example, D.....1000
6— 3. The Heart of Cerise, D.....3000

STERLING

4—29. The Chief's Revenge, C.....1000
5— 6. Counting Out the Count, C.....1000
5—13. Pokes and Jabs, C.....1000
5—20. The Battle of Running Bull, C.....2000

VICTOR

5—10. The Girl Who Had a Soul, D.....3000
5—14. A Stranger in the Camp, C.....1000
5—17. Baby, Com.-D. 2000
5—24. A Witch of Salem Town, D.....2000
5—28. The Nightmare of a Movie Fan, C....1000
5—31. The House of a Thousand Relations, C.2000
6— 4. The Judgment of Men, D.....1000

(For Table of Contents See Page 86.)

Majestic Motion Picture Co.

Presents for its two-part feature

Sunday, May 30

Out of Bondage

With a complete cast of Majestic players headed by DOROTHY GISH



DOROTHY GISH

Two "Kid" Comedies Coming

FRIDAY, MAY 28

LITTLE DICK'S FIRST CASE

TUESDAY, JUNE 1

HER FILMLAND HERO

These delightful pictures are played almost entirely by children

MAJESTIC AND KOMIC GUIDES FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

THE ELECTRIC ALARM. (1 Reel Majestic.) Release date Tuesday, May 18. Melodrama with a thrill, showing how the electric lineman saved a train from destruction by using his body to connect the electric current.

ELEVEN-THIRTY P. M. (2 Reel Majestic,) Release date Sunday, May 23. An unusual detective drama in which a murder mystery is solved in a logical but unexpected way. A strong story well produced.

THE RIVALS. (1 Reel Komic.) Release date Sunday, May 23. A child "Komic" release played by children of unusual ability.

A RIGHTFUL THEFT. (1 Reel Majestic.) Release date Tuesday, May 25. A pleasing rural comedy telling how the mortgages on the church and the widow's home were lifted.

LITTLE DICK'S FIRST CASE. (1 Reel Majestic.) Release date Friday, May 28. Little Dick and his side partners turn detectives and come somewhat to grief. An all-child story of unusual merit.

OUT OF BONDAGE. (2 Reel Majestic.) Release date Sunday, May 30. A characteristic story with DOROTHY GISH, in which she is freed from bad environment by a double tragedy that comes as a thrilling climax.

GASOLINE GUS. (1 Reel Komic.) Release date Sunday, May 30. A farce of more than ordinary laugh provoking qualities. Two rivals for the fair Fay's hand wind up in a wild ride that brings disaster to the guilty lover.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

Evanston, Ill., May 5, 1915.

Majestic Company,
4500 Sunset Boulevard,
Los Angeles, Cal.

Gentlemen:—I wish to acknowledge receipt of the pictures you sent. They are very clear and are the best of the Actors that I have ever seen anywhere. I am very pleased with them

Yours very truly,
MARION JAMES,
1812 Chicago Ave.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
Los Angeles, Calif.

Business Office: 71 West 23d St.
New York City

Mutual Movies Make Time Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

MUTUAL PROGRAM

MUTUAL PROGRAM

How can an advertiser continue advertising? By giving YOU value.

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

EXCELSIOR FEATURE FILM CO.
When Fate Leads Trump.....4 parts
In the Shadow.....5 parts

FAVORITE PLAYERS
The Last Chapter.....5 parts
The High Hand.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
Lord Loveland Discovers America (coming)

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

PROGRESSIVE MOTION PICTURE CORP.
The Martin Mystery.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

SELECT PHOTO-PLAY PRODUCING CO.
At the Old Cross Roads, D.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Great Leap.....
The Gangsters of New York.....
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Frou-Frou .....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts
The Middleman .....5 parts
Brother Officers .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenseau Case .....5 reels
A Woman's Resurrection.....5 reels
Wormwood (coming) .....
The Plunderer (coming).....

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan....4 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent.....3 parts

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
The Avalanche .....5 parts
A Modern Magdalen.....5 parts

METRO PICTURES CORPORATION

Cora .....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road .....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
3. The Outcast (*Reliance*).....4 reels
4. The Devil (*N. Y. Motion*).....5 reels
5. The Outlaw's Revenge (*Reliance*).....4 reels
6. Enoch Arden (*Majestic*).....4 reels
7. On the Night Stage (*N. Y. Motion*)...5 reels
8. Man and His Mate (*Reliance*).....4 reels
9. Man's Prerogative (*Reliance*).....4 reels
10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)...4 reels
22. The Lonesome Heart (*American*).....4 reels

PARAMOUNT PICTURES

BLAZON FILM CO.
3— 4. "Rule G" .....5 reels

BOSWORTH
3—11. Sunshine Molly .....5 parts
4—19. Captain Courtesy .....5 reels
5—17. Betty in Search of a Thrill.....5 reels

EDISON.
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
4— 5. When We Were 21.....5 reels
4—15. May Blossom .....4 reels
4—26. Niobe .....5 reels
5—10. Fanchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels
6— 3. Jim, the Penman.....5 reels
6— 7. Rags .....5 reels

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels
5—27. Taming of Red Butte Western.....4 reels

JESSE LASKY COMPANY
3—15. The Governor's Lady.....5 reels
4— 1. The Unafraid .....5 reels
4—12. Snobs .....4 reels
4—22. The Captive .....5 reels
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels

MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....5 reels
4—29. Help Wanted .....5 reels

PICTURE PLAYHOUSE FILM CO., INC.
The Explosion of Fort B2.....5 parts
The Black Envelope.....4 parts

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Weew of May 3, 1915—
Exploits of Elaine, No. 19, D.....2 reels
Pisa, Picturesque Italy, Colored Sc., and A Study in Insect Life.....Split reel
Col. Heeza Liar Signs the Pledge, Cartoon C., and Old Andalusia, Picturesque Spain, Sc. .....Split reel
Unfounded Jealousy, D.....2 reels
Who Pays? No. 4, "The Love Liar".....3 reels
Just Tramps, C. .....1 reel

Week of May 10, 1915—
Exploits of Elaine, No. 20, D.....2 reels
From Oxford to Windsor, England (Col. Sc.), Giraffe Hunt, Africa (Col. Ed.), and Some Interesting Birds (Col. Ed.). Split reel
Ladder of Love (Balboa D.).....2 reels
Ima Simp, Goat (Balboa C.), and The Bay of Ha-Long, Ton Kin (Scenic)..Split reel
Who Pays? No. 5, "Unto Herself Alone".3 reels
Whiffles and the Emperor, C.....1 reel

Week of May 17, 1915—
Exploits of Elaine, No. 21, D.....2 reels
In the Vosges, Picturesque France (Col. Sc.), The Otter (Col. Ed.), and The Agouti (Col. Ed.) .....Split reel
Father's Brilliant Idea, C.....1 reel
Eyes That Cannot See (Balboa D.).....3 reels
Who Pays? No. 6, "Houses of Glass"....3 reels
Whiffles Wins Out, C., Picturesque Caucasia (Col. Sc.), and Apple Industry in the State of Washington (Col. Ed.).Split reel

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut .....5 parts
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts
6— 7. The Sporting Duchess.....6 parts

SELIG
5— 3. The Carpet from Bagdad.....5 parts
5—31. The Millionaire Baby.....5 parts
6—28. The Rosary .....5 parts

ESSANAY
4—26. Graustark .....6 parts
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts

WORLD FILM CORPORATION

Alias Jimmy Valentine .....5 parts
Money .....6 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts
6—14. Fine Feathers .....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras.....5 parts

FLAMINGO FILMS
Compressed Air .....2 parts
The Rival Inventors.....2 parts
The Book Agent.....2 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

SHUBERT
4—13. Hearts in Exile.....
5—10. The Butterfly .....
5—17. When It Strikes Home.....
6— 7. An Indian Diamond.....

WORLD COMEDY STARS.
4—19. Sauce for the Gander (Kathryn Osterman).
4—26. Beware the Dog (Jeff de Angelis).
5— 3. Two of the Finest (Weber and Fields).
5—10. Something Just as Good (Paula Edwards).

(For Table of Contents See Page 86.)

ATTENTION!
State Right Buyers

F. O. NIELSEN Presents

GUARDING OLD GLORY

IN FIVE REELS

RIGHT NOW when every man, woman and child in America is thinking and talking of military things a great picture of the United States Army and Navy is ready for **YOU**

Produced from comprehensive, official motion pictures it carries the audience through the dash and danger of soldiering on land and sea. Chock full of action, of stirring, spectacular scenes and crowded with moments that bring an audience, cheering, to its feet, it cannot fail to pack houses everywhere.

A marvelous production appealing to any audience **RIGHT NOW**

Elaborate photographs, slides, heralds, and one, three and six sheet posters in four colors. For exclusive territory write, wire or phone to

F. O. NIELSEN **611 Schiller Bldg.**

CHICAGO



Thomas A. Edison Presents



The Broadway Star

and

Triumphant genius
of that marvel of a
heart bared——
"THE STONING,"

Viola Dana

in the feature

The House of the Lost Court

A master picture in five brilliant acts
to be released through the

Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.

From the story of daring intrigue, rare richness of plot, oriental mystery and delightful romance by the distinguished English writer, Mrs. C. N. Williamson. As wonderful as Viola Dana's interpretations are, reaching to depths and heights of emotion and sympathy little dreamed of as being possible in screen graphic art, the charm of her sweet and gentle personality glorifies all characters that she lives forth.

TRADE MARK
Thomas A Edison

The New Edison Program—3 and 4-reel Features in the Regular Program



A 3-Reel Feature by One of America's Most Successful Dramatists—Lee Arthur. Author of the phenomenal success, "The Auctioneer."

"THE TEST"

Featuring Herbert Prior

Released Friday, June 4th—about 3000 feet. Direction James W. Castle.

Lee Arthur, distinguished dramatist now writing exclusively for Edison films, has written in this feature, "The Test," a theme of universal heart interest. It is marked with all the tests that a good play can stand—full of action that treads upon action, events happening with the force of fate, but grappling in the toils the poor humans who must work out their dramatic existence and end.

As a struggling lawyer weighted in debt who, nevertheless, does not forget the call of a near-to-death friend and, to save the friend's life, steals, we have one of those problems of "Did he do right?" which always add power to a play. He is discovered—dishonored—starts anew and then comes the supreme test.

Herbert Prior gives to the screen a manly and convincing characterization that does not, at any time, lean upon the theatric or over-acted for effect. It will strike home to conviction because his conception of a man so driven by fateful circumstances reflects life in its own rugged power.

The new regular program—Fridays, a three or four reel feature; Wednesdays, a single reel comedy; Saturdays, a single reel drama.

And the new program features plays of strength—not length

Thomas A. Edison, Inc., 275 Lakeside Avenue, Orange, N. J.

TRADE MARK
Thomas A Edison

MUTUAL MASTER PICTURES

Just remember this—

MUTUAL MASTERPICTURES

are more than mere feature films—more than occasional studio endeavors without any definite or consistent plan behind them.

They represent the organized effort of a great moving picture combination to furnish regularly to the exhibitor, well-acted, extraordinarily well-staged pictures, played by high-class artists and written by important authors or playwrights and to tell the public through national advertising about these wonderful pictures.

That the number of exhibitors of Mutual Masterpictures grows every day proves that these extraordinary and costly films are appreciated by the public and are profitable to the exhibitor.

The series that is being advertised in the

MUTUAL MASTER PICTURES

The Two Big Money-makers for This Week are:

Henrik Ibsen's greatest drama,

"Ghosts"

a Majestic Masterpicture in Five Parts

"The Failure"

a Four Part Reliance Masterpicture Featuring John Emerson

Besides the national advertising that has familiarized the public with Mutual Masterpictures very effective local advertising helps go with each picture—Posters, Lobby Displays, Heralds, Press Sheets, Newspaper ads., cuts and the like.

One sure way to make money—and add prestige to your house—is to book these two Masterpictures for your theatre. Better do it today.

MUTUAL FILM CORPORATION

71-73 West 23rd Street New York City

Saturday Evening Post

YOU are wasting your opportunities if YOU ignore advertising.

MUTUAL MASTER PICTURES

The Newest Majestic Masterpicture is

HENRIK IBSEN'S

Most Celebrated Drama

"Ghosts"

(IN FIVE PARTS)



Critics, who have seen this picture at a private view, pronounce this picturization of Ibsen's highly condensed domestic tragedy, much more interesting than the play itself.



Ibsen is known to almost every household in America, and though few have seen his plays—for they require great skill in production—this Majestic Masterpicture will be anxiously looked forward to, as soon as you announce it.

Advertised in the

MUTUAL MASTER PICTURES







Not only are such skillful players as Henry Walthall, Mary Alden, Nigel Debrullier, Juanita Archer, Thomas Jefferson and others included in the cast, but the scenic effects in this great Masterpicture are the most startling and intensely interesting that you have ever seen.

Get this MASTERPICTURE by a master playwright for your theatre—with all the advertising helps that go with it—and cash in on the wide publicity behind this series of extraordinary feature films.

Booked through the MUTUAL FILM CORPORATION

Majestic Motion Picture Company

71 West 23rd Street, New York City

Saturday Evening Post

Better to read fifty advertisements than to miss the one YOU need.

MUTUAL MASTER PICTURES






John Emerson

plays the lead in

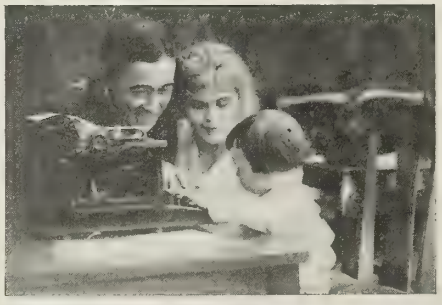
"The Failure"

a Four-Reel Reliance

MASTERPICTURE

produced by

W. Christy Cabanné






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Bryan is "a broth of a boy," but his smuggling adventures cause a lot of heartache to his pretty sweetheart before they finally escape from the country.

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A powerful IMP 2 reel drama featuring King Baggot at his best.

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The dramatic story of Jean, a French immigrant, his misfortunes and the love story of his pretty daughter. Strong and pathetic in plot and action.

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For further information, programme, rates, etc., address Convention Bureau, Advertising Building, Chicago, Ill.

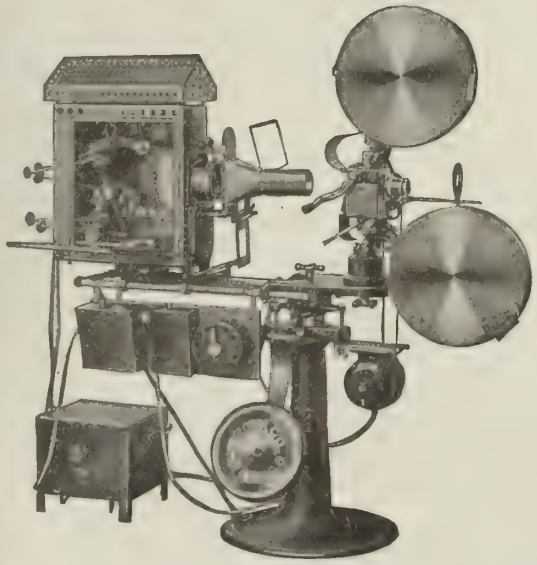
MOTION PICTURE NEWS

Accessory News

A SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

Twelve Hours Per Day for One Year and the MOTIOGRAPH Shows No Wear—Plenty of Light and No Flicker

(Read the Chief Operator's unsolicited letter)



PEORIA, Ill., 4/29/15.

ENTERPRISE OPTICAL MFG. CO.,
Chicago, Ill.

Gentlemen: The two Motiographs we have in the Apollo will soon be running a year and we have never had a shut-down since we started. You know they are on the go twelve hours a day steady, and that's some grind for a machine. The gears are just as good as the day the machines were installed. That new six-bladed shutter which you have put on your latest machines sure does the work; we can run as slow as we please with practically no flicker and still get all the light we want on our picture.

We say, "Us for a Motiograph." Any time we can boost for the Motiograph, we sure will do our best.

If any of you come to Peoria be sure and drop in and see the New Apollo and don't slight the booth, because our operators will sure give you a hearty welcome.

Thanking you for past favors, I remain,
Yours respt.,
CHIEF OPERATOR,
Apollo Theatre.

To You Who Do Not Use a Motiograph:

You know what other makes will do and how long they will last. If you are wise in purchasing your next projector, it will be a MOTIOGRAPH.

Write for Motiograph Literature.

THE ENTERPRISE OPTICAL MFG. CO., 568 W. Randolph St., Chicago, Ill.

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19 West 23rd Street, New York City

Western Office
833 Market Street, San Francisco, Cal.

The exhibitor who starts his summer season with an airdome equipped with a Radium Gold Fibre Screen has a big "edge" on his less thoughtful competitor.

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of Theatres Doing Most Business Are Those Equipped with

RADIUM GOLD FIBRE SCREENS

Radium Gold Fibre gives perfect projection where other required conditions are met—and, no matter what the conditions, Radium Gold Fibre will give better results than can be obtained through the use of any other projection surface.

Get Sharper, Clearer Pictures for Less Money

New York City's Wonder Place, The Strand, Has Used a Radium Gold Fibre Screen Ever Since Its Opening—and There Nothing but the Very Best Is Acceptable.

Let us send you sample and price—and let us prove that Radium Gold Fibre Screens give superior results.

"Only One Grade—and That's The Best!"

RADIUM GOLD FIBRE SCREEN, INC.

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Every nickel you spend on your show—in buying the best service, etc.—leads to the projection screen, and to get full return for your expenditure that screen must be a Radium Gold Fibre.

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

THEATRE BUILDING WAVE STRIKES DETROIT

It is surprising the number of new theatres that are yet to be built in the city of Detroit, and suburban territory, despite talk of there being too many theatres. The theatre at Jefferson and Oneida streets, just outside the city limits, is nearing completion and will be opened about June 1. It seats 1,500 and is in every way a most beautiful playhouse.

Contracts have been let to the Schmied-Sisman company for the erection of the new Duplex theatre on East Grand Boulevard, near Woodward, for the Grand Boulevard Theatre company, Detroit. It will cost $75,000, without equipment or furnishings, and will accommodate about 1,800 people. It will be the first Duplex theatre in the city. The opening will take place in the fall.

A new theatre costing $25,000 is in course of erection on First street, Wyandotte, Mich., about 10 miles from Detroit. It will seat 800 people. The owners of this new playhouse are George W. Pearce, Walter A. Pearce and Edwin T. Pearce, brothers. It will be two stories high.

Drury Lane Theatre Progressing

Work is progressing on the new Drury Lane theatre for Frank Drew, in course of erection on Woodward avenue, near the Grand Circus park, Detroit. It will seat 600 people. The company is incorporated for $85,000, Mr. Drew being the principal stockholder.

The new Norwood theatre, at Woodward and Boulevard, Detroit, is about completed and will be opened early in June. Charles E. Raul, confectioner, is the owner. It will seat 1,000.

John H. Kunsky is still working on plans for his mammoth theatre to be erected at Broadway and Witherell streets, Detroit, that will seat about 2,800, to cost $250,000. His new west side theatre at Grand River and Fourteenth streets, Detroit, is being rushed and will be opened about Labor Day. It will seat 1,800 and will cost $100,000.

The Globe theatre, at Grand River and Trumbull avenues, Detroit, is to undergo complete remodeling and enlargement, materially increasing the seating capacity. The alterations will cost about $25,000. LeRoy Bishop, present manager, is president of the Globe Amusement company, recently incorporated for $100,000 to operate the playhouse.

Contracts have been let for the new Stratford theatre, to be erected at Dix and Ferdinand avenues, Detroit, costing $75,000. The building will be 60 by 139 feet in size. The outside will be of terra cotta and brick trimmings. The house will seat 1,100. Frederick A. Schneider is president of the company and William H. Steffens, secretary.

Building in Detroit Active

The Frank Farrington company, Detroit, has been awarded the contract for the building of the new Strand theatre in Grand Rapids, Mich., for A. J. Gillingham, of Detroit. The new theatre is to be ready in September.

The construction of new theatres is also active in the state, new theatres being planned or now being erected in Muskegon, Grand Rapids, Saginaw, Port Huron and Battle Creek. A. E. Ireland has purchased a lot in Bessemer, Mich., and plans to erect a new theatre, 37 by 80 in size. He expects to have the theatre operating by September 1.

Plans for the remodeling of the Mystic theatre in Ionia, Mich., are practically completed and the work will soon start.

A fine airdome is to be erected at Collingwood and Delaware avenues, Toledo, Ohio, to be known as the Collingwood Garden. Actual work will start June 1. Interested in the project are J. C. Mullen, E. T. Mullen of the Gem theatre, and August Nex of the Overland theatre.

H. W. Irons has been appointed temporary manager of the Garden theatre, Detroit, owned by John H. Kunsky. He takes the place of A. C. Hoganson, who is seriously ill, indications being that it will be a matter of weeks before he will have completely recovered. Mr. Irons formerly managed the Washington and the Liberty theatres for Kunsky, and also managed the William Penn in Pittsburgh for the Harris Amusement Company. He took charge of the Garden May 7.

Among the Michigan theatres for which designs are being made by C. Howard Crane, architect in the Dime Bank building, Detroit, are: Remodeling of building for Lipp & Cross, Garden theatre, Battle Creek; new theatre for the Schlossman Amusement Company, Muskegon; new theatre for the Saginaw Amusement Company, Saginaw, and a big theatre building and office structure for John H. Kunsky, Detroit.

Drawing Plans for $75,000 Detroit House

E. H. Rogers, architect, 398 Montclair avenue, Detroit, is drawing plans for a theatre building, with stores, costing $75,000, for James Gilbert, of Algonac, Mich. It will be two stories high and will have a basement. The building will be 90 by 179 feet in size, of terra cotta and brick.

A new motion picture theatre costing $3,000 is in course of construction at Paw Paw, Mich. George Peirce is the owner.

Dr. Paul C. Dulitz has been re-elected house manager of the Miles theatre, Detroit; also secretary and treasurer of the company.

The Peoples theatre, at Chene and Leland streets, Detroit, which has not been in operating for many months, was destroyed by fire on May 3, the loss being about $3,000. The house was owned by Kaiser & Smith, brewers. The cause of the fire is unknown, but is believed to have been the work of incendiaries.

Majestic, St. Louis, Opens After $60,000 Outlay

THE Majestic theatre, at 1020-24 Franklin avenue, St. Louis, opened its doors to the public on May 7 with an all picture bill and an audience that was highly satisfactory to the management. The Majestic is probably the largest playhouse on Franklin avenue, which abounds with moving picture shows, and which was the first street in St. Louis to have a neighborhood theatre.

The new theatre seats 1,500, has all of the modern equipments, a large operating booth, with two Powers 6-A machines, rest rooms and drinking fountains on both the balcony and the lower floor, a roomy executive office, a Minusa Gold Fibre screen, a Wurlitzer organ, and all the appliances of an up-to-date theatre.

The McKinley Amusement Company, with John Karzin as president, Leo Apostolos as scretary and A. D. Pappas as treasurer, are the projectors of the Majestic, which, with the lot, building and equipments, represents an outlay of $60,000.

A. D. Pappas is the active manager of the house, and uses special features of the Fox, Paramount and Alliance varieties. On opening day more than 4,000 roses and carnations were given away to the patrons by the management. It has proved an efficient advertising stunt.

Machine Company Incorporated in California

ARTICLES of incorporation have been filed at San Francisco of the Miles Motion Picture Machine Company by E. C. Miles, J. A. Sciaroni, C. M. Wooster and G. B. Monk. The capital stock is placed at $1,000,000.

(For Table of Contents see page 86)

Projection

CONDUCTED BY HERBERT W. ANDEM

No agent is permitted to take subscriptions for Motion Picture News for less than the authorized rates. Have the agent taking your subscription show his letter of credentials and receipt book.—Projection Problems answered.

Problems That Puzzle Projection People

P. T. K., Newark, N. J.—*I am using alternating current for the projection arc lamp and use a wire rheostat. The house is to change its supply of power and will now use direct current. Will it be necessary to make any changes in this wire rheostat when I use it for the direct current?*

ANSWER.—When looking over the various catalogues of projection machine manufacturers and moving picture supply houses, the catalogues do not state if a wire rheostat is to be used for direct or alternating currents. From these facts alone it is safe to say that there is no material difference when using the same rheostat on either system of electrical power supply.

There is, however, a modification in the separation of the two carbons, and this will cause a change in the total resistance of the arc circuit. When the resistance is changed the current strength varies also. Not directly, but inversely to the resistance, to use a mathemetical expression.

If, in alternating current circuits, the conductor is wound around a magnetic conductor, such as iron, there is very great difference when using the device on either a direct or alternating current supply. When there is an alternating current passing in such a conductor the resistance to the flow of current is from the copper resistance of the wire, as in other circuits, and in addition to this an inductive resistance (measured in ohms) is set up also.

When there is a motor or a transformer in circuit and either not carrying a load, the inductive resistance is much greater than the copper resistance.

A rheostat made of iron in the shape of a grid does not have any inductive resistance. A wire rheostat may tend to set up an inductive resistance but to no practical value in arc circuits. The wire conductor in the rheostat is not wound around an iron core and the value of the self-induction of the wires need not be considered.

Theory of Color in Light Explained

R. M. H., Atlanta, Ga.—*I am very much interested in photography, especially so in color photography, and would like to learn more about it. Can you refer me to any books on this subject and where I can find information on the theory of color in light?*

ANSWER.—In regard to the latter part of your question the most reasonable theory of color sensation, and the most generally accepted one, is the theory propounded by Dr. Thomas Young in the early part of the nineteenth century, and more recently elaborated upon by Helmholtz.

This is known as the Young-Helmholtz theory, and assumes the retina of the eye to have three sets of cones, one sensible to red light, one to green light, and one to blue light. These three colors—red, green and blue—are known as the primary colors.

When all three sets of nerves are stimulated, the sensation of white light is realized; when excited separately the sensation corresponding to the set of nerves responding is set up.

Intermediate colors are perceived by the three different sets of cones in varying degrees of excitation. So much for the sensation of color within the human eye.

The color of a body is its property of reflecting or transmitting to the eye light of that particular color, the other rays being absorbed. This power may be ascribed as selective absorption.

Properly speaking, color is not a property of matter, but of light. A ribbon is said to be red, but the redness belongs to the light, not to the ribbon.

There would be more propriety in saying that the ribbon has all the other colors of the rainbow, because it absorbs the others and reflects the red. If the red ribbon be placed in a green or blue light, it will appear black because it receives no red rays to reflect.

A body that absorbs very few of the rays is white. One that absorbs nearly all is black. Therefore, black is not a color but its absence.

Objections to Using Camera for Ordinary Photographic Work

H. J. K., Washington, D. C.—*I had an opportunity the other day of seeing a cameraman taking a picture and saw him open the camera. The intermittent motion to the film was not the same as I use on my projecting machine. Can you tell me what difference there is for the camera? Can a Power 6-A machine be used for taking pictures?*

ANSWER.—There are several makes of motion picture cameras and each uses a different mechanism for feeding the film through the machine. A very popular camera uses the so-called "finger feed." With this type of mechanism a camera can be made much less in weight, which is a very important thing in this line of work. A cameraman would not want to be burdened with more weight than is necessary, especially when his assignment is taking topical subjects.

A negative film has to pass through the camera only once. The wear of the film within the small perforations is not the detriment when using a type of mechanism having reciprocating pin movements as it would be to repeatedly have these pins passing through the same length of film as in projection work.

Hence a difference in the mechanisms of cameras and projectors. A Power 6-A machine head may be used for the taking of pictures after certain alterations have been made. The complete head will have to be encased in a light tight box and provisions made to hold two reels of film.

A take-up arrangement will have to be provided and a shutter with only one open segement, and a photographic lens substituted for the objective lens. It will be entirely more satisfactory to procure a regular camera than to rig up a projector for this work. There are many important conditions to be met.

Diameter of Top Carbon Too Small

G. J. H., Detroit, Mich.—*I have a Simplex projector and use 110 volts through a fixed wire resistance rheostat. I use half-inch carbons solid below and cored in the top. After burning the lamp a short time the top carbon gets red most one-fourth of its length, and when it is short the heat runs up to the jaw of the lamp. The bottom carbon does not act in this way. Can you tell me the trouble?*

ANSWER: It is very evident from these conditions you are using too small a diameter top carbon for the current strength. Try using a three-quarter-inch cored top carbon and a five-eighths bottom solid carbon. If then the arc does not hold centrally in the crater, use a five-eighth top carbon and one-half bottom.

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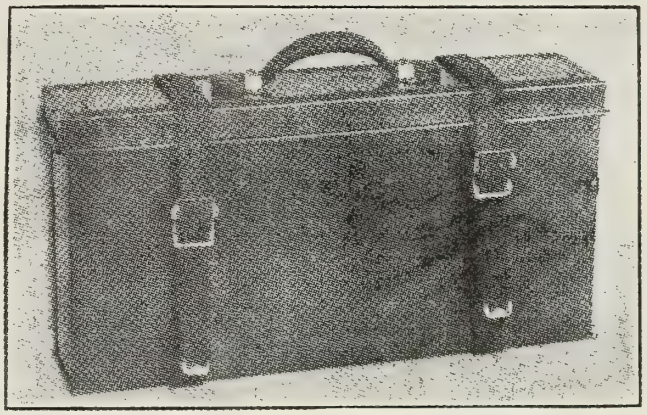
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Bring the Crowds— and Keep Them Coming

The kind of pictures they want—the sharp, blurless, vivid pictures that say "come again"—are certain with any good film used with

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The utmost of brilliancy and sharpness, the most even illumination, the best results as a whole are certainly worth while.

And up-to-date operators know that Bausch & Lomb objectives and condensers give such results—and therefore soon pay for themselves in the increased profits of a growing business.

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PANAMA-PACIFIC EXPOSITION

SAN FRANCISCO
JULY 13th to 16th 1915

THE "F" MEANS THAT THE FEASTER FILM FEED MACHINE

WHICH ABSOLUTELY ELIMINATES REWINDING OF FILM IS ON EXHIBITION THERE.

OUR SPACE IS NUMBER 14

(BETWEEN THE SIMPLEX AND BAIRD EXHIBITS)

AT YOUR RIGHT AS YOU ENTER THE HALL

MR. "QUALITY" EXHIBITOR.

If you are a HUSTLER you are continually seeking articles that will increase the efficiency of the various departments of your business.

Every break which occurs during projection spells poor patching—poor cement.

You wouldn't employ incompetent operators. Why use incompetent film cement?

"Paramount" Film Cement

Is sold under an absolute "Money-back" guarantee to be the BEST film cement on the market.

Mr. F. H. Richardson, in a communication under date of April 5, 1915, said he was ASTONISHED by a patch he had made with Paramount Cement.

Pin a dollar bill to your letter-head and we will send you, prepaid, five bottles. Put it through a competitive test with any other cement you may choose. If you do not find it superior to all others, send it back and we'll return your dollar, plus postage.

Paramount cement WELDS the film, a patch made with it is stronger than the film itself. By ordering direct you avoid the possibility of receiving cement that has lain on a supply house shelf for several months.

One ounce bottle (with brush)..... 25c.
Five bottles $1.00
Per dozen $2.00

By Mail, Prepaid.

PARAMOUNT FILM CEMENT CO.
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"It's a business with us, NOT a side line."

SIMPLEX MACHINE

One left out of lot advertised in last issue of this paper, $195.00, sold under same guarantee.

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Asbestos Booth for two machines	65.00
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One Motiograph, complete, perfect	95.00
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16" Fans. Oscillating and solid bracket or wall. Get our prices.

Imported Carbons and Condensers.

Your order with us will not be disappointing.

STERN MANUFACTURING COMPANY
PHILADELPHIA, PA.

Devices for Preventing Rewinding

A. T. H., Atlanta, Ga.—*I have read of several devices being patented so that a film can be used without its being rewound. Have any of these devices proven to be successful? I would like to know if the rewinding in the ordinary way by using a motor to turn the reel, hurts the film any by running so very fast?*

ANSWER.—The idea of not requiring a film to be rewound after projection seems a good one in several ways, and yet it has a very serious drawback. To continually be using a film without inspection for breaks or other defects means that sooner or later you will have a film break while it is being projected.

This not only interrupts a show, but it is a source of danger from film fire as well. To use this method and then inspect the film requires double the work to be done. Hence, it is only in a small way these devices fill the bill as an accessory to motion picture machine equipments.

When rewinding film either by hand or by motor drive it is good practice to have a tension of some kind against the full reel and especially after it has been about one-half rewound. The life of a reel of film will be very much prolonged by doing this.

Running at high speed will not injure a film if this tension is used. Too much tension might do injury but to have just enough tension so that the reel will be firmly wound up will not injure a film, as not to have this tension and the momentum of the full reel will unwind quicker than it is being taken upon the new reel. Then to hold on to one end and wind it up firmly will cause scratches to soon appear, and thus seriously injure the film.

No Operators' Correspondence School

G. L. T., Babylon, L. I.—*I am just twenty-one years of age, and I am very much interested in moving-picture theatres. I want to become an operator, and want to know if it is necessary to have a license from the state or town before I can be allowed to run a machine. Can the operation of these machines be learned from a correspondence school?*

ANSWER: A great deal depends upon the locality in which you want to operate, if it is necessary to obtain a license before you can be allowed to take charge of an operating room and equipment of projection machines.

In the larger cities the requirements are very exacting in this respect, and you will have to take an examination to prove yourself competent in both electrical connections and dangers from film fires. In the smaller towns there is no regulation for a license, and generally the fire marshal has supervision over these theatres and the operators.

You might profit by asking at one of the theatres in the place where you want to operate as to the local regulations, and may be able to obtain instructions from the operator there. In the larger cities are schools for teaching the operation of motion-picture machines. There is no way of obtaining this instructon by correspondence that we know of.

Lears Supplies Six Theatres with Motiographs

THE Lears Theatre Supply Company of St. Louis is enjoying a banner year, Sam Lears reports a very large increase in sales in theatre supplies, such as chairs, projecting machines, et cetra.

He has had a very large call for the Motiograph and for the last ten days has installed Motiographs in the following theatres:

Sheener and Thalgott, Ziegler, Ill.; the Star theatre, Mason City, Nebr.; Hexman Moon, Atwood, Ill.; Denver Dunn, Donnelson, Ill.; Fulton L. Goodwin, Wood River, Ill.; A. J. Slymen, St. Louis, Mo., and E. S. Roggett, Houston, Miss.

Lears carries a complete supply of theatre accessories, and it will pay every exhibitor who purchases such supplies to get in touch with Sam Lears.

Frisco Union Picks Delegate for Convention

L. DOLLIVER, of the Moving Picture Operators' Union of San Francisco, has been elected a delegate to the international convention to be held at Chicago.

The local organization now has the largest membership in its history, owing to the men attracted there to accept positions at the Exposition. There are about fifty theatres on the Exposition grounds where pictures are shown, and about ninety regular moving picture houses in the city.

FIRST RUN RENOVATED REELS

Boston, Mass.
Rex Film Renovator Co.,
Columbus, Ohio.
Gentlemen:

The Rex Film Renovator which you installed for us some time ago is the best thing the writer has ever come across in this line. It does the work so well that we call our films which have just been put through it "first run renovated." And aside from a very short distance from the beginning and the ending of the film it is indeed "first run" again. I can highly recommend this Renovator to any Exchange man who wants to have his cheaper customers satisfied. Our Exhibitors are now beginning to ask for "renovated" reels, and not for "age," as the Renovator almost entirely eliminates the age objection.

With kindest personal regards and best wishes for your continued success, I am,

Yours very truly,
J. A. ESLOW, Mgr.
NEW ENGLAND UNIVERSAL FILM EXCH.
JAE/MES.

Write for information

THE REX FILM RENOVATOR MFG. CO.

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Columbus, Ohio

We Renovate Film.
Write for Prices.

Feaster Machines Will Have Test for Exhibitors

THE Feaster Film Feed Company has opened its New York offices in the Fitzgerald building, 1482 Broadway, and reports that the business has started in a most flattering way, and that the reception accorded the Feaster non-rewind machine, which it is placing on the market in other large cities throughout the country, has been equaled if not exceeded by the demand in New York. Byron Chandler, president of the company, and Mr. Rollins, the general manager, will both be located in New York from this time on.

What promises to be a very interesting test, especially to big film exchanges throughout the country, is to be held by the Feaster Film Feed Company in the near future. This concern is manufacturing the Feaster non-rewind machine, an account of which appeared in detail in the April 24 issue of MOTION PICTURE NEWS, and as one of their principal claims for the machine is that it greatly lengthens the life of a film by eliminating the damage caused by continual rewinding, at present necessary, they are to demonstrate that the claim is well founded by a test before some of the leading film exchange managers of the country.

Two rolls of new film which have never been projected are to be run off five hundred times each one as it is done today, rewinding it each time it is shown. The other film will be projected simultaneously from the same booth through the Feaster machine, and will never be rewound during the five hundred projections, and the difference in the condition of the two films at the end of this test will, it is believed, be so great that the merits of the Feaster system will have been thoroughly demonstrated.

It is the intention of the company to hold this test in one of the large theatres in New York, and every manager in the city will be invited to be present at any time during the week it is in progress. Due notice of the date will be given later.

Install Piano Player in Greenville, S. C. House

THE Motion Picture Player which the Garing theatre, Greenville, S. C., has installed at a cost of $3,500, has proven to be a great success. It was made by the Seeburg Company, Chicago.

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STUDIOS for RENT

Liberty Motion Picture Company
Germantown, Phila., Pa.

THEATRE MAILING LIST THEORY *vs.* FACTS

Suggestions in connection with circularizing motion picture theatres

200 "dead" names and addresses on a list of a Western state which has 628 theatres is shown by an analysis of a portion of a mailing list which, aside from ours, was considered one of the best.

You cannot maintain a good mailing list for as little money as you can secure the use of our list.

Write me for further particulars regarding our service.

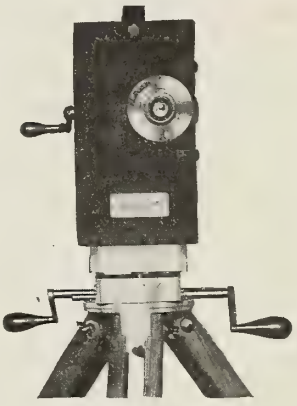
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Please send full particulars about the Vista Camera and tell us how to make more money and increase our business.

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Building and Furnishings

Bosworth Issues New Paper for "Hypocrites"

BECAUSE of the popularity of "Hypocrites," Bosworth, Inc., has issued a new set of posters, to take care of the demands for paper on this release. This includes two styles each of ones, threes and sixes, and one twenty-four sheet.

The subjects in each case have been changed, now giving four different styles of ones, threes and sixes. As the stock of twenty-fours was completely exhausted on the preliminary order, an entirely new one was designed. This is very unique, in that it shows Truth, her mirror and Gabriel, the ascetic, as well as a scene from the film.

This shows the much discussed scene of the hypocrites who bathe with about as little clothing as the law allows, and yet are afraid to face Truth. It should make a very startling and effective billboard display for those houses which use this method of advertising.

The three and six sheets are also notable in both cases, being accurate scenes from the film, and in all cases a new idea has been followed, namely that of showing Truth and her mirror, with the real scene and the scene which the mirror shows.

The Paramount exchanges have thought so well of this new issue of paper that they have placed orders for very nearly the entire stock almost before the ink was dry.

United Film Exchange Brings Out Pennants

SIDNEY B. LUST, manager of the United Film service office in Washington, D. C., has made up a number of pennants, 36 inches long and more than 12 inches at the widest part, of felt of various shades of brown, blue, red and yellow.

At the base of the pennants is stitched on a shield with the name "United Film Service" in red and white. Along the length are letters of a different colored felt, worked out in the Old English style, which have been stitched on the background. The colors of these letters contrast with the backgrounds, causing them to stand out in relief.

In this way each pennant is inscribed with the name of one of the popular actors or actresses starring in the productions handled by the United Film service. Mr. Lust intends to furnish these pennants to exhibitors using his service at just what it costs to have them made up, with the intention of having the latter offer them to their patrons, holders of "lucky number" tickets.

"Brand Blotters" Will Appear in Papers While Also on Screen

ARRANGEMENTS have been completed between the United Film service and the McClure newspaper syndicate whereby the newspapers in the syndicate will print in serial form the story of "Brand Blotters," by William MacLeod Raine, contemporaneously with the release of the picture.

"Brand Blotters" will be released on the United program on June 14 under the Ideal brand. It will probably be followed by "Crooked Trails and Straight." another MacLeod story, released under the same working agreement with the McClure syndicate.

Fichtenberg Remodels the Picto, New Orleans

THE Fichtenberg Enterprises of New Orleans are remodelling their Picto theatre, in Canal street and enlarging the seating capacity to comfortably seat three hundred more. A different system of incline has been adopted, letting each patron have a clear and unobstructed view of the screen. The improvements under way will give Canal street one of its finest and best theatres at five cents admission.

Rumors have persisted that the Athenaeum, New Orleans' finest and largest clubhouse, will become a motion picture theatre this summer, but as yet no confirmation of the rumors can be obtained.

In Cleveland, Miss., The Lyric has been taken over by H. E. Scott for the American Photoplays Theatre company, operating under the trade name of Aptco. Extensive improvements have been made under the new regime.

A new airdome is being built in Chelsea, a suburb of Memphis, Tenn., by T. J. Babineau and associates. The theatre will open May 5. It seats eight hundred.

The Mound City theatre, Gretna, La., passed to the management of C. B. Gandolfi, of New Orleans, May 1. Mr. Gandolfi is an experienced exhibitor well known to the New Orleans public, and his over-the-river theatre is to be improved and brought up to city standards.

The moving picture theatre at 3418 Dauphine street, New Orleans, was totally destroyed by fire April 30.

John Hazza, for the last two years manager of the Empress theatre, Edmonton, Alta., Canada, and until six months ago manager of the Bijou theatre, has again taken over the Bijou from Albert E. Lawrence, the original manager of this photoplay house, and the pioneer motion picture manager of Edmonton. It is understood that Mr. Lawrence will abandon motion pictures temporarily at least.

Speed Controller Issues Booklet of Endorsement

THE Speed Controller Company, New York City, has issued an attractive booklet containing in addition to short descriptions of the various parts of the Arc Controller, endorsements of the mechanism by the United Booking Offices, Vitagraph theatre, New York; the Strand, New York; the Nicholas Power company, the Precision Machine company, Inc., Claremont theatre, New York; Scollay Sq. Olympia company, Boston; the Eighty-first street theatre, New York, and other firms of importance.

On the first page is a foreword to the exhibitor sounding the keynote of perfect illumination and the best means of obtaining this necessary factor in projection.

Lusitania Slides Prove Popular

THE Novelty Slide Company, New York, has brought out slides of the ill-fated Lusitania. The series give a vivid portrayal of the liner from all angles. Its wonderful construction is shown in hand-colored slides, containing descriptive data.

Wherever shown the slides have proved valuable to exhibitors, who declared that the attendance at their theatres has increased materially in consequence.

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YOUR EVERY NEED ANTICIPATED AND MET BY MEN WHOSE BUSINESS IT IS TO KNOW THEM

Can you afford to be without such a Trade Journal?

Directory of New Theatres

Photoplay Theatres Here and There

THE Lewis H. May Company leased for David Steckler the moving picture theatre in Far Rockaway Boulevard, adjoining the Edgemere station at Edgemere, L. I., to David Levenstein.

The Gem Theatre on Bleecker street, Utica, N. Y., near the Shubert, reopened May 1 under new management.

The Albert Theatre, Berlin, N. H., opened under new management on Monday, May 17.

A. B. Brunell, formerly alderman-at-large of Worcester, Mass., has taken a lease on the Gem Theatre, Quinsigamond, Mass., owned by Patrick O'Shea and Patrick Murphy.

Albert Bourdo, who formerly ran the Mascot Theatre, Easthampton, Mass., has purchased it again and opened it May 17.

A several years lease of the Colonial Theatre Building on West street, Rutland, Vt., has been sold by T. W. McKay, manager of the Grand Theatre, to Elmer A. Spafford, of Chester.

The National Theatre, the East Manchester, N. H., photo play theatre at Wilson and Somerville streets, is now under new management.

From plans drawn by Architect A. S. Meloy, work will soon be started on a moving picture theatre at the corner of Bostwick and Wordin avenues, Bridgeport, Conn., for Samuel Greenbaum, of Lesko Court. The building will be 42 x 96 feet, of brick, with a gallery, stage and two tiers of boxes. Provision will be made for steam heat. The building will have a seating capacity of 900.

Plans for the erection of a fine moving picture theatre on Penn street, Reading, Pa., between Sixth and Seventh, are being contemplated.

A permit to build a $2,300 moving picture theatre at 810-812 French street, Wilmington, Del., for Dr. S. G. Elbert, has been issued to Joyce & Kerrigan, contractors, by Building Inspector Anderson.

R. S. Loving, motion picture proprietor on the South Side, of Richmond, Va., opened on May 10 the motion picture theatre which he recently established at City Point.

The Prairie Amusement Company, composed of Albert Flower, Benjamin L. Cohn and Max Meyer, purchased from Daniel Branch the property at 5746-52 Prairie avenue, Chicago, Ill., with 75 x 162 feet of ground, east front, for a reported price of $12,000, and subsequently sold the premises to Kusel & Harris, builders.

Airdomes Open In St. Louis for Summer

A large airdome, under the management of A. J. Slymen is to be opened soon at Mississippi and Park avenues.

In order to increase its capacity 400, the Famous theatre, 615 Franklin avenue, St. Louis, had to close two days, May 17 and 18, to allow the workmen to level the floors with the new addition being built, which extends to the alley in the rear. The Famous is managed by Miss Tillie Schwartz, a prepossessing young lady who has had remarkable success as an exhibitor. Miss Schwartz is also financial secretary of the Exhibitor's League of St. Louis.

The New White Way airdome, at Sixth and Hickory streets, St. Louis, opened for business with an all picture program on May 15. Alex Papadricos, the owner and manager of the airdome is building a theatre next door to be ready for fall business when the outdoor season is over. The airdome seats 2,000, and the admission is five cents.

The Aubert airdome, Aubert and Easton avenues, St. Louis, opened on Sunday, May 9, with a motion picture program, including a Shubert feature. The airdome is connected with the Aubert theatre, next door.

The Echo airdome is showing the program of the Echo theatre, which is under the same management. The Echo is at 2497 Arlington avenue, St. Louis, shows an all picture program.

Pathé Theatre Moves Program to Airdome

The Pathe theatre has moved its program across the street from 1026 Franklin avenue, to a new airdome that has just been finished. C. K. Dubis is proprietor of both theatre and airdome, and will use the same service as before. The airdome seats 1,400.

A new airdome under the management of J. Baptiste, opened on May 12, at Pendleton and Fairfax avenues, St. Louis. The seating capacity of the airdome is 1,000, and will use an all motion picture program.

The Bonanza airdome, 2916 Olive street, St. Louis, opened on May 14, with the first episode of the serial "The Diamond from the Sky," as a special attraction.

The Lee airdome, 4285 Lee avenue, St. Louis, opened for the hot weather season on Sunday, May 9. The Lee uses an all picture program, giving six reels of pictures, including features, for five cents admission.

The King's theatre, Kingshighway and Delmar Boulevard, St. Louis, was sold at auction on Saturday, May 15, to satisfy the holders of two deeds of trust, one for $30,000, with $900 interest, and a second deed of trust for $3,500. The King's is one of the most beautiful theatres in the city having been built in 1912 by the O. T. Crawford Company as a motion picture and vaudeville house. The business done by the King's in the first year of its existence was enormous. The stock was said at that time to pay as much as 40 per cent. in dividends.

Mary Anderson, Louisville, Will Remain Open

The Keith interests which control the Mary Anderson theatre, Louisville, Ky., have announced that this house will remain open all summer with high-class photoplay attractions. Beginning this week there are three changes of program weekly.

The Preston airdome at Preston and Camp streets, Louisville, Ky., opened May 13 with Sylvester Grove, manager of the Preston theatre, in charge. The theatre building which adjoints the airdome will remain closed for the summer months. The airdome presents a most attractive appearance, having been newly painted and new seats having been installed along with a new orchestrion.

The "Hipp" theatre at Jackson, Ky., which was closed to undergo extensive repairs has opened as the Lyric theatre under the management of Haddix and Pollard. The theatre formerly known as the Lyric on Main street has been closed.

A new theatre to be known as the Fourth Avenue airdome will be opened next week on the site of the old Lyric theatre at Nashville, Tenn. Motion pictures and vaudeville will be the attractions. About $2,000 has been expended in remodeling the building and making it suitable for summer attractions. J. W. Kean and J. O'Neil are backers of the new enterprise.

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Eldridge Denham, who formerly operated the Star theatre at Russellville, Ky., has sold the motion picture outfit of that house to Hoagland & Mosely, of Calhoun, Ky. The outfit will be moved to Calhoun where a theatre will be opened at an early date.

The Palace theatre, a motion picture house in Market street, near Fourth street, Harrisburg, Pa., controlled by the George W. Bennethum interests, of Reading, closed its door on May 15, owing to the expiration of the Bennethum lease on the property and the fact that the building has been acquired by the Hanover Shoe Company. The Bennethum interests are not prepared to say at this time whether they will open a theatre elsewhere in Harrisburg, but it is understood they are seriously considering such a plan in the near future.

The Aztec theatre, Eagle Pass, Texas, Sam Schwartz, manager, which just opened, is housed in a beautiful brick building, and would be a credit to a much larger town. The cost complete was $32,000; seating capacity 500, with general admission at ten cents, box seats 20 cents. Five ply veneer chairs and every modern improvement has been installed for comfort of the audience.

The Star theatre, another new Texas theatre, in Brackettville, is becoming popular with the soldiers stationed at Fort Clark, which is only several blocks away.

Crowds of people gave vent to their admiration for Atlanta's (Ga.) new playhouse, The Victoria, at No. 4 Peachtree street, at the opening, May 9. Opening week a Mutual program with Keystones combined, made up the bill, which pleased Atlanta fans immensely.

William Oldknow, manager of the Savoy theatre, Atlanta, Ga., has installed in his theatre a new gold-fibre screen.

Athenaeum, New Orleans, to Be a 2,000-Seat Theatre

As intimated exclusively in the NEWS of several issues past, the Athenaeum, New Orleans, the largest and most exclusive clubhouse in the South, has been captured by the movies. William Weisfeld, New York moving picture producer and manager, has leased the hall for a long term begining May 30. "The Heart of Maryland" will be the opening feature. This venture marks the entrance into the New Orleans field of a new group of film stars and their productions. All of the Metro features will be shown, it is announced.

The seating capacity of the Athenaeum is over 2,000, and it will practically be the Strand of the South. The advance seat sale indicates that "The Heart of Maryland" will be well received.

Prompt action by a house watchman checked what might have been a disastrous blaze in the No Name theatre, a Canal street house, New Orleans, May 7.

Work is progressing nicely on improvements to the Picto theatre, a Canal street house, New Orleans. Among the plans of the owners, the Fichtenberg Enterprises, is the doubling of the seat capacity.

Bunkie, La., is to have a modern picture house. Lee Lanier, a newspaperman, is the owner.

News of the Northern California Houses

The De Luxe theatre has been opened at Merced, Cal., by I. Leonard, an old house having been taken over and renovated.

An airdome is being erected at Tulare, Cal., in the lower San Joaquin Valley, by D. Taylor, who also plans to open a permanent house in the fall.

J. R. Hart has opened the Gem theatre at Nevada City, Cal., with admission prices at five and ten cents.

A small moving picture theatre is to be erected shortly on Telegraph avenue, near Fortieth street, Oakland, Cal., for F. Mansini. A building permit has been taken out and a contract for the construction awarded.

J. Gilbeau has purchased the Lyric theatre at Lodi, Cal.

The old Novelty theatre at Napa, Cal., has been taken over by D. Haussler, who formerly conducted a large moving picture house on Fillmore street, San Francisco.

The Majestic Dancing Academy, of San Francisco, has put in moving picture equipment and will give entertainments regularly at its Geary street hall.

The Kinema theatre at Marysville, Cal., has changed hands and is now known as the Liberty.

Lawrence Gardella, well known in the amusement field at Oroville, Cal., is a member of a syndicate that has taken an option on the stock of George E. Duke in the United States Feature Film Company of that city. If this option is exercised Duke will retire from the company and a new management will be installed.

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November	22.....	6 lamps
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"	7.....	6 "
January	7.....	4 "
April	29.....	12 "
May	6.....	4 "
Total	.....	38 lamps

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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Musical Program for Two World Film and One Paramount

PHIL H. ALDRICH, musical director of the Orpheum theatre, Flint, Mich., has used with success a program of his own devising for "M'liss," World Film; "The Goose Girl," Paramount, and the "Arrival of Perpetua," World Film. Mr. Aldrich has forwarded a schedule of the scores in hopes of their proving helpful to other orchestra leaders.

Mr. Aldrich declares that he and his associates endeavor to play to the pictures, but find it awkward to switch from one number to another. They find it hard to play in accordance with "the theme system," while using the orchestra, advocated by several writers in these columns from time to time. Mr. Aldrich states that he uses numbers in keeping with the general atmosphere of the scenes and takes them straight through, only cuing the "hurry" scenes. He also plays all waltzes to follow the action on the screen. His programs follow:

"M'Liss," (World Film)

March, "Echoes of Seville," Moret.

Reel I.—"Piervuettes," valse ballet, Smith; "Spanish Serenade," Op. 54, No. 1, Friml; "Der Teufel," waltz, Ascher.

Reel II.—"La Rose Noire" (introduction and No. 1 only), waltz, Aubrey; "Lecrime d'Amour," Barbirolli; Berceuse, Schytte; High Stepper Galop, Boehnlein.

Reel III.—Fascinating Night Waltz, Renyi; Quartette (Rigoletto), Verdi; Hurry, Lake; "Es War Einmal," waltz, Kneckt.

Reel IV.—"Le Fete De Sêville," suite Nos. 1 and II, Tavan; "Eternelle Ivresse," valse, Ganne; "Le Fete De Sêville," suite No. III, Tavan.

Reel V.—No. 4 of same suite; "La Conchita" (for Spanish dance), Davis; "Oriental Roses" (during fire), Ivanovisi; Allegro, Luke; Russian Romance, Friml.

"The Goose Girl," (Paramount Film)

March, "Newport Belles," Ascher.

Reel I.—"Garden of Roses," intermezzo, Pratt; "Gypsy Love," waltz, Roberts; Hungarian March, Liszt; "Gypsy Love," waltz, Roberts.

Reel II.—"Songe D'Autumne," valse, Joyce; "Columbine," scene de ballet, Gruenwald; Hurry, Luke; "Twilight," reverie, Ayer.

Reel III.—"Twilight" (concluded); "Loving Hearts," gavotte, Moses; "O, Promise Me," song, de Koven.

Reel IV.—"L'Amour Tzigane," valse, Roberts; "Oriental Roses," waltz, Ivanovici; Hurry, Luke; "L'Amour Tzigane" (two strains); Nocturne, Op. 9, No. 2, Chopin.

Reel V.—Nocturne (concluded); "Weana G'müath," waltz, Schrammel; "Goodbye," song, Tosti; "Weana G'müath (concluded); "O, Promise Me," de Koven.

"Arrival of Perpetua," (World Film)

March, "March of Marches," Van Praag.

Reel I.—"Dream Faces," reverie, Hollowell; "A Game of Tag" (for girls at play), Trinkaus; "Heart to Heart," melody, Ball.

Reel II.—Serenade, Op. 3, Herbert; "Titania," overtrue, Hildreth; "Rain Drops," intermezzo, Saumell.

Reel III.—Entr' Acte, from Mlle. Modest, Herbert; "Cupid's Caress, valse lenti, Roberts.

Reel IV.—Serenade, Didla; "Dawn of Hope," de Casella; "Sweethearts," waltzes, Herbert.

Reel V.—"Sweethearts" Waltzes (concluded); Romance Sans Paroles, Tschaikowsky; "Forget-Me-Not," intermezzo, Macbeth.

Song and Dance Hit Named After Charles Chaplin

"THE CHARLIE CHAPLIN WALK" is the latest song and dance hit. It is a new fox trot and is captivating all who hear it. No one who cares for dancing can possibly keep his feet still when the music is played.

The idea is taken from the funny Chaplin step, as the comedian is seen in the Essanay comedies. The song is published by the Harold Rossiter Music Company, of Chicago and New York.

Bartola Moves Into Larger Chicago Quarters

THE Chicago offices of the Bartola Musical Instrument company have been moved from the Schiller building to the Mallers building at South Wabash avenue.

The spaciousness of the new offices, which will occupy suite 710, will allow the installation of two instruments for demonstrating purposes.

The suite is now ready for occupancy, but it will be impossible to install the instruments before the first of June owing to the fact that the factory is so far behind in orders.

Many Airdomes Opened in St. Louis May 1

THE Savoy Airdome, next door to the theatre of the same name on Vandeventer and Morgan streets, St. Louis, opened on May 2 with an all picture bill, featuring Marion Leonard in "Romany Rye." The Savoy has heretofore run a mixed program of vaudeville and pictures, but like many other mixed bills has gone over to all pictures this season.

The Paris Airdome, Juniata street and Morganford road, St. Louis, opened on May 12. The Paris is not connected with any theatre; in fact, is so far from any theatre that the people in the neighborhood are sorry that the airdome cannot run all the year round. The Paris is an all picture show, and charges five cents all week, with a feature on Sunday, when ten cents is the price.

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THE TECHNICAL PRESS, NEW YORK.

JUNE 5, 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

SUMMER THEATRES NUMBER

(See Accessory News Section)



VOLUME XI NUMBER 22 PRICE 10 CTS

Written By
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36 FAMOUS FEATURES A YEAR

36 FAMOUS FEATURES A YEAR



How to Make Money

by Lewis J. Selznick

No. 19

This series of articles is planned to make money for you—to show you why my ideas have succeeded—and why they will succeed for you if you will weigh each one carefully. Some of them will sound egotistical. I want them to—it's the only way I can drive home my arguments.

Summer is looked forward to with hesitation by many exhibitors. They feel that it is the dull season and they should retrench. This policy I think is directly opposite to what ought to be.

It is logical that in the good season, people are going to attend moving picture shows in great numbers and will be more easily satisfied with what is on the screen. In the dull season, however, when they would naturally stay away from the shows, people are only going to go when they see some picture of unusual merit. It must be apparent to the live and wide-awake exhibitor that the way to draw people is to put on the very best program during the dullest months, for you can depend upon it, that dull season, or not, if a man wants to see a feature he is going to come, regardless of weather. If, on the other hand, you have a program which is not particularly appealing to him, it is quite possible that he may do as you think he will—stay away.

We have anticipated this need of the exhibitor for the Summer time with an unusually strong program, preceded by advertising with unusual appeal, distinctiveness, charm and with the elements of human interest which will draw the attention of the passer-by, and bring him in through the interest it arouses. After they have listened to the lure of the poster, they will get punch and action, and elements of human interest in the plays—which cannot fail to satisfy even in the hottest weather. CONSIDER THIS CAREFULLY—TRY IT OUT.

Make a World Film night, even if it is your only night of the week and see if you don't get results. This has been tested on some of the hottest days and has proven profitable. To the live exhibitor, using World features and World co-operation, all seasons are "good seasons" and we know that Summer to him will prove as productive and profitable as any of the other months of the year.

As I am to devote a great part of the Summer in the field, actually studying the needs and conditions of exhibitors, so that I can more closely co-operate with them and give them money making films and even greater co-operation than in the past, I shall in the Fall start a new series of this nature gleaned from these experiences.

WORLD FILM CORPORATION FEATURES

WORLD FILM CORPORATION FEATURES

LOOK AT THIS MAMMOTH UNIVERSAL PROGRAM CAN YOU BEAT IT ANYWHERE ?

"The White Terror"

A Remarkable Four Reel Imp Drama with Hobart Henley, Frances Nelson, Allen Holubar and William Welsh.

One of the most sensational pictures ever filmed. Startling and dramatic behind-the-scenes exposure of the "cure-all" fakirs. The play discloses how a "medicine" manufacturer fought the establishment of a sanitarium in his home town even to the extent of dynamiting the newspaper which started the movement. This dynamite scene is one of the most realistic pictures ever taken. In spite of every precaution Henley and Holubar had mighty narrow escapes from serious injury in this scene. The love interest is a central feature of the play, and the medicine man is finally brought to the right way of thinking when his own daughter falls victim to the "white terror," and her life is saved by sanitarium treatment. This feature is unique, high class and distinctive, and bears the enthusiastic endorsement of many leading medical authorities.

"In the Shadow of the Pyramids"

Third Installment, Two Reels—of the splendid GOLD SEAL Oriental Series entitled "Under the Crescent."

Princess Hassan, playing the lead, is an American Girl, Ola Humphrey, who became the wife of the eldest son of the present Khedive of Egypt. How she sickened of Harem life; and the unrivalled and never before pictured secrets of the Harem, form the basis of this remarkable series, each of which is a complete story in itself. This third episode shows the attempt of the princess to escape, of her thrilling adventures while hiding in one of the great Pyramids, of her recapture and return to the Harem. Staged with a realism seldom, if ever, equalled in pictures, by Director Burton King.

"The Snow Lady"

A Beautiful Three Reel Laemmle Drama with Brinsley Shaw.

Positively the most beautiful snow and winter scenes ever used as the settings for a photoplay are shown in this thrilling story of the battle for valuable timber property. The pictures were taken at the Saranac Lake at the time of the Winter Carnival, which plays a most important part in the drama. A great big play, with fine acting and swift action from start to finish.

"The Oyster Dredger"

J. Warren Kerrigan in a novel dual role in a strong 2 Reel Victor Drama.

Imagine Warry Kerrigan as a handsome but roughly and picturesquely clad oyster dredger. A wealthy girl, secretly in love with him, contrives through a bogus will to supply him with money and change his station in life. His discovery of this fact and of the duplicity of the girl's guardian, together with the development of a beautiful love theme, makes this a drama of virility and real heart interest.

"Blue Blood and Yellow Backs"

Screaming Big U Comedy with Harry Gribbon, Gertrude Selby and Reggie Morris.

A large and formidable Mamma, a bee-u-tiful daughter, a bundle of Kale and a rival suitor give the inimitable Harry Gribbon, lovely little Gertrude Selby, and clever Reggie Morris a corking opportunity for fun that fumes fast and furious. One of the real kind of farcical photoplays. With a good laugh at every foot of film.

"One Man's Evil"

Unusual Western Two Reel Bison Drama with Wm. Clifford and Edna Maison.

Harvey Clay, a stranger in a Western town, quickly makes friends with all the women, but is disliked and mistrusted by the men. His escapades furnish lively times in two families and give the sheriff an unwelcome duty. The action is stirring and the plot is very unusual.

"Into the Light"

Strong Two Reel Rex Drama with Jane Novak.

A gentleman burglar is surprised by a beautiful girl in the act of stealing her jewels. She reads to him a passage from the Bible. Further impressed of the error of his ways at a Salvation Army meeting, he becomes converted and goes West. How he makes a man of himself and eventually claims the girl, makes a strong story full of action and unexpected developments.

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—*Famous Players.*

Ina Claire in William C. De Mille's merry comedy of youth, "The Wild Goose Chase."
—*Lasky.*

Edgar Selwyn in "The Arab," a pretentious production of scenic as well as dramatic interest.—*Lasky.*

Hazel Dawn in the sprightly comedy favorite, "The Gay Lord Quex"; a new play "Clarissa," and "Niobe."—*Famous Players.*

Myrtle Stedman in "Wild Olive."
—*Oliver Morosco.*

Marguerite Clark in "Wildflower"; "The Crucible"; "Gretna Green"; the well-known play "Mice and Men;" and "Seven Sisters," the successful comedy of many daughters and few suitors.
—*Famous Players.*

Blanche Sweet in "Stolen Goods"; "The Warrens of Virginia"; "The Captive," the successful drama, "The Secret Orchard"; and a picturization of the popular play "The Clue."—*Lasky.*

Marie Doro in "The Morals of Marcus."
—*Famous Players.*

Laura Hope Crews in "The Fighting Hope."
—*Lasky-Belasco.*

Pauline Frederick in "Sold."
—*Famous Players.*

Leonora Ulrich in the comedy of social climbing, "The Society Pilot."—*Morosco.*

Victor Moore in "Chimmie Fadden."—*Lasky.*

Charlotte Walker in "Kindling."—*Lasky.*

Elsie Janis in "The Caprices of Kitty"; "Betty in Search of a Thrill," and in the laughable "Nearly a Lady."—*Morosco.*

George Waldon Fawcett in "The Majesty of the Law."—*Morosco.*

John Barrymore in "The Man from Mexico"; "Are You a Mason?" and in a picture dramatization of Richard Harding Davis' novel, "The Dictator."—*Famous Players.*

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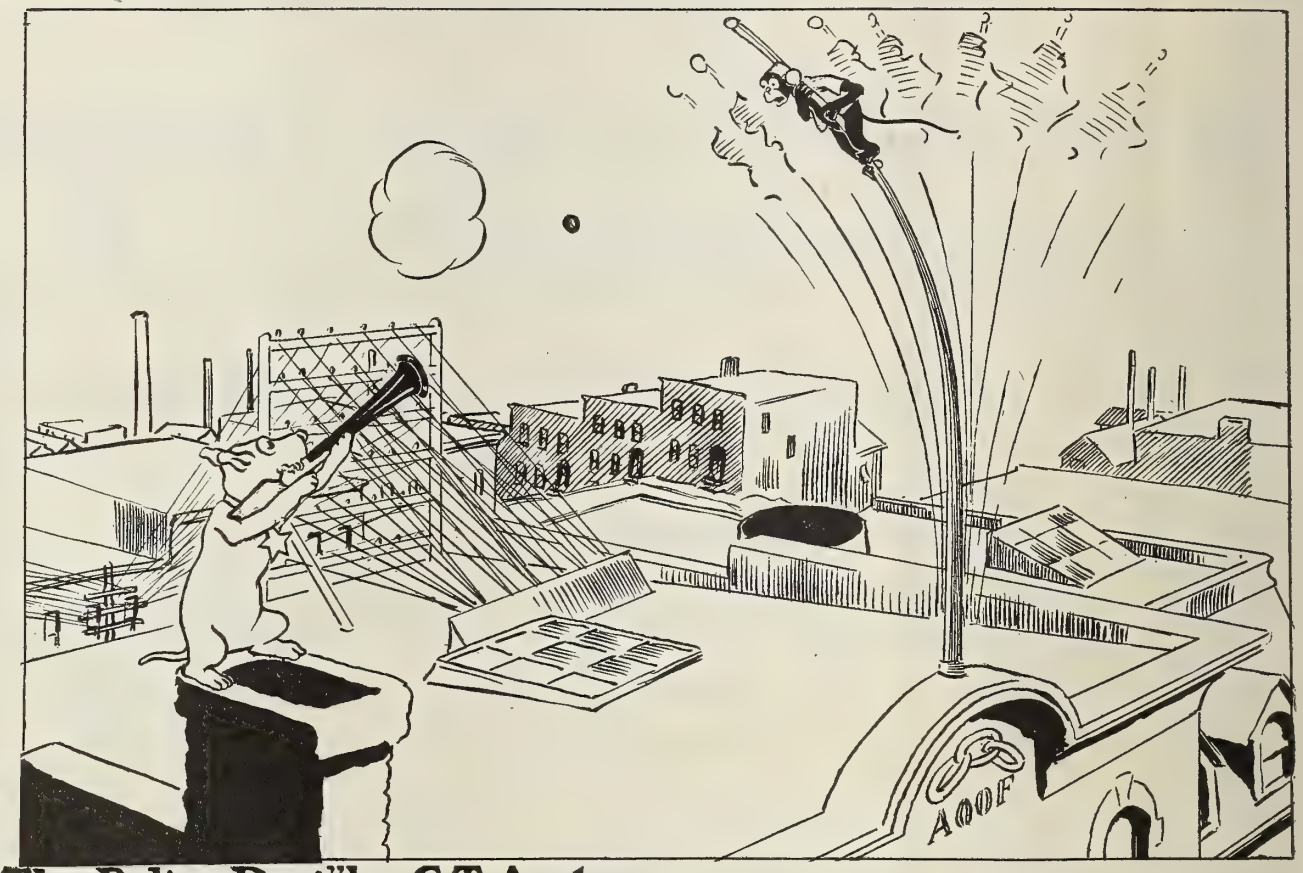

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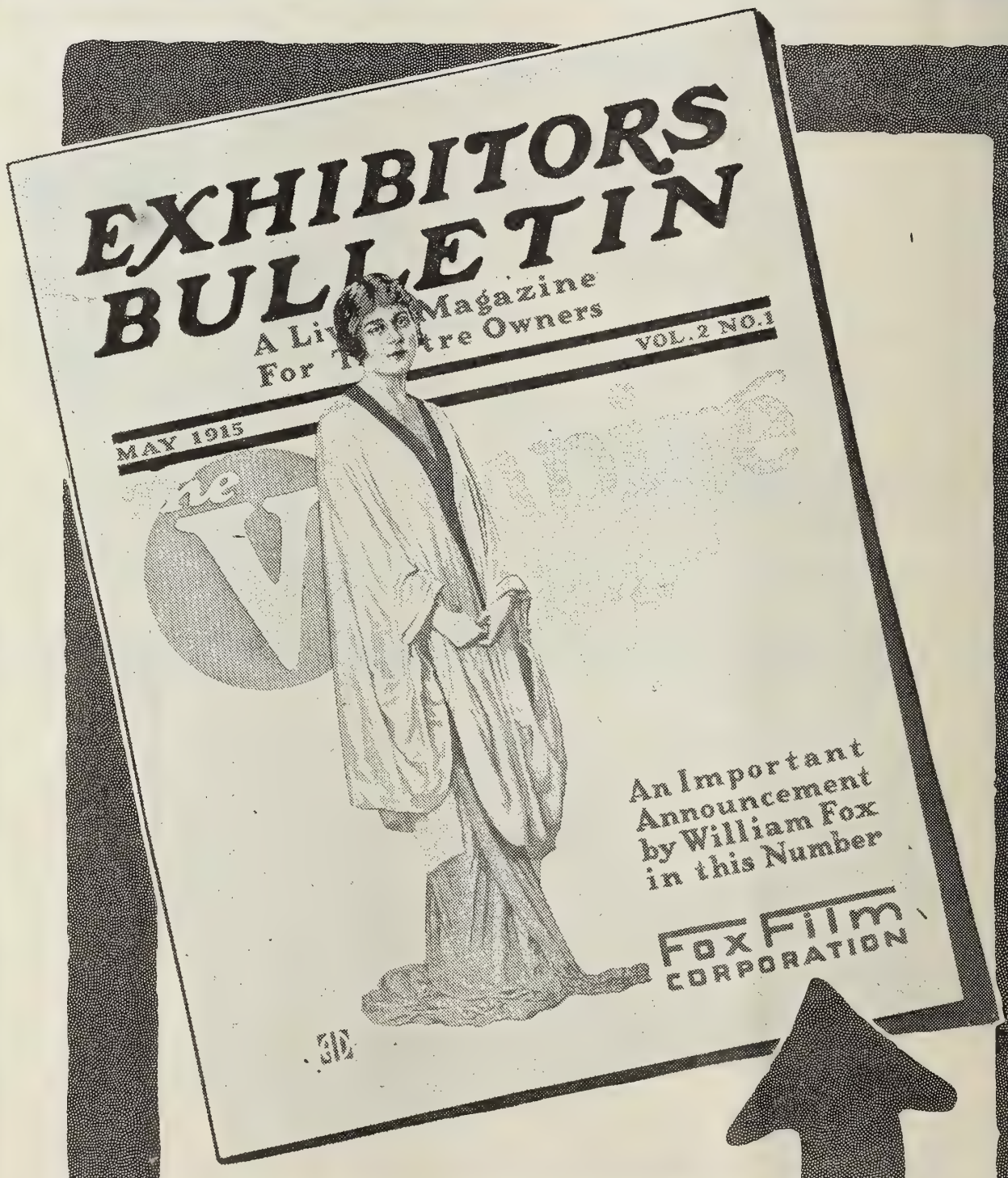
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VOL. 2 NO. 1
MAY 1915
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in this Number
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"A Freight Car Honeymoon," Sunday, June 6th, one reel.

Falstaff Comedy

"Truly Rural Types," Friday, June 4th, one reel.

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NOTE:—Late additions to the Keystone Players:

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We intend to place before the exhibitor a service of twenty-one reels, dramas and comedies weekly.

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Our system of distribution which is direct from producer to exhibitor through exchanges, will eliminate the enormous expenses heretofore thought necessary in marketing film productions.

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SANTA BARBARA MOTION PICTURE COMPANY, Santa Barbara, Cal., formerly principal producing company for Kriterion Program. Makers of "Santa Barbara" Brand.

EMPIRE FILM MANUFACTURING COMPANY, Los Angeles, formerly releasing on Kriterion Program. Makers of "Empire" Brand.

LINDBLOM MOTION PICTURE COMPANY, San Mateo, Cal., formerly releasing on Kriterion Program. Makers of "Monty" Brand.

BURKE FILM MANUFACTURING COMPANY, Los Angeles, marketed subjects through Pathe and independent companies. Makers of "Deer" Brand.

NAVAJO FILM MANUFACTURING COMPANY, Los Angeles, formerly releasing on Kriterion Program. Makers of "Navajo" Brand.

RAMONA FILM MANUFACTURING COMPANY, Santa Barbara, formerly releasing on Kriterion Program. Makers of "Ramona" Brand.

BANNER FILM COMPANY, Los Angeles. Makers of "Banner" Brand comedies featuring Bill Stinger.

CARL RAY FILM MANUFACTURING CO., Los Angeles, Cal.

This organization is based solidly upon legitimate business principles. Not a dollar's worth of stock certificates have been printed, but our studios are running day and night printing our releases for the first six weeks.

SOME EXCHANGE TERRITORY STILL OPEN

Release dates and subjects will be announced later

Associated Film Manufacturers, Inc.

ARTHUR BARD, General Manager

1009 Candler Building, 42nd St. and Broadway, New York City

719 Grant Building, Fourth St. and Broadway, Los Angeles, California

"THE TRUTH WILL OUT"

The writer of these "ads" is an official of the Vitagraph Company.

He writes them in his spare time, for recreation.

He is not a regular advertising man, so does not wish to give his name.

He does wish to tell the exhibitor the truth regarding certain matters—

He believes every new patron gained, a new stone in the foundation of success.

To interest new people you must have new ideas.

The newest idea is "THE GODDESS."

It is built upon the experience of eighteen years of motion picture making.

It is built for success.

To bring new patrons to your theatre—

Book "THE GODDESS."

To please your new patrons—

Show them "THE GODDESS."

And they will go home—

Praising "THE GODDESS."

And a walking advertisement for your house.

Gouverneur Morris, Chas. W. Goddard, Ralph W. Ince, Anita Stewart and Earle Williams have all loaned their brains and personality to make this Vitagraph Production

the

"success of the season."

Booked through the General Film Company.


ANITA STEWART AND EARLE WILLIAMS
IN THE FOURTH CHAPTER OF
"THE GODDESS"



Vitagraph
BLUE RIBBON FEATURES

CYRUS TOWNSEND BRADY never wrote a more absorbing story than his "Island of Regeneration."

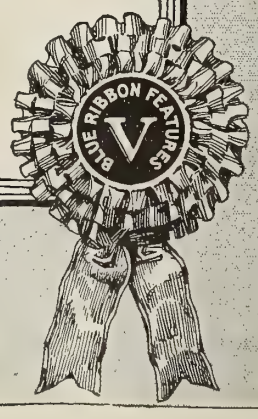
And in the hands of J. Stuart Blackton and Albert E. Smith, this unique story of love and adventure in Southern seas has been given a setting possible only with Vitagraph facilities and resources.

This is the second of the Blue Ribbon Features—headliners of all Vitagraph productions.

Now Ready.

Book Direct

V I T A G R A P H
1600 Broadway New York



LUBIN
LIBERTY BELL Features

"LIBERTY BELL" is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

For the present we are offering

"The Eagle's Nest"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest" featuring Edwin Arden and Romaine Fielding is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of the Gods."

Also

"The College Widow"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin LIBERTY BELL feature for release June 7th is Cecil Raleigh's successful comedy drama

"The Sporting Duchess"

with the popular and famous star, Rose Coghlan, in the cast.

Booked Direct

LUBIN, 1600 Broadway, New York City

Selig

RED SEAL PLAYS

Monday, May 31st, was the release date for one of the most spectacular six-reel sensations ever offered by the House of Selig. Mr. Harry Mestayer, the notable actor, supported by Miss Grace Darmond and a carefully selected company of players, made his initial bow in Selig Red Seal Plays as "Justin Carew" in



MR. HARRY MESTAYER

"THE MILLIONAIRE BABY"

By ANNA KATHERINE GREEN—

Special arrangement The Bobbs-Merrill Co.

Anna Katherine Green, authoress of "The Millionaire Baby," is considered by many literary authorities as the greatest originator of baffling plots since Wilkie Collins. *She sends you this message:* "I consider 'The Millionaire Baby' as one of my very best stories. The story really wrote itself. I hope you will have as much pleasure in seeing it as I had in writing it."

Other Red Seal Plays Coming

"The Rosary," June 28th.—"A Texas Steer," July 26th

BOOK DIRECT—SELIG, 1600 Broadway, New York City

"The Red Seal of Quality"

George Ade Discovers the Slimmest Princess

It is not The Slim Princess' fault that she is "skinny." Alas! she does everything possible to remedy it, even to the eating of many pickles, which malicious Popova has told her will help because—

Fat is beauty, slimness almost a crime in Morovenia, where the Slim Princess' father reigns in obesity and contentment—that is, contentment in all things save his daughter's slimness. She is the elder child and must, under Morovenian laws, marry before her sister, Jeneka, who is F-A-T and, therefore, beautiful. She is disconsolate until—

Comes one Alexander H. Pike, wealthy and American, whose ideas of pulchritude are occidental and not—decidedly not—oriental. He sees the Slim Princess, admires her svelte, dainty beauty and—American-man fashion—proceeds to win her.

He does not do it until the Slim Princess has made a trip to America in search of a medicine that will make her so fat that she will waddle when she walks. She does not find the medicine, but she does find Pike and happiness.

In "The Slim Princess" Mr. Ade says the Essanay Company has produced the greatest photoplay-comedy it has ever been his pleasure to witness. Through all its 4 acts Ruth Stonehouse is irresistible as the little princess who cannot become fat. She is ably supported by Francis X. Bushman.

All the branches of the Vitagraph-Lubin-Selig-Essanay (Inc.) are now booking "The Slim Princess."

Our advertisers tell us when we give YOU the best magazine.

The International Star



Myrtle Tannehill

In the Three-Act



Feature Production

When the Mind Sleeps

Miss Tannehill's popularity abroad is just as great as it is in this country. Her Broadway successes include "A Pair of Sixes," Longacre Theatre; "Snobs," Hudson Theatre, and "Broadway Jones," Cohan Theatre. Among Miss Tannehill's London successes were "The Fortune Hunter," Queen's Theatre; "Broadway Jones," Theatre Royal, and "Sealed Orders," Drury Lane.

Released in Regular Service, Monday, June 14th

Special 1, 3 and 6-sheet, 4-color Lithographs

KALEM COMPANY

235-39 West 23rd Street, New York City, New York

AN ANNOUNCEMENT
EXTRAORDINARY

Kalem again comes to the front with an announcement of special interest to exhibitors.

Beginning Monday, July 12th, and every alternate Monday thereafter, we will release a four-reel feature production in our **REGULAR SERVICE,** and we promise you a series of novelties that will stand out in a class by themselves.



The big scene at Maxim's Midnight Show

We will start the procession of four-reelers with a headliner now being produced at our big Cliffside studio.

"MAXIM'S AT MIDNIGHT,"

The Most Expensive Motion Picture Ever Produced in the Vicinity of New York.

In this spectacular creation you will see the principal entertainers from Maxim's, Bustanoby's and Rector's, augmented by a ballet of sixty of the handsomest chorus girls from the season's Broadway successes.

In our four-reel pictures, we propose to give you the best that money will obtain. Popular actors and actresses who have made Broadway successes and who have ability to act before the camera as well as on the stage will appear in these productions.

Don't forget the date the four-reelers start—MONDAY, JULY 12TH, AND EVERY ALTERNATE MONDAY THEREAFTER.

KALEM COMPANY

235 West 23d Street New York

Billie Reeves

"The Scream of the Screen"

Record-Breaking Bookings

for the popular **LUBIN ONE-REEL COMEDIES** of the famous Billie Reeves, the great comedy actor, acrobat and pantomimist, shows that Billie Reeves will pack moving picture theatres just as he packed vaudeville theatres with his screamingly funny act, "A Night In An English Music Hall."

Billie Reeves' side-splitting stunts will capture your audiences and make big money for you.

Make **YOUR** bookings **NOW.**



Lubin's One-Reel Comedies

"The New Butler"
This is a hummer

LUBIN'S
ONE REEL COMEDIES

"The Substitute"
Released Saturday, May 15.
"The Club Man"
Released Saturday, May 22.
"Out for a Stroll"
Released Saturday, May 29.
"The New Butler"
Released Saturday, June 5.
"Nearly a Prize Fighter"
Released Saturday, June 12.
Released Through General Film Co.

LUBIN

LUBIN

LUBIN
Philadelphia.

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "Road O' Strife," 15 Parts, by Emmett Campbell Hall

Monday, May 31st

"ROAD O' STRIFE" NO. 9

"The Iron Hand of Law"

Drama

Having found Dane in Elmhurst, Daisy, the showgirl, and he hasten to the city and, securing the address of Jerome, arrive just at the moment that he has drained the poison cup. The police accuse Alene and she is arrested.

Featuring **Crane Wilbur** and **Mary Charleson**

Tuesday, June 1st

"The Actors' Boarding House"

Split Reel Farces

A roaring farce in which Pat Rooney and a bunch of fellow actors play awful tricks.

Featuring **Pat Rooney**

"His Pipe Dream"

One of Vincent Whitman's Cartoon pictures, that will keep you laughing for a week.

Wednesday, June 2nd

"The Darkness Before Dawn"

Three Reel Drama

A dramatic domestic story in which a worthy woman loses her lover, thru innate follies, and sees him married to another. Friction comes between the man and wife which is pacified by the loser, proving her true blue.

Featuring **Ethel Clayton** and **Joseph Kaufman**

Thursday, June 3rd

"The Inventor's Peril"

Two Reel Drama

A powerful melodrama in which electrical inventors play a desperate game. A pretty love interest is interwoven, which in the end proves as potent as science and adds happiness to success.

Featuring **Lilie Leslie** and **Jack Standing**

Friday, June 4th

"The Decoy"

Drama

A sharper comes from the East and attempts to sell a tract of land, to which he has no claim, to a young man who recently has inherited money. The swindler's daughter is used as a decoy and falls in love with the youth, saves his fortune and life.

Featuring **Velma Whitman** and **L. C. Shumway**

Saturday, June 5th

"The New Butler"

Comedy

A Billie Reeves' farce which is a scream. He engages as a new butler and the house is turned into a bedlam. Of course he is fired bodily and now looking for another job.

Featuring (Of Course) **Billie Reeves**

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by Clyde Fitch — Direction BARRY O'NEIL

"THE GREAT RUBY" With Beatrice Morgan, Octavia Handworth and George Soule Spencer
Drama by Cecil Raleigh — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

1, 3, 6, 8 Sheet Posters by A. B. C. Co., Cleveland, Ohio — Dodgers by Hennegan & Co., Cincinnati, Ohio
Chicago Office, 154 West Lake Street

LUBIN MFG. CO. PHILA. PA.

A magazine's success is measured by its advertising. Look over the "News."

AT THE MOMENT OF VICTORY

THE 'UNITED' THANKS THE TRUE LOVERS OF QUALITY MOTION PICTURES FOR THEIR LOYAL SUPPORT.

FEATURE-MAD PROGRAM





UNITED FILM SERVICE

FEATURE QUALITY IN SHORT STORY PICTURES

STORY

CAST



CONDENSATION

ENTERTAINMENT VALUE

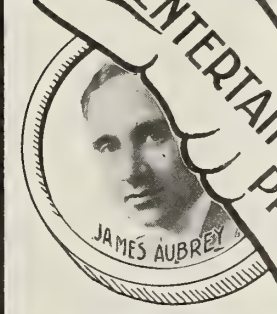
PRODUCTION

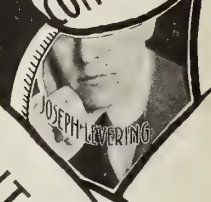
DIRECTION

PHOTOGRAPHY















UNITED FILM SERVICE

130 W. 46TH ST. NEW YORK

BRANCHES EVERYWHERE

Do You Know That King Midas Is Living and Turning Films Into Gold?

Of course you have read of the Phrygian King Midas. He was so wonderfully successful that everything he undertook yielded immense riches. The ancients were superstitious and built up a myth that he was so gifted of the Gods that everything he touched was turned into gold.

But you know and I know that it was business acumen and insight that brought him his great wealth. It is just as true today as it was in the time of King Midas. It is easy for you to make money. It needs only a little **insight** to know what your patrons want; a little **foresight,** not only to keep abreast of the times but a little ahead, so that you can meet new and constantly changing conditions; and **initiative** to discard old time stuff and adopt the best and most advanced ideas.

Essanay has established its business on these three qualities. George K. Spoor, its president, is a deep student of human nature. He has the insight to know what the public wants. Consequently Essanay plays always strike a popular chord. He has seen that the motion picture industry was advancing by leaps and bounds and has had the foresight to look for new ideas. And he has had the initiative to put them into effect. Essanay photoplays were first to meet the new demands; they have passed clear beyond the old time "movie"; they are real dramatizations of the best plays, with a plot and a human problem.

You can be a King Midas. You can turn your films into gold through your box office receipts. You may not have the time to work out all the intricacies of these problems. But you can give the public the very best plays—the plays it wants—Essanay plays. The result spells success, and success means money.



WHO IS THE BRAVEST?

The man who has great physical courage or the timid man, who in a great moral crisis, faces ignominy and death for his convictions? The solution of this problem will be found in

"The Greater Courage"

(In three acts)
By H. S. Sheldon

BRYANT WASHBURN and EDNA MAYO bring home to all this vital issue of one of life's greatest questions. Released June 12th.

★★★★★★

"The Romance of an American Duchess"

(In 2 acts)
Adapted from the SmartSet Magazine.

This is one of the most wonderfully interesting of romantic dramas. It is the story of an American girl who marries an European nobleman for love, is separated by jealous rivals and finally reunited. Featuring RICHARD C. TRAVERS and RUTH STONEHOUSE. Released June 8.

★★★★★★

ESSANAY'S NEW FEATURE IS LIVING CARTOONS

They walk and act and talk like human beings. These cartoons by Wallace A. Carlson are the most interesting ever produced. The first is

"DREAMY DUD" in
"A VISIT TO THE ZOO"
and
"AN ALLEY ROMANCE"
Released May 26

★★★

"DREAMY DUD" is
"LOST IN THE JUNGLE"
and
"JOE BOKO"
appears in
"A CLOSE SHAVE"
Released June 9

"THE GILDED CAGE"

(In one act)

is the heart rending story of a girl who weds for wealth, and finds that a palace without love is a gilded cage. Released June 7.

★★★

"SWEEDIE'S FINISH"

is one of the most laughable of the inimitable Wallace Beery's comedies. Released June 10.

★★★

G. M. ANDERSON
and MARGUERITE CLAYTON

are presented in a new series of one reel dramas that stir the hearts of all spectators.

★★★

Watch for the next great
ESSANAY-CHAPLIN COMEDY
"WORK"

(In two acts)
This is positively the funniest photoplay ever produced. To be released soon.

RELEASED THROUGH THE GENERAL FILM CO.

Special 6 sheet muslin Chaplin Posters	$1.75	Essanay Publicity Dept.
Life sized Chaplin cut-outs for lobby stands	1.50	
25 foot strips of Essanay stars	1.50	

A 50 foot scene strip of "Graustark" or "The Slim Princess" is the best way to advertise these photoplays in your theatre. Price $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.

"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XI JUNE 5, 1915 No. 22

New Picture Producing Policies

SOME vital changes are taing place these days.

You have only to read and study the advertising and editorial page of this and a few preceding issues of Motion Picture News to grasp the import of the big underground movement that is now fully under way.

* * *

TWO of the oldest and best-known producing companies make announcements which would have been quite as confusing as startling a year ago—one of a sweeping reorganization, another of a decided change in its policy of releases.

Coincident with these are the advertising announcements of equally old and prominent producing companies, which evidence unmistakably a producing policy that breaks sharply with the old and meets the new conditions in the field of the motion picture.

* * *

THE old conditions were those brought about by the effort—always wrong, always destructive of all development—of producing pictures on time, almost ragtime.

The new order of events is that of *taking time to make pictures—better* pictures and therefore *fewer* pictures, and *therefore* pictures fit and destined for longer runs.

* * *

TO everyone who has a heart-and-soul interest in the picture and its possibilities, this fundamental awakening must bring a great sense of relief and an equally great enthusiasm.

A sharp line has at last been drawn, and we are face to face with it—a line between that which the public has often rightly dubbed the "movie" and that which those who know its actual and rightful scope call the motion picture.

* * *

THE "movie" was a novelty, a representation of most of the life as it was *not*, a hurried and fanciful presentment of anything that would make a thrill or catch a laugh—and therefore, for the most part, an amusement, designed for the uncritical minority and elected by the majority as something that needed censorship.

The motion picture as we know it now is the most remarkable vehicle yet brought forth for the complete expression of life as it is; it is greater, and should no more be shackled with censorship than the newspaper, the magazine, the book and the stage.

Its full appeal then is to the entire thinking, reading, seeing world.

These are not light words; they are facts, plain business facts.

THE new field of the motion picture is the greater field; and the producer who wants the greater circulation for his pictures must heed the demands of this greater field.

We are altogether too prone to compare the motion picture with the stage.

The stage is but part of the picture's competitive field. People amuse themselves also with books and magazines, and it is to *these* millions we must appeal with pictures of the same or more intrinsic literary merit.

* * *

WE have magazines today with circulations running into the tens of millions. These enormous reading clienteles have been built up only by furnishing the reader with the very best quality of matter obtainable. They can only continue by so doing.

What would happen to these circulations if the magazines were suddenly filled with the stories we have considered suitable for the quick change, quickly made motion picture?

There is but one answer.

The circulation would slump; they would slump right down to the small minority who today are content with inferior pictures.

* * *

THE popularity of the feature today is simply the popularity of quality. A feature, utterly regardless of its length, is, or should be, simply a better picture.

We are, through these features, or *better* pictures, bringing into the picture theatre the millions who never went before.

The feature can no more decline in popularity than better pictures can decline in favor.

But we must make features up to feature quality. We must stop judging them by length and come to the realization that a one-reel feature may be as great or much greater than a ten-reel production, just as short stories are often greater than novels.

* * *

THERE will be other realizations to arrive at and adjustments to be made.

But we have at least come to the broad, fundamental realization of

Better pictures—
Fewer pictures—
Longer runs.

William A. Johnston.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscriptions for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI June 5, 1915 No. 22

"The Colored Gentleman" in the Censorship Woodpile

"THE colored gentleman" is very literally "in the woodpile" in the censorship law the legislature of Massachusetts has just passed.

The history of that law is nothing but the story of the unholy reverence of the white politician for the black ballot.

It is one of the most notorious "studies in black and white" that we have had since the passage of the Levy law in New York State, forbidding discrimination by hotels and boarding houses upon any ground, against creed, race or color.

* * *

THE Levy law had many features to recommend it to fair-minded and broad-thinking people.

The Massachusetts censor law has nothing in its favor —*not even the sincerity of the negroes*—in their official complaint that their race is maligned and outraged by the events portrayed in "The Birth of a Nation," for the present agitation for a censor law and "The Birth of a Nation" made their appearance simultaneously in the Bay State.

* * *

IT is too late, at this time, to do anything but call attention to some facts and phases of the case that ought to be as widely known and understood as possible.

Motion picture censor bills have appeared before this session, and during this session, in Massachusetts. But there was never any immediate, living condition to give direction and impetus to the movement, and they died, one by one, or lapsed into a state of "suspended animation."

But the appearance of "The Birth of a Nation" gave the censorship agitators something to work on, something to rally around—and, worst of all, *a powerful lever to manipulate the politicians with.*

This lever was the negro.

THE "colored brother" was not the one who first took offense at the scenes in the Griffith film.

The ones who started the ball rolling were those members of the white race who love the negro and make his "wrongs (?)" their own, because of the negro's usefulness to them in getting what they want from other members of the white race.

* * *

"THE black man's friends" saw and were offended. So they hunted up the negro and informed him that it was his duty to be offended, too. They assured him that his race was being wronged and calumniated by this picture, and urged him to do his duty and defend his racial honor.

Now the negro knew, by experience, that it usually paid him to take the advice of his professional champions. So, with the faculty of his people for inducing any kind of an emotional state, he worked up a very creditable and impressive indignation in no time.

* * *

AS soon as his "friends" saw that he was full of the spirit of his part, they led him off for exhibition.

"Well, gentlemen, we've come for our censorship law. Our own arguments have failed in the past to convince you, and this time we've brought an eloquent advocate to speak in our behalf." And with these few words, they waited to allow the significance of the negro's presence to sink into the minds of the solons.

Of course, it was not done in exactly that fashion, nor were such words ever spoken. But that was the undercurrent of the movement from start to finish.

* * *

THE censor party and the Legislature had been "playing poker" for more than a year.

The censorites at length drew the "Black Jack" as the winning card, raised the Legislature out of their seats, and won.

So long as there are well-defined stories in circulation regarding the hiring of bands of negroes to create disturbances at the performances of "The Birth of a Nation," we shall refrain from taking any stock in the sincerity of the "colored brother's" racial pride or sensitiveness.

Appeal to the Newspapers From the Censors

STRIKING details of the fight against censorship in Fresno, Cal.—the fight marked by the editorial against censorship printed in the "Fresno Republican" and reprinted on this page two weeks ago—reached us this week.

They prove, beyond a doubt, that an appeal to the newspapers, such as MOTION PICTURE NEWS advocated at length last week, will almost invariably result in a victory for the pictures.

* * *

"I THINK our heaviest work," writes the Fresno exhibitor to whom we are indebted for the account, "was done on a monster petition that all the picture houses had circulated.

"It did not take us a week to gather over 6,000 names, and we only slowed up *by request,* because—well, the agitators were getting snowed under. We used the screen to the limit, too, frequently bringing rounds of applause."

* * *

AGAIN we urge exchange men, exhibitors everywhere —Appeal to the newspapers! And through the newspapers to the people.

The motion picture has nothing to fear from the most searching examination the press can give it. No reputable newspaper has yet condemned the motion picture.

The advocates of censorship are continually exploiting themselves in the public prints. It is time the motion picture men fought fire with fire, and did likewise.

Few Film Bills Pass Pennsylvania Legislature

Daix Censorship Bill, "Equal Rights" Measure and a Group of Building Rules Are All That "Get Through" at Harrisburg Before Adjournment—Billboard and Censor Repeal Measures Killed—No Subordinate Employees for Censor Bureau Appointed—Oberholtzer "Dark Horse" to Motion Picture Men

Special to Motion Picture News

Harrisburg, Pa., May 26.

THE most important session of the Pennsylvania Legislature ever held from the viewpoint of the motion picture business was adjourned finally last Thursday, May 20, with a net result of legislation affecting the industry as follows:

Passage of the Daix censorship bill creating a board of three censors instead of two, giving to film men for the first time the right to appeal to the court from decisions of the censors, reducing the censorship fee from $2.50 to $1 for each film and making a number of other less important concessions to the motion picture interests. This bill already has been signed by the Governor and become a law, and the three censors were appointed, as told in the last issue of the Motion Picture News.

A Victory for the Film Men

Passage of the "equal rights" bill, which gives negroes the same privileges as white persons in theatres, and provides heavy fines for theatre managers discriminating against negroes. This bill is now in the hands of the Governor and he has until June 20 to sign or reject it.

Passage of a group of bills designed to prevent the application of building rules that may be adopted to govern the erection of future theatres, to theatres already in existence in such a way as to require alterations to be made in the latter. These bills also are awaiting the Governor's action.

The above measures represent all the legislation of special bearing on the motion picture business that was passed in the Legislature, which will not meet again in regular session until 1917. There was a victory, however, for the film men in the fact that the measure designed to give cities, boroughs and townships authority to regulate billboards, was side-tracked in committee.

However, the bill that was introduced by the joint legislative committee of exchange men and the recently-organized Motion Picture Exhibitors' League of Pennsylvania, calling for absolute repeal of censorship, was killed in committee. But there is not the shadow of a doubt if this film men's committee had not done the aggressive fighting it did do in behalf of this measure, none of the concessions contained in the Daix censorship bill, that was adopted, would ever have been obtained. The gains that were made through the Daix measure can without any qualification be attributed to the foresight of exhibitors in forming the aggressive statewide organization in the convention held in Harrisburg just at the outset of the session of the Legislature.

Sensational Fight on Negro Bill

Another bill that never came out of committee was the Stern measure that called for a reduction of the censorship fee to 50 cents a film.

About the negro equal rights bill there figured one of the most sensational fights of the exciting closing hours of the General Assembly. For hours on the final day of the session it was a nip and tuck struggle between the friends and foes of the measure to save or defeat it. Because of the wide interest that was taken in the success of the bill by the negro voters throughout the state, few politicians had spunk enough to come out in open opposition to it. However, some of the devious strategic methods known only to seasoned politicians were resorted to in the final hours in efforts to kill or to save the measure.

Only Hope in Governor's Veto

After the bill had been passed by a big majority in the House, the Senate also passed it by a vote of 33 to 11, but in doing so took pains to amend it so that it would have to be sent back to the House for concurrence. The House got it back on the final day of the session and refused to concur in the Senate amendment which called for the elimination of the imprisonment part of the penalty for violation of the proposed law.

That made the appointment of a joint conference committee of the members of the House and the Senate necessary, and they got together on a plan of adopting the Senate amendment and so reported to the respective bodies.

Somehow, however, in the mix-up, either by error or crafty design, somebody wrote the word "exclude" instead of "include" in the bill in a way that would absolutely have nullified the measure had it gone through in that form. This change in the wording was discovered in time by the friends of the bill; the conference committee had another hasty session and the measure was reported back practically in the form in which it passed the Senate, and it is now in the hands of the Governor.

There are strong suspicions that some of the foes of the "equal rights" plan were trying to "put one over" on the friends of the measure in the confusion of the closing hours of the session, but if that is true they did not succeed, and negroes will have the same rights as white persons in Pennsylvania theatres unless Governor Brumbaugh wields the veto axe on the bill.

Subordinates Not Yet Appointed

The new censorship law became effective last Wednesday, the day the Governor signed it and reappointed the two old censors and Mr. Oberholtzer, of Philadelphia, as the new one. The fees for examining films were at once reduced to $1. While the old rules formulated by the old board have not yet been amended, it is expected that in a few days the chief censor, J. Louis Breitinger, will have prepared another set which will conform with the provisions of the new act and which, of course, cannot be so burdensome to the film interests.

None of the large number of new subordinate employees of the board, provided for under the terms of the Daix act, have as yet been appointed. Harrisburg motion picture men are not acquainted with Mr. Oberholtzer, the new member of the Censorship Board. It is understood, too, that he was not recommended for the place by Chief Censor Breitinger. It is believed that Mr. Oberholtzer is a personal selection of Governor Brumbaugh. How much experience he may have had or may not have had is not known to the motion picture men of this city. Moreover, little if anything is known about him by the Capitol Hill politicians generally.

Governor Brumbaugh has a habit of making independent selections of men for official positions, and so Mr. Oberholtzer is regarded as something of an unknown quantity whose probable course as a censor is viewed by picture men a good deal in the light of a mystery.

V. H. Berghaus, Jr.

HENRY B. WALTHALL SIGNS WITH ESSANAY

Special to Motion Picture News

Los Angeles, May 24.

Henry B. Walthall, according to information given out by the actor at the Reliance Majestic Studios this week, has signed a contract with the Essanay company to be starred in their V. L. S. E. features, which will be made in Los Angeles.

It is understood G. M. Anderson made temporary lease for the big studio on Boyle Heights, known as the Old Majestic, which is now being used by the Rolfe company, but will be vacated in a short time when these producers go to their New York studio. The two or three comedy companies of Essanay will work at this studio. Mr. Anderson, who was here recently on his way to New York City, is said to have consummated the contract with Mr. Walthall, which becomes effective immediately upon the completion of the actor's work on present subject at the R-M Studios.

30 DETROIT LEAGUERS DINE

Special to Motion Picture News

Detroit, May 26.

Thirty members of the Detroit Exhibitors' League held a social meeting and dinner at the league's new quarters, 183 Jefferson avenue, on Tuesday evening, May 11, starting at eleven o'clock.

Business talks were dispensed with, the evening being devoted to getting better acquainted. The affair proved so successful that it has been suggested that the members get together for social purposes only at least once a month. At the above meeting, a Dutch lunch was served, and several reels of latest releases were exhibited on the screen.

NEW CENSORS ORGANIZE AT PHILADELPHIA

Special to Motion Picture News

Philadelphia, May 26.

The recently appointed Board of Censors, J. Louis Breitinger, Mrs. E. E. Niver and Dr. Ellis P. Oberholtzer, organized immediately on receiving their appointment. This was made necessary by the fact that, the old law having been repealed, no action could be taken under the Daix bill until the board had met and completed its organization.

Attorney General Francis Shunk Brown called a meeting of the leading exchange men at his office in Philadelphia on Saturday, May 29, to consider matters relating to the Pennsylvania censorship law.

Lasky Will Increase Output in Warm Weather

No Less Than Eight Subjects Are to Be Released on the Paramount Program Between June 15 and August 15

THE Lasky Feature Play company announces that it has made arrangements to increase rather than diminish the number of its releases through the warm weather of June, July and August.

In fact, the Lasky company has determined to release no less than eight of its strongest subjects on the Paramount program between the middle of June and the middle of August, giving in this manner the most impressive guarantee possible of its decision to aid the Paramount exhibitor in every manner.

The fact that the Lasky company determined to release the Farrar productions on the Paramount program only was sufficient evidence of the company's good will and interest in the success of exhibitors.

On June 14 the Lasky Feature Play company will release Edgar Selwyn in the spectacular picturization of his own play, "The Arab," which is the most elaborate and costly photo-drama yet done by the Lasky company.

This will be followed, on June 28, by the fourth picture, in which Blanche Sweet has appeared under the Lasky management, "The Clue," by Margaret Turnbull, a fascinating mystery and detective story. On July 8 Victor Moore, who scored such a notable laughing success in "Snobs," will make his second photo-drama appearance in "Chimmie Fadden," the taking of which has just been completed at the Lasky studios in Hollywood, Cal.

The next offering on July 15 will be the initial photo-dramatic stellar engagement of Charlotte Walker, who will play the star role in a version of the problem drama "Kindling," offered by the Lasky company through an arrangement with E. J. Bowes.

On July 19, Laura Hope Crews, famous for her legitimate dramatic successes in Belasco and Frohman Broadway hits, will make her initial appearance in the Lasky-Belasco picturization of Belasco's famous production, "The Fighting Hope."

"The Puppet Crown," a picturization of Harold MacGrath's novel of the same name to be released on July 29, will be notable both as the second Ina Claire picture and as the first Lasky production in which Carlyle Blackwell, the latest male star added to the Lasky forces, will be seen.

The two productions scheduled definitely for August up to the present moment are Blanche Sweet in "The Secret Orchard" on August 9 and Fannie Ward in "The Marriage of Kitty" on August 16. Miss Ward is to leave New York for the Lasky studios within a few days. Practically all the other subjects in this list are already under course of production.

Siegmund Lubin Plans Radical Change in Policy

His Company Will Employ Stars for All Attractions—Expects to Make Plant Twice as Large—Marie Dressler Signed

THE Lubin Manufacturing company, through its president, Siegmund Lubin, announces decided plans for the betterment of its production in the immediate future.

Althought the Lubin plant is already one of the largest in the world, Mr. Lubin wishes it also to be made one of the very best, and to this end will engage the services of the best artists, actors and producers in the world without regard to price.

This will reverse the present policy of stock companies and increase the salary payroll of actors from $30,000 a week to double that amount. Scene painters, property men and stage carpenters will be imported from New York, and no expense will be spared in an effort to make Philadelphia and incidentally the Lubin company the biggest center of the motion picture industry in the world.

The first actress of note to begin work under this reorganization of the Lubin forces will be Marie Dressler, who, on June 1, will start work at the Lubin plant on a comedy film under the direction of Howard Hansell. John C. Rice and other well-known comedians will support Miss Dressler.

"Philadelphia is to be the home of the best in motion pictures," said Mr. Lubin. "I realized some time ago that my plant, complete as it is, was not turning out as artistic, as distinctive pictures as others were. We have the machinery; we have money and we have the whole world upon which to draw for talent. And this will be our new policy in the future. I have been dissatisfied with our pictures. I want something much better and I am going to get it. I have watched films made by my competitors and I have marveled at their beauty and the wonderful photography. Now, we are going to do better than they do.

"To do this, I shall reverse my policy of years. Instead of making up a cast out of the stock members of the various companies employed by me, I shall cast well-known actors and actresses for the various roles, to obtain that type so necessary to convey the illusion to the auditor. The day has gone by when the photoplay can be staged in any old way, with a scratch cast. Today, the motion picture must be artistic, must tell a stirring tale, be well photographed and have what is known as the necessary 'punch.'"

Mr. Lubin's present acting and directing forces, scattered from California to Arizona, will be reorganized.

San Francisco Branch of League Elects Officers

Initiation Fee Is Waived for One Month—Brisk Membership Campaign Is Under Way—Dues Are Reasonable

Special to Motion Picture News

San Francisco, May 26.

AN enthusiastic meeting of exhibitors was held in the assembly hall of the Pacific building, at Fourth and Market streets, on the afternoon of May 14, and the organization of the new league, which was begun two weeks ago, was made complete.

The tentative list of officers chosen at the initial meeting was made the permanent body, and the constitution and by-laws that had been prepared in the meantime were adopted. The initiation fee has been waived for a period of thirty days, and a campaign for membership will be instituted at once. All of those present enrolled as members and many others have signified their intention of joining. A feature that appeals to all is the low membership fee and the fact that there is a graduated scale, the larger houses paying more than the smaller ones.

Owing to the fact that the various exchanges of the city have announced through the Board of Trade that within a short time payment in advance would be exacted for all film service, the relationship between exhibitors and exchanges was discussed at some length.

A committee was appointed to meet a committee from the Board of Trade to secure, if possible, a modification of the ruling. Five members of this committee are local exhibitors, with two from the State organization, these being H. L. Beach, of Berkeley, and J. Hellman, of Oakland. The other members are Louis R. Greenfield, J. Huff, A. Goldberg, H. J. Gosliner and I. Oppenheimer.

HENSHAW ELECTED DIRECTOR

Special to Motion Picture News

San Francisco, May 26.

George E. Duke has been retained as secretary of the board of directors of the United States Feature Film Company, of Chico, but his powers have been cut down materially.

Colonel Park Henshaw has been elected director to succeed George E. Sontag and the personnel of the board now is: H. N. Chesebro, Lawrence Gardella, George E. Duke, Park Henshaw and S. K. Thomas. All talk of moving the plant from Oroville, Cal., has been silenced and the concern plans to commence operations again shortly.

Reading Convention Is Mecca of Keystone State

Exhibitors in All Parts of Pennsylvania Look Forward to Attending League Gathering in That City June 7-8-9—Chamber of Commerce, City Officials and Prominent Business Men Enter Plans of Film Men to Make the Event a Success

Special to Motion Picture News

Reading, Pa., May 26.

DETAILS have just been announced of the elaborate plans for the entertainment that is to be provided for the delegates and others who will attend the convention of the Motion Picture Exhibitors' League of Pennsylvania, to be held in this city on June 7, 8 and 9.

Not only are the Reading exhibitors interested, but the Chamber of Commerce, city officials and the most prominent business concerns have volunteered their cooperation. The city will take on the appearance of a holiday.

Every fan will be asked to display the American flag at his residence. This in addition to the bunting and other decorations to be used in the business sections will add to the attractiveness of the exposition.

The entertainment of visiting exhibitors and their friends will be the main feature of the gathering. While the picture men are in business session the Ladies' Reception Committee, appointed by Ben H. Zerr, president of the State League, will have charge of the visiting women. Mrs. J. G. Hansen has been chosen to head the committee. Other members of the committee include: Mrs. Ben H. Zerr, Mrs. Harry J. Schad, Mrs. C. L. Carr, Mrs. Frank D. Hill, Mrs. Frank A. Gould, Miss Deppen and Misses Elsie, Dorothy and Bertha Hansen.

The automobile parade Tuesday afternoon, headed by the Rinegold Band, Monroe A. Althouse, director, will be shown in motion pictures through the courtesy of the Lubin Manufacturing Company, of Philadelphia. Arrangements for these pictures as well as other scenes will be in charge of J. Allen Boone, publicity representative for Mr. Lubin.

Recently James G. Hansen, secretary of the Reading exhibitors, received an interesting communication from the United Film service, stating that Edwin August, supported by Ruth Blair, Iva Shepherd and Bill Bailey, will produce a two-reel photodrama in Reading during the convention, in the presence of the visiting exhibitors. This will undoubtedly prove a unique feature. Ethel Grandin, together with Arthur and Ray Smallwood, also will attend.

The presence of a number of the screen artists from the Metro, World Film and Fox companies has been assured. Through the efforts of the Inter-state Film company, of Philadelphia, the following Universal stars have been promised: Harry C. Myers, Rosemary Theby, Ben Wilson, Dorothy Phillips and Mary Fuller. The Lubin company will send a special train with a representation of more than seventy-five.

The Reading exhibitors have arranged for a ball on Tuesday night, June 8, in the Auditorium. This, it is expected, will prove the greatest affair of its kind ever held in the East. Seldom has such an array of leading players been promised for any function outside of New York City.

Following the ball the players will be entertained at a banquet at the Mansion House. This function will be exclusively for the screen artists. The banquet for the exhibitors and their families will take place the following night at the Berkshire Hotel.

The League officers are aiming to make the convention a benefit to the exhibitors from many viewpoints. Matters which vitally affect every exhibitor will be taken up. An exhibit seldom equalled has been arranged. A very few booths remain.

Pittsburgh Exhibitors Are Going to Convention

Special to Motion Picture News

Pittsburgh, Pa., May 26.

Pittsburgh Local No. 1 of the Motion Picture Exhibitors' League has changed its meeting day from Mondays to Thursdays, as it was found that more of the members could arrange their work better so as to get off for a meeting on that day. The regular meeting days are the first and third Thursdays of each month at 10:30 a. m.

At the last meeting of the organization the following nominations were made, there being no opposition to the names presented: For president, G. W. Sahner; vice-president, William Fritz; secretary and treasurer, James Delves; organizer, Fred J. Herrington, and delegate to the State convention at Reading, H. C. Kliehm.

There is a lot of interest being manifested by the local men in regard to the coming convention, and it is stated that a large number of them will go from this city to the convention next month, so as to see what is coming off and also to invite the convention delegates to hold their next meeting in Pittsburgh.

Pittsburgh is after the convention, and it is possible that the local exhibitors will make it next to impossible for the delegates to refuse. G. L. McCoy, Jr.

Dorsey Pictures of Orient Are Now Released

The Series, Obtained by the Curator of Anthropology for the Field Museum, Consist of "Picturized Travelogues," and Are Marketed by United Photo-Plays

Special to Motion Picture News

Chicago, May 26.

AFTER a year of preparation, the United Photo-Plays company has released the first series of the Dorsey expedition pictures. Dr. George A. Dorsey, curator of anthropology for the Field Museum, left last summer with several cameramen for a tour of the orient. They planned to photograph the "never before seen" and to present to the public something of real interest in the way of a travelogue.

The Dorsey party stopped off in Japan first. From there they went into China and they are now in India. After India, they will travel through Borneo, Malay, Ceylon, Burmah, Australia and other countries. This expedition will be completed in sixty reels, and will remain a monument to the efforts of Dr. Dorsey.

The United Photo-Plays company is releasing them in six reel series, of which Japan is the first. This picture began an unlimited engagement at the Studebaker theatre, Chicago, May 15.

Quite a feature of this first set is the harpooning of a whale. This is the first time that the motion picture public has had a chance to witness such a dangerous occupation.

Taking this picture was not only dangerous but difficult because of the uncertainty of the little lake boats used in the work. Nine times out of ten a camera would not have caught the scene. Dr. Dorsey and his men worked a whole week obtaining this thousand feet of extraordinary film.

Lubin Pleased with Reception of Reeves by Public

Comedian Maintains His Stage Reputation as a Funmaker in "The Substitute," His First Screen Appearance for the Philadelphia Producer

THE recent debut of Billie Reeves, the English international comedian and pantomimist, as a Lubin star created a great deal of interest throughout the entire country, and in "The Substitute," his first comedy, the droll acrobat had an opportunity to show at his best his ability as a fun maker. Reeves, who created the famous role of the drunk in "A Night in an English Music Hall," played in all parts of the world, is even funnier on the screen than he was in vaudeville.

For some weeks past Reeves and his own company of acrobatic comedians have been in Jacksonville, Fla., making a series of one reel comedies for the Lubin company. These comedies are released each Saturday, and Ira M. Lowry, general manager of the Lubin company, says he intends to spare neither brains nor money in making them funniest of funny pictures.

In his first comedy, "The Substitute," Reeves does his famous burlesque boxing match with Billy Potter, and his demonstration of a skating exhibition in a fashionable cabaret restaurant is one of the funniest things Reeves ever did.

"The Clubman" follows "The Substitute" on Saturday, May 22, and then in order come "Out for a Stroll," "The New Butler," "Nearly a Prize Fighter," "A Safe Investment" and "Just Like Kids."



FAY TINCHER, COMEDIENNE OF THE KOMIC-MUTUAL FORCES, SUNNING HERSELF IN HER PRIZE-WINNING BATHING SUIT AT VENICE, CAL.

Associated Service Will Soon Release Its Program

Bard Says That Exchange Men Approve the Releasing Plan of His Company—Expects to Reduce Cost of Distribution by New System

WITH the arrival early this week of Arthur Bard in New York after a trip from the Pacific Coast the Associated Service, the new manufacturers' combine, inaugurated the campaign which will soon place a weekly program of twenty-one reels of one and two-part dramas and comedies before the exhibitor at a figure which has heretofore been considered impossible.

The Associated is an organization composed of eight of the most successful and best known of the West Coast manufacturers, and are merely re-entering under a new name a field with which their previous experience has made them perfectly familiar. As a step forward in the direction of a more logical and economic method of marketing their product these concerns banded together and will not only produce in harmony, but will also distribute their own film, thereby eliminating the expensive system which up to the present has been thought necessary in the bridging of the gap between manufacturer and exchange.

When interviewed shortly after his arrival, Mr. Bard, who is general manager of the new concern, said in part:



ARTHUR BARD

"During my trip East I stopped at every exchange centre of importance in the country with the exception of those in the South, and much to my gratification found that the oldest and most representative exchange men were heartily in accord with the principle along which we intend to work, and several have already closed up negotiation for the Associated Service in their territories. There were evidences everywhere that the time was ripe for a venture of this kind if it were based upon a legitimate and conservative business basis."

The following remarks by Mr. Bard express succintly and to the point the principles upon which his concern intend to base their operating policy.

"We are in the picture business to make the best pictures that can be made and sell them. Our system entirely does away with the expensive distributing factor because this end of the business will be handled solely as part of our general operations and not as a separate and distinct division as heretofore. The great saving which will be effected will enable us to offer our service at a figure which in the past would have been considered impossible, and in addition be able to put more money into the production of our releases, thereby raising and maintaining consistently our standard of quality."

The market plan devised by Mr. Bard and his associates for disposing of films to exhibitors at the lowest cost will meet with success.

Pauline Frederick Signs Long Contract with Famous

Her Next Play Is "Bella Donna"—Company Will Go to Egypt for Filming of Hichen's Novel in Original Environment

FOLLOWING the triumph in her first screen characterization, as Donna Roma in "The Eternal City," now completing its long engagement at the Astor theatre, New York, the Famous Players Film company has secured the exclusive film services of Pauline Frederick for a number of years.

Under the supervision of Edwin S. Porter and Hugh Ford, who directed "The Eternal City" when it was produced in Rome last summer, Miss Frederick will shortly go to Egypt for a photo-production, in its original environment, of Robert Hichen's novel and play, "Bella Donna," in which Nazimova won her first American triumph some years ago.

She will also shortly be presented in a detailed film version of Henri Bernstein's emotional drama, "Sold," to be followed by a comprehensive picturization of the French drama "Zaza."

In the fascinating role of Bella Donna Pauline Frederick should find ideal screen expression of her emotional talents. With the thrilling story itself, the exotic atmosphere of Egypt and the desert, the magic of the mysterious and sinuous Nile, so strangely like the dangerously beautiful and alluring heroine, "Bella Donna" promises much that is valuable as a photoplay, and should even surpass the pictorial and dramatic qualities of "The Eternal City," made by this company.

"Zaza" will undoubtedly make a powerful photo-drama, with its deep heart interest and tense, human appeal. A brief resume of the plot will at once indicate the drama's appropriateness as a vehicle for Miss Frederick.

Zaza, once a little street urchin, becomes a great actress, and, never having known the meaning of morality, gives herself to a man whom she idealizes. But when she learns the man she loves is already a husband and father, her rage knows no bounds, and in revenge she determines to go to his home and tell the dainty wife that her husband is the lover of Zaza, the notorious actress, thus crushing husband and wife with one blow.

But on arriving at the home, the kindness of the wife and the sweetness of the little child completely disarm the savagely primitive Zaza, and she goes away with her secret still untold. Conquering self and sacrificing her own great love, she breaks with her lover, sending him back to the home she had intended to ruin.



PAULINE FREDERICK

Thousands of people who read the novel will wish to see it in a film version. The chief character will make an excellent vehicle for Miss Frederick's talents.

WEAK SPOTS IN A STRONG BUSINESS—XVIII

"Necessity of Adapting the Stage Play and Popular Novel to the Screen Is a Great Problem," Observes Anthony P. Kelly—Another Difficulty Is Changing of Scripts by Directors—The Original Scenario, Prepared Especially and Exclusively for the Screen, Is Bound to Come

THAT the scenario constitutes one of the weak spots of the motion picture industry is one of the points on which practically everybody who has talked on "the weak spots in a strong business" has agreed.

This does not refer so much to the way in which the scenario of the present day is constructed as to the story it tells and its suitability for motion picture work, although many lamentable instances have occurred of subjects produced from a scenario which was weak, technically. The weakness in the stories has been particularly noticeable in the one and two-reel pictures, but now it is becoming more noticeable in features.

Though all have agreed on this point, no one has given any good reason for the existence of weak scenarios nor suggested any remedy. This holds true because very few persons in the industry, especially in the business end, are practical scenario writers.

Kelly Is Qualified to Speak

One of the most consistent of the recognized scenario writers is Anthony P. Kelly, who has been in the scenario departments of Essanay, Famous Players, Fox Film corporation, Universal and World Film, but who, a few months ago, decided to give his time to "free lancing" adaptation work.

Among Mr. Kelly's recent adaptations are "The Man of the Hour," "The Thief," "The Little Grey Lady," "The Ring and the Man" and "Samson." Two original five-reel scripts from his typewriter are now in course of production, as are several other adaptations. Mr. Kelly views the scenario end of the industry from the viewpoint of the practical scenario writer.

"The necessity of adapting the famous stage play and the famous book is the hardest thing with which a scenario writer has to contend," said Mr. Kelly. "By that I mean, of course, the stage play or the book chosen solely upon its reputation and advertising value as a play or book without regard for its fitness for the screen. I could name any number of plays and books which have been produced in motion picture form when they were not good screen stories. Any conscientious scenario writer hates to make an adaptation which he feels will not be good, but what can he do when the manufacturer insists on a particular play or book?

A Scenario Man's Worst Problem

"This is the worst problem a scenario writer faces. The answer is, in my opinion, that the suitable plays and books will soon be exhausted and then will come the day of the original scenario constructed to reach the mind through photography and the screen.

"Another difficulty with which the scenario man must contend is the changing of the scenario by the director. Any director who changes the scenario is no longer a director; he becomes an author. Some directors can revise almost any script and improve it. Others hurt the scenario, when they change it and by so doing they hurt the picture.

"I can name fewer than ten directors who I think are both directors and authors and who should be allowed liberties with the scenario. The others should not, but still they change the script. Then the scenario writer sees his picture on the screen and groans to himself, 'Not a bit like it.'

True Value of Original Scenarios

"The situation is parallel to that of the publishing house. A publisher prints a book as the author wrote it, without making any changes. The burden of the book being good or bad is up to the author. The same situation should prevail in motion pictures.

"I think that eventually this situation will prevail and that the scenario writer, in the script, will give the characters their 'stage business' as well as outline the import of the action and that the script will be adhered to, religiously, by the director.

"The exhibitor should remember that when a motion picture is advertised as written by a great novelist or dramatist that usually the adaptation for the screen was made by a member of the producing company's scenario department.

"Some novelists, short story writers and dramatists are now writing scenarios. Their success is in proportion to how far they forget the technique of the spoken or written word and adopt that of motion pictures. Those who are taking motion pictures seriously and studying their construction will help the whole business by their scenario work. The others will not.

"The difficulties I have mentioned are those of the present. Another one which I think will remedy itself in the future is the difficulty at present of disposing of an unusual, original scenario at its true value. The average short story published in any of the high-class magazines, which has not the earning power of a feature picture, pays the writer considerably more than does the best original scenario at present. The result is that the short story writer sticks to his knitting instead of going in for scenarios, while the scenario writer is holding his best original stories till such time as he can get a higher price than he can now.

"The day of the story conceived and written for motion pictures is bound to come and when it does come, the scenario writer will be as well paid as the present popular short story writer.

"I feel that the most necessary part of the scenario writer's mental equipment is knowledge of the camera, knowing what can be done and what cannot be done by photography. Next to that comes a knowledge of lighting effects. Many scenario writers fall down on writing night scenes and night effects. They seem to think that a man can be photographed half a mile away at night. These are things only to be learned by practical experience in the production end.

"But the greatest trouble now, as I said before, is in the adaptation of subjects unfit for the screen. When the scenario writer constructs his whole picture especially for the screen, outlines the action and the 'stage business' and the director follows the script, then the scenario writer will come to his own. And I think that day is not far off."

Pathé Directors Pick Cast for Two Strong Plays

"The Beloved Vagabond," One of Locke's Most Successful Novels, and "The Galloper," a Richard Harding Davis Play, Will Soon Be "on the Stocks"

PATHÉ has acquired William J. Locke's "The Beloved Vagabond" and Richard Harding Davis' "The Galloper."

"The Beloved Vagabond" is one of Locke's most successful novels and was presented on the London stage by Beerbohm Tree, England's most famous actor. The novel enjoyed a wide popularity in this country and had a large sale. It is a story that is delightfully fresh in plot, and has many tense and powerful situations, relieved by unusually good comedy.

Edwin Arden, who plays in it the part of Parogot, considers it one of the best he has ever enacted. Parogot is a young architect who gives his all to the lady of his ideals, and then finding her faithless, sets forth on a series of vagabond adventures. Mr. Arden and Bliss Milford are the nucleus of a very strong cast, which has been assembled by Edward José, who will produce the picture for Pathé. It will be in five parts.

"The Galloper" was played by Raymond Hitchcock for a number of seasons, and was then made into a musical comedy. It is a highly amusing farce, detailing the adventures of a young millionaire who finds himself compelled to take upon his shoulders the identity of a muchly married war correspondent, Kirke Warren. The story has a Graeco-Turkish atmosphere, and the millionaire while dodging bomb shells and divorced wives goes through many uproarious situations.

Donald MacKenzie, who is to produce the picture for Pathé, is assembling an excellent cast, the members of which will be announced in a few days.

BURLESQUE FIGHT PICTURES MADE IN PITTSBURGH

Special to Motion Picture News

Pittsburgh, Pa., May 26.

Pittsburgh is in the limelight as a manufacturing centre of motion pictures. The Wizard-Blackson fight is the title of the new motion picture which is the work of Fred E. Johnston, of the Pittsburgh Leader, and it is a burlesque on the Willard-Johnson fight in Cuba.

The pictures were drawn by Mr. Johnson and the filming of the photoplay was done by J. B. Felber in his Pittsburgh studio. Several offers have been made to Mr. Johnston for all rights and title to the picture, and Mr. Felber has taken the picture to New York, where it is being tried out in several of the screening rooms and will shortly be put on the market.

The pictures of the fight are reported to be extremely funny, and some of the quickest action ever screened is said to be found in them. More than 8,000 pictures were drawn to make the reel a success.

Hoffman, Linguist and Crack Solicitor, Gets Prize

Officers of Universal Pick Him from Twelve Candidates for General Manager of All Exchanges—Will Be in Direct Touch with Exhibitors

M. H. HOFFMAN, who has been general manager of the Universal Film exchange of New York for the past year, was last week appointed general manager of exchanges for the company. The officers of the company feel that they have selected the logical man for this exacting office. They admit, however, that the job of selection was one of the hardest they ever tackled, for it is their boast that the Universal has the most remarkable group of exchange men in the world.

The choice lay among some ten or twelve men of long experience, any one of whom would have been fully qualified for the work, but the fact that Mr. Hoffman happened to be located in New York where he would be in closer touch with the executive officers of the Universal turned the scales in his favor without any further debate.

Mr. Hoffman's rise in the exchange field has been very rapid and entirely due to his own efforts and personality, having been successively manager of the Twenty-third street and the Mecca exchanges. He is at once business-like and genial and has always been a personal friend to every exhibitor in his territory. He can talk to each exhibitor in his own language, and in such a cosmopolitan city as New York this implies a familiarity with something like ten languages and several dialects of each one. Mr. Hoffman has never broken faith with an exhibitor.



M. H. HOFFMAN

In assuming his new duties as general manager of exchanges, Mr. Hoffman is particularly gratified to know that he will still be in direct touch with the exhibitors.

Just to show that he was still there as a solicitor, Mr. Hoffman celebrated his last week in the New York exchanges by taking a flying trip through western Massachusetts and Connecticut, in which he added a weekly business to the New York exchanges amounting to four hundred and fifty dollars. The theatres which he signed are all large representative houses, like the Princess, Waterbury, The Bijou, Springfield and the Majestic, Hartford.

Mr. Hoffman feels deeply the honor and the responsibility of his appointment, and wishes it to be distinctly understood that he is at the service of every one of the Universal exchanges. He regards his position as one of service and the more service he can be to every one, the better he will be pleased. Mr. Hoffman has the good wishes of the industry.

Maud Allan to Make Screen Debut with Morosco

"The Rug Maker's Daughter," the Vehicle Selected for Famous Dancer, Will Give Her and Opportunity to Present Three of Her Best Dances

ANOTHER capture of unusual importance for the screen has been announced by Bosworth, Inc., in association with the Oliver Morosco Photoplay company, in the person of Maud Allan, the internationally famous dancer.

Miss Allan, who shares with her bosom friend, Pavlowa, the leadership in modern classical dancing, is an immense favorite in London, both because of her natural genius and also because of her popularity with the late King and the present Queen Mother.



MAUD ALLAN

Her hold upon the royal favor largely came about through a little act of graciousness of her own. During the dancer's first appearance in Paris, where her offerings received an historic ovation, she was asked by Mme. Yvette Guilbert to dance at a charity matinee which the latter was organizing at the Theatre Sarah Bernhardt.

Complying gladly with little thought of the good fortune in store, Miss Allan in due time received an introduction to the Princess Murat and Mrs. Hall-Walker, both noted favorites in English court circles, who took a strong liking to the young American girl and who at once made themselves instrumental in securing her the honor of a "command" to dance before the late King Edward VII.

The dancer's presentations so captivated the English monarch that he took a personal interest in her forthcoming London debut, and when through his influence she received a second "command" to dance before both the late King and Queen Alexandra after a dinner in their honor by the Earl and Countess of Dudley, the fortune of Maud Allan was made in the British dominions.

Prior to her London appearance, Miss Allan scored wonderful success in other European cities. In Vienna, the pretty dancer became famous over night. In Brussels the verdict of Vienna was confirmed even more warmly, and word of it spread like wildfire over the continent. A triumphant tour of cities of Germany, Switzerland and Austria-Hungary followed. At Belgrade, she gave four recitals, and Budapest proved a hotbed of enthusiasm. When she reached Paris a little on its mettle at having been held off till the last, the great capital quickly forgave her in the spontaneous Gallic manner and accepted her art with an enthusiasm that knew no bounds. Her successes in Prague, Hamburg and Berlin were duplications of her reception in the other large cities of Europe, and her engagement at the Palace theatre, London, is now one of the traditions in the history of the stage of that noted theatre.

Miss Allan has already reached the Morosco-Bosworth studios and is now at work on her initial motion picture subject, "The Rug Maker's Daughter," a stirring romance of the American-Turkish rug trade, which will include three of her most beautiful dances.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

CHAPLIN HEAD IN WHALE'S MOUTH ON WAGON DRAWS 'EM

AN ingenious advertising stunt was recently invoked with excellent results by Manager Frank J. Holland, of the Orpheum theatre, 722 Wabash avenue, Terre Haute, Ind., in bringing to the attention of his patrons a return engagement of Syd Chaplin, the Keystone-Mutual laugh provoker, in the two-part feature, "Gussie Rivals Jonah."

Mr. Holland has long been noted as one of the wide-awake theatre managers of the Middle West by his unique methods of advertising photoplays shown at the Orpheum. In his scheme used to advertise this Keystone feature Mr. Holland has established a precedent that will be hard to beat.

Several days previous to the showing of the feature, Manager Holland engaged the services of a horse and wagon and, with the aid of a carpenter, mounted on it the head of a giant whale, with mouth wide open, out of which protruded the head and shoulders of Syd Chaplin. Across the rear of the wagon, in explanation of the presence of Chaplin in the whale's mouth, was the following placard: "You Can't Keep a Good Man Down."

The wagon, and even the horse, was plentifully bedecked with many colored and attractive banners, a few of which were lettered as follows: "See This Keystone and You Won't Feel Down in the Mouth," "Thursday [the day the feature was shown] Was Always My Jonah Day," "This Is a Whale of a Keystone—Deep Sea Stuff."

Various other unique placards surrounded all sides of the wagon, attracting the attention of not only the populace but the local editors, who gave him and his idea considerable mention in their columns.

"The scheme certainly attracted attention," writes Mr. Holland, "and as a result 'Gussle Rivals Jonah' proved one of the biggest hits of the season, both to spectator and box office."

MAKE THE PATRONS FEEL PART OWNERSHIP IN THEATRE

A RESIDENT theatre which has been able to keep the people of its neighborhood is the Liberty, Washington, D. C., under the management ofth e Biron Brothers. This house uses the General Film program exclusively, including all its features and specials.

"I find that the people like the old screen favorites the best and they are ever ready to see them over and over again. Francis X. Bushman continues to charm as always, as does Gertrude McCoy, Beverly Bayne, Earl Williams, Edward Earle, Alice Joyce, Anita Stewart, Herbert Prior, Bryany Washburn, and a host of others.

"I endeavor to get the opinion of my patrons in forming my program," commented Mr. Biron. Just at this point he greeted a patron who remarked, "I hope you have a better show than you did last night."

"What was the matter with it? I want to please everyone," cheerfully returned the manager, and then the two discussed the pictures of the night before.

"That's the best way to know where your weakness and strength lies," commented Mr. Biron. "Get your patrons to the point of feeling that your theatre is on a co-operative basis. They can help to run it very often, at least so far as the program is concerned."

DEEP SEA DIVER IN LOBBY

DURING the run of the Williamson brothers submarine pictures at the Garrick, a large Chestnut street theatre, Philadelphia, Manager Marks has a deep sea diver in complete diving costume standing constantly in the lobby of the theatre. This stunt attracts much interest and many favorable comments from passersby, and many hundreds are induced thereby to go in and see the pictures.

WHO WOULD REFUSE A FREE AUTOMOBILE?

A MAXWELL automobile to be given away to the man or woman receiving the highest number of votes is the drawing card at the Majestic theatre, Boise, Idaho, this month. The theatre is packed nightly by the friends of some thirty candidates who are selling tickets to get votes.

With each admission a ticket is given, good for five votes. Books containing ten tickets are sold by the contestants on the streets and in hotels. The fact that the tickets are good at any time is inducing many to purchase to help out their friends.

The syndicate putting on the contest, announces that the machine is the 145th given away by them through motion picture show contests, and by this fall they expect to have given away 300. The contest closes May 15.

SPECIAL CHILDREN'S FILMS

AT the solicitation of a committee from the ministerial association, and at the request of the Mothers congress and the Parent-Teachers association, H. S. Clemmer, manager of the Clemmer theatre, Spokane, Wash., has arranged a series of special children's film programs, to be presented on Saturday mornings during the summer season.

These will be in addition to the regular film bookings. The kiddies' show will run from 10 to 11 a. m.



FLOAT USED BY MANAGER HOLLAND OF THE ORPHEUM, TERRE HAUTE, IND., IN ADVERTISING A SYD CHAPLIN KEYSTONE



THE BATTLE IN THE SHACK



MYRTLE TANNEHILL



THE ABDUCTION OF WANDA

SPOOR ENTERTAINS CHICAGO MAYOR

George K. Spoor, president of the Essanay Film Manufacturing company, entertained Mayor Thompson of Chicago, his wife, cabinet members and friends, with a motion picture of the prosperity parade which took place on the day Mr. Thompson took office.

There were 100,000 persons in the parade, and it took nearly four hours to pass the reviewing stand. Essanay took nearly 7,000 feet of film, which was shown the new Chicago officials. The mayor and his aids had the pleasure of seeing themselves in the pictures. The exhibition was given in the projection rooms of Essanay's downtown offices in the First National Bank building.

LUNA TO PRODUCE IN NORBIG STUDIOS

G. P. Hamilton, director of the Luna company, writes from Los Angeles that the company has moved from its old studio to the Norbig studios at Los Angeles, which it has leased for six months, with the anticipation of having the advantage of wonderful outdoor scenery and light for the making of comedies for the United program.

At the end of the lease, the company expects to go to new studios of its own somewhere in the vicinity, and with an enlarged company to support Dot Farley, who is playing all the leads for the comedies, expect to increase their output.

ROTHACKER SPEAKS AT CHICAGO BANQUET

Watterson R. Rothacker, president of the Industrial Moving Picture Company, was the principal speaker at the meeting of the Cook County Real Estate Board, held at the Hotel Sherman, Chicago, last week.

He was introduced by Mr. Carroll, president of the Hyde Park State Bank, and entertained the two hundred real estate men present by a very instructive and interesting illustrated lecture on the advertising and educational value of motion pictures.

Myrtle Tannehill Successful Here and Abroad

Kalem Star, Featured in "When the Mind Sleeps," a Pathetic Study of Arrested Mentality, Is Noted for Faithful Character Portrayals

ONE of the few American artists who can be said to have succeeded abroad where so many of her fellow countrymen have failed is Myrtle Tannehill, who is featured in Kalem's three-act Broadway Favorites production, "When the Mind Sleeps."

This star of the legitimate stage came to Kalem direct from her success at the Longacre theatre, where she appeared in "A Pair of Sixes," one of the few big successes Broadway has known this season. Miss Tannehill is well known to the people who patronize Broadway attractions, and to enumerate these would be to make mention of some of the foremost productions presented in the metropolis.

"Broadway Jones," which scored at the Cohan theatre some seasons ago, is one of these hits. Her work in the role of Josie Richards, opposite George M. Cohan, is still remembered. "Snobs," presented at the Hudson theatre, is still another play in which she scored.

Among the productions in which she appeared prior to her engagement with Kalem were: "Just Out of College," in which Max Figman was starred; "Mrs. Wiggs of the Cabbage Patch," "The Girl of the Golden West" (on tour) and "Get-Rich-Quick Wallingford." So pleasing were her portrayals in these productions that Miss Tannehill, as has already been stated, was sent to London, where she repeated the triumphs she had scored here.

Miss Tannehill enacts the role of Wenda, a victim of cretinism, or arrested mentality, in "When the Mind Sleeps." Her portrayal of this pathetic character is said to be a truly remarkable piece of acting. This Broadway Favorites feature, like those which preceded it, will be released in regular service. The date of release is Monday, June 14.

Kane Helps Exhibitors with Lavish Paper Display

Backs Belief in "Prohibition" as a Drawing Card By Bringing Out Nine Styles of Posters, and Other Strong Advertising Matter

IF present indications count for anything, before another month has passed, all available territorial rights on "Prohibition," the big anti-liquor melodrama, will have been disposed of. Robert T. Kane, president of the Prohibition Film corporation, the owner of the feature, says that he has already received offers for every state as well as for a number of foreign countries.

Almost without exception, Mr. Kane says, the offers have been attractive ones, but the actual closing of contracts on a great deal of the territory has been held up until such time as other offers already tentatively made can be officially recorded.

No less than six offers from as many different people have been made for the world rights on the picture, but all of these propositions have been refused because of the company's conviction that the best interests of the moving picture industry, as well as their own best interests, are to be served by the disposal of the rights on the picture in the usual way. One offer for the world promotion of the picture came from newspaper interests in the United States, which represent one of the biggest combinations of capital in the country.

The Prohibition Film Corporation has "gone the limit" in the handling of the big feature which has aroused so much interest, both because of its inherent strength as a story and because of its timeliness. Nine styles of posters, all in several colors, including a twenty-sheet, which is an exceptional "flash," have been provided. In addition there are heralds, slides, photographs, a press book, and press sheets for use in lobby frames.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, May 24.

A GRAND free-for-all Rodeo was staged at the NYMP studio, consisting of fifteen thrilling events, all of which was made in the order of a reception to Thomas H. Ince, director-general of the studio, who was able to return for the first time on that day since the recent accident in which he was injured when an automobile turned turtle.

Fully 2,000 people witnessed the events, which were given on the hills overlooking the NYMP studio, and not only the best horsemen of this motion picture company, but many others who had been here to participate in the national event took part. The Rodeo was in charge of E. H. Allen, superintendent of the NYMP studios, and S. C. Smith, assistant director to W. S. Hart. During the fifteen numbers, scenes were made for a two-reel subject, "Pinto Ben," founded on the poem of the same name by Mr. Hart.

The Henry McRae 101 Bison company, accompanied by a number of well seasoned seamen, went to Santa Barbara this week, where they will make pictures around the wreck of the Aggie Norge, the Norwegian steamer which met destruction on the rocks in a recent storm. The wrecked boat was loaded with sacks of barley and beans, and was purchased by the Universal company.

As the cargo became water-soaked it began to swell and crush the timbers of the ship as though by explosives. It is very probable the McRae company will remain in the north for fully two weeks, and an attempt is now being made to secure other boats to use in connection with this. It is understood that several submarines have been secured.

Allen Goes to New York

Eugene H. Allen, business manager of the NYMP studio, has started for New York, where he will spend a week in consultation with Adam Kessal, Jr., and Charles O. Baumann.

Director Charles Swickard and the company of players producing "The Beckoning Flame," went to Tia Juana the first of last week, where they will use settings that are exact replica of East Indian buildings. Henry Woodruff is being featured in this five-reel Mutual Master-Picture. This subject will in all probability be finished this week, and Mr. Swickard and his company will then take up the next feature, "Redeemed from Bondage."

Motion picture dogs at the NYMP studio last week caused delay in production, for they broke into the dressing room of Bessie Barriscale, being featured in the Mutual Master-Picture, "The Mating," and destroyed one of the star's gowns. The particular one had been made especially for this picture, depicting styles of the late nineties, and when this was destroyed there was nothing for Director West to do but to delay scene-making until another dress could be made.

A very elaborate oil painting is being made at the NYMP studio by Clyde Tracy an artist-actor, which will be used in the Washington Mansion scene in the political story, "The Man from Oregon," now being filmed by Reginald Barker.

"The Burglar's Baby," a two-reel human interest story by Richard B. Spencer, is being filmed by Walter Edwards. This, as with a number of characterization plays by Mr. Edwards, gives him the part of a reformed crook forced at first to steal in order to support his family, and later the opportunity for redemption.

"The Ruse" Full of Thrills

"The Ruse," a two-reel Western story being produced by W. S. Hart at the NYMP studios, hinges about a bonfire. In this Mr. Hart appears in his usual role, that of a gun-fighter, and prevents a mine owner being swindled out of his property, and releases a girl from imprisonment at the hands of an underworld gang. The campfire serves to give warning and thus prevents the crooks from being successful. The scenario is by Arthur Johnson.

A pretty drama of small city life, "The Burden Bearer," from a scenario by F. McGrew Willis, is being made by Burton King. This features Adele Lane and has a notable cast of twelve people. The photoplay points out the mistake frequently made by young people by keeping their marriage a secret. In this instance two homes are all but wrecked before a reconciliation is effected.

"The Twelve Superior Gods" is a one-reel drama showing the outcome of hasty action on the part of a juror. This is being made for the Laemmle brand, Universal, and the plot is woven about a hung jury, which ballots for hours, on a murder case. On the suggestion of one, they flip a coin to decide whether the man is guilty or innocent. The photoplay is based upon a similar instance occurring in New York City a number of years ago, following which there was a general shake-up in administrative and judicial circles, and a wholesale prosecution of jurors and court officers.

"My Friend Schneider" has been used as a subject for a two-reel character sketch featuring Murdock MacQuarrie. In this a pawnbroker and loan shark, known for his heartless ways, refers all the needy to his friend, "Schneider," who in reality is himself. Others appearing in this are Miss Lehr, Bob Adair, and Mark Fenton. This company, releasing Big U brands, is just completing a similar production, "A Miracle of Morpheus," in which a cold money-mad miser is brought to see his folly.

Has Nothing on China Shop Bull

Introducing more comedy than did the bull in the china store, a Universial City bear is used this week in the making of the one-reel joker, "The Artist's Model," produced by Robert Daly. Fritzie Brunette appears as the model, Tom Walsh, the husband, and Frank MacQuarrie, the artist. The scenario is by Miss Smythe Addison.

Henry Otto, American director at Santa



LORETTA BLAKE IN A SCENE FROM "11.30 P. M." (Reliance-Mutual)

Barbara, is on a vacation, which he is spending in his former homes, Chicago and St. Louis.

The Mutual Master-Picture, "The House of a Thousand Scandals," has just been completed at the American studios at Santa Barbara, in which Harold Lockwood is featured. This photoplay is from the story of the same name.

Kalem Director J. P. McGowan is putting over an entirely new one this week in "Hazards of Helen" series. In this the heroine will be tied by the villain to the pistonrod of a locomotive and then the power turned on.

The Rodeo given by the Los Angeles Chamber of Commerce last week served as a setting for a one-reel Albuquerque comedy-drama, filmed by G. P. Hamilton. The story for this was written by Dot Farley about the character of Winnie Brown, who took part in the Rodeo.

In the woman's one-mile relay race about the quarter-mile track, in which Miss Brown changed saddle from one horse to another three times, she won first prize, making the mile in two minutes and thirty-seven seconds. The story deals with an Englishman who came to America, and then because of relatives in his native land deserts his wife and daughter here.

Griffith Goes to Chicago

Later a sister of the Englishman and her daughter meet the brother's daughter, who proves to be Miss Brown. This subject will constitute the first comedy-drama release by the Albuquerque company on the United program, which will be made the last week in July.



THE "DON'T SHOOT" FLAG FOR CAMERAMEN AT UNIVERSAL CITY

The Farce Comedy company of the Albuquerque company, under the direction of Nick Cogley, this week filmed a one-reel subject, "The Veterans and the Widows," with exteriors and some of the interiors made at the California Soldiers Home at Sawtelle. The principals of this company are Evelyn Thatcher, Ed. Harley, and Jake Abrams.

Director-General D. W. Griffith of the Reliance-Majestic studios left for Chicago Saturday, where he went to attend the premier performance of "The Birth of a Nation," which will be given at the Illinois theatre. At this engagement the same prices will be charged as at New York and Boston.

It was Mr. Griffith's intention not to take additional bookings for this subject until the fall, fearing the unfavorable weather conditions would cut the season short; but it was only after numerous urgent telegrams from the Chicago people that this engagement was accepted. It is understood a long time run is promised.

The Universal studio at Hollywood has been secured as temporary producing plant for the Quality Pictures, Inc., for the Metro program, and the production of the first subject was taken up there last week, the title being, "The Second in Command," which will be produced in five acts, starring Francis X. Bushman and Margarita



MEMBERS OF THE MAJESTIC JUVENILE COMPANY AT LOS ANGELES

Snow. This is an adaptation from the successful Broadway play. Supporting Mr. Bushman in this feature will be Helen Dunbar, Evelyn Greeley, and Lester Cunoe.

The producing plant will be in charge of President Fred Balshofer of Quality Pictures, who will remain on the Coast, and the business management will be invested with Charles "Feature" Abrams, who came to the West Coast with Mr. Balshofer and Mr. Bushman. It is understood their present quarters have been leased only temporarily, as it is the intention to remove to the producing plant owned by Mr. Balshofer, now used by the Ideal Feature company, whose lease does not expire until July. Miss Snow arrived Thursday of this week, and took up her work the following day.

The H. C. Mathews company, making subjects for the Universal, has completed "The Healing of Mary Brown," a two-reel child and fairy story. Next, "The Care of Children," a comedy, will be made, which has for its principal character a feature of how children should be reared, theoretically speaking.

The baby daughter of this perfectly proper mother escapes from home and plays with numerous other children. The mother, that afternoon, reads a paper on the incompetency of mothers. As an illustration for the paper a number of slum workers are induced to bring into the meeting a number of children found in the slums. The daughter of the "preacher" is among them. The subject will be com-



THE MASSACRE IN "THE CAMPBELLS ARE COMING" (Universal)

plete in one reel. Baby Early and Elsie Albert are featured in these two interesting subjects.

Takes Up "Old Heidelberg"

John Emerson, late legitimate stage star, who has been with the Reliance and Majestic since the first of the year, has been appointed producer, and is this week taking up the filming of his first subject, "Old Heidelberg."

Last year, while under the management of Charles Frohman, Mr. Emerson spent considerable time in Germany familiarizing himself with German customs and details necessary for the successful production of "Old Heidelberg" on the American stage; but the outbreak of the war caused a change in the plans of Mr. Frohman, and the production was indefinitely postponed.

When Mr. Emerson became connected with the motion picture company here, he immediately suggested that a film version of this celebrated piece be made, with the result that rights were secured. The subject will be made in four reels as a M-M picture. Dorothy Gish will appear in the part of Kathie and Wallace Reid plays opposite as Karl.

Two R-M producing companies are this week at San Diego—one which is making scenes for the three-reel Majestic subject, "Father and Son," using the factory of the Savage Rubber Company; the other producing company is that making the "Fox Woman" from the play by John Luther Long. In the former Ralph Lewis and Francelia Billington appear in the leading parts, while in the latter Teddy Sampson, Elmer Clifton and Bert Hadley are the principals.

"The Old Clothes Shop" is being made



DRAMATIC MOMENTS FROM CHAPTERS FOUR AND FIVE OF THE NORTH AMERICAN FILM CORPORATION'S "DIAMOND FROM THE SKY"

with Thomas Jefferson playing the part of the old clothes man. This will be completed in two reels. The story deals with two crooks who read of a handsome gift to a society woman by her brother who has just arrived in the city. The crooks endeavor to secure the gift, but their plans are frustrated by the old clothes man and his grand-daughter. Mr. Jefferson is supported by Bessie Buskirk as the granddaughter, a romantic novel reader, and a cast composed of W. E. Lawrence, Alice Field and Vester Perry. The production is in charge of Giles Warren.

Fay Tincher, Mutual Comic brand comedian, is soon to give the screen fans a glimpse of her first prize winning bathing suit in the one reel comic, "When Breezes Blow."

When the M-R studio managers learned Miss Tincher was to take part in the Annual Bathing Day Parade, the one big event of Venice, a story was prepared for this comedy which would permit the display of all the beauty of Miss Tincher's beach "disguise," and also make of this subject a spectacular comedy, not expecting that the Comic comedian would be selected the winner of the contest by the Mayor and four other prominent citizens of Venice who acted as judges.

Hard Hunt for Coal Mine Set

When the event took this unexpected turn much was added to the subject, all of which was filmed and taken part in by the regular Comic players.

"The Burned Hand" is a two reel Majestic subject of heart interest nature, being produced by Tod Browning, with William Hinkley, Miriam Cooper, Cora Drew and W. E. Lawrence in the principal parts. This is a story of a college romance in which the couple are estranged by their parents.

It has a number of highly melodramatic scenes, including thrilling fights and campus escapades which lead up to the kidnapping of the daughter by the father. Miss Cooper has just returned from a long visit in the East.

The absence of a coal mine in or about the film colony region of California has caused many producers to change their scrips, as suitable locations for the exteriors could not be had. Furthermore there is very little coal to be found in California—on the market or in railroad yards—as all depend upon crude oil for fuel.

In the face of these difficulties, the success the Universal producers are achieving in the making of "The Scarlet Sin," a five reel subject featuring Hobart Bosworth, supported by Jane Novak and produced by Director Otis Turner, will seem even more apparent.

When the story was finally decided upon, location men were sent in all directions to secure pictures of mines—gold, copper, and one or two coal—but in all instances the locations were unacceptable.

Sets in Consecutive Order

The Universal company then ordered a complete outfit of coal mining machinery and built its own coal mine at Universal city—and this coal mine town is a city now within itself.

There are the shacks of the miners, the various power developing plants, blacksmith and repair shops, together with scores of railroad tracks and switches, and finally a train load of coal imported across the mountains.

Exterior scenes for a majority of the five reels are laid about the mines where Mr. Bosworth, appearing as a minister, works as a missionary.

O. A. C. Lund, recently added to the producing staff of the Universal, this week began work of filming his first subject, which will consist of five reels, and is from an original scenario, entitled "Just Jim." Harry Carey, formerly of the Biograph, and Jean Taylor have been selected as the leading players.

The story deals with the smuggling of Chinese in to America following the passage of the contraband law, and the players went to San Francisco the latter part of last week where scenes were made along the water front and in Chinatown.

An interior set made entirely of wood and of such size as to almost completely fill the enclosed studio at the Lasky producing plant was completed and used last week for scenes in "Chimmie Fadden," featuring Victor Moore.

The set represents several rooms in a New York City residence—the entrance, lounging room or library, the dining room and pantry—all placed in their regular order so that scenes could be taken in one and show views in either. The walls were composed of inlaid wainscoting with hand decorations above, and there were built in buffets, china closets, book shelves, seats, a grand fireplace, and all were of the massive early English style.

The bonds of friendship existing between the newspaper and moving picture professions were more firmly cemented on the evening of May 13, when the Press Club of Los Angeles acted as host to the members of the Static Club and others affiliated with the film industry, at a Dutch lunch and smoker held in the Press Club's newly-opened quarters on Spring street. The occasion was one of merriment, humorous impromptu speeches by a number of the notables present enlivening the joyous function.

While the event was dedicated to the Static Club, participation in it was limited to the camera men. Directors, actors, scenario editors and publicity managers joined in the festivities and paid tribute to the press as a medium of communication between the studio and the public.

Ray T. Van Ettisch, president of the Press Club, acted as toastmaster, and during the course of the lunch called upon virtually all of the better-known guests to address the gathering.

Among those who responded to toasts were: Otis Turner, Eugene H. Allen, Al. E. Christie, Robert Z. Leonard, Rex de Roselli, Kenneth A. O'Hara, Wm. Uhlman, M. G. Jonas and Rafael Jose Dominguez.

ALL-CELTIC MOVES INTO LARGER OFFICES

The All-Celtic Films, Inc., of 1400 Broadway, New York, producers of the "Peaceful Rafferty" series of one-part Irish comedies on the World Film program, has taken larger offices in the Knickerbocker building, which was made necessary by the big increase in activities of the company, of which Gene Techenor is general manager; Henry Schlatter, vice-president; Charles C. O'Mara, president; and J. A. Fitzgerald, director-general.

WINNER OF UNIVERSAL BEAUTY CONTEST IN INDIANA ANNOUNCED

Special to Motion Picture News

Indianapolis, May 26.

Ursula Segrist, an employe of the William H. Block company department of Indianapolis, was the winner of the Universal beauty contest, conducted by the "Indiana Daily Times" of Indianapolis.

Miss Segrist will be a guest of the Universal company on its special train from Chicago to the exposition and Universal City.

HUNTING SCENES IN AFRICA AS DEPICTED IN THE LADY MACKENZIE PICTURES SOON TO BE SEEN AT THE LYCEUM



THE HUNTRESS AND HER SPOIL | THE PARTY AT LUNCHEON | BOTH BAGGED IN A DAY | A TEMPORARY CAMP | THE DEAD RHINOCEROS

DOLLY LARKIN AND WILLAM RYNO WTH MINA

Dolly Larkin and William Ryno are the latest acquisitions to the producing force of MinA films.

Miss Larkin, in private life the wife of George Larkin, also a well-known photoplayer, has been in picture work for several years, during which time she appeared in productions made by the Universal companies, Frontier, Edison and others.

Mr. Ryno, too, has had wide experience before the camera. Six years ago he was a member of the Nestor company, and has since that time been engaged with other organizations.

The two new players make their first appearance with MinA films in "Father Forgot," a single reel comedy which is to be released on the regular program, Thursday, June 10.

WHARTONS WILL MAKE ITHACA PERMANENT ADDRESS

The Whartons, Pathé producers, and the "Romance of Elaine" company left for Ithaca recently with two carloads of scenery and "props."

Among those at the Lackawanna station in Hoboken were: Lionel Barrymore, Pearl White, Creighton Hale, Mr. and Mrs. L. D. Wharton, Theodore Wharton, J. Whitworth Buck, and Leroy F. Baker. All were looking forward to their work in Ithaca.

The picture will be made at the fine new property which the Whartons have acquired in Ithaca, and where extensive improvements have been made during the last three or four months. Every facility for making pictures has been provided for, and in the future Ithaca will be the permanent address of the Whartons.

ALL CELTIC STARTS ON FOURTH COMEDY

Director J. A. Fitzgerald and President C. C. O'Hara, of the All Celtic Films, Inc., took a large company of players down to Coney Island to enact exterior scenes for the next comedy of the adventures of "Peaceful Rafferty" series, entitled "Rafferty goes to Coney Island," which bids fair to be a great deal funnier than the last one.

Itala, Now That Italy Is at War, Will Produce Here

Maciste, the Giant Slave in "Cabiria," Will Be Featured in 6-Reel Pictures—$50 Prize Offered for Best Title to First Production

ADVICES from Torino confirm recent rumors that the Itala company is to produce in America. This move was decided on some time ago, anticipating the participation of Italy in the European war, but for various reasons Harry R. Raver, head of the American company, has withheld the information until operations were actually begun and definite statements could be made.

Maciste, the now-famous giant of "Cabiria," will be featured in an important hero-adventure, written by Agnes L. Bain, the author whose stories are well known to magazine readers throughout the country and Americans abroad.

A popular contest for the selection of an appropriate title for the first Maciste production will be held following a private showing of the first sample at which time only representatives of the trade press will be permitted to compete. Fifty dollars in gold will be given for the best title submitted.

A portion of the Maciste production has already been completed abroad. The remainder will be staged in America. The company of Itala players selected for the American engagement includes popular stars of "Cabiria." Many American artists will be used to round out the cast.

Six reels will compose the average length of the new American-Itala productions. Much stress will be laid on the creation of novel scenes and situations, new effects and colorings and the incorporation in all productions of the Itala patented system for securing stereoscopic relief.

Mr. Raver would make no statement as to his probable market for the American-Itala productions other than an expression of confidence in the high quality of his company's films and the belief that they will sell readily.

Mackenzie Pictures on Exhibition at the Lyceum

New York Public Will Have Opportunity to See Animal Films on June 7—The Courageous Huntress Is a Crack Shot

LADY GRACE MACKENZIE has taken the Lyceum theatre for the purpose of giving the first public showing of her thrilling lion, rhinoceros and elephant hunts in the form of moving pictures, with which she has just returned after a long and successful expedition in East Africa.

The modern Diana is the first person to invade the jungle and return with at least one specimen of every known species of big game in the district. In addition to those she brought down with her own rifle, she captured numerous cubs and transported them to this country and brought back with her four miles of moving picture film. These were obtained at a cost of more than $400,000.

It is Lady Mackenzie's boast that her pictures are not only educational pictures of the wild beasts of the jungle in their native state, but that they show in most exciting manner the real action of some of the most desperate hunts after ferocious animals.

Her lion hunt is the piece de resistance and shows a huge African lion charging straight at the intrepid huntress and her male companion. Lady Mackenzie fires and wounds the king of beasts; the man hunter fires and misses.

The performances will consist of a two hour and a half entertainment, accompanied by a lecture and will be introduced in a novel manner, which will be in the nature of a surprise. The pictures will be shown twice daily at 2:30 and 8:30, beginning with the evening performance on Monday, June 7.

PATHÉ OBTAINS RIGHTS TO POPULAR NOVELS

Pathé has added to its list of popular novels for picturization "The Picture of Dorian Gray," by Oscar Wilde, "Nedra," by George Barr McCutcheon, and "Comrade John," by Samuel Merwin and Henry Kitchell Webster.

All of these books have enjoyed such a wide vogue that the features made from them should attract much attention.

Each picture will be presented by a stellar cast, the personnel of which will be announced later.

AMONG THE EXCHANGES

NO PRICE COMBINATION FORMED IN NEW ORLEANS

THE newly organized Film Trades Club of New Orleans, composed of seven exchanges, has addressed a letter to every exhibitor in three or four surrounding states, calling attention to the fact that there has been no combination formed for the purpose of raising prices of film service, but, on the contrary, the sole aim is to better conditions and put the industry on a sound business basis and keep it there.

Several extracts of the letter are pertinent:

"Through our organization we have so arranged matters as to give protection to the established and dependable exhibitors from the non-permanent and irresponsible theatre operators. For example, it has been proven that of eighty-seven theatres licensed in the city of New Orleans, an alarmingly large percentage has been operated upon a purely speculative basis by promoters or brokers who expect to make money by the sale of these theatres, not by the legitimate operation of same. This class of exhibitor comes into your locality and, by defrauding as many film exchanges as he can, exists for weeks on business that rightfully belongs to the responsible exhibitor."

Signed: World Film corporation; Mutual Film corporation; United Program Film service of Louisiana; Paramount Pictures; Consolidated Film and Supply company; Pathé Exchange, Inc.; and the Fox Film corporation.

The first frolic of the Film Trades Club was held at Spanish Fort last Saturday night. Tables were placed in view of Lake Ponchartrain, and the merriment did not subside until after midnight. A banquet was served.

CHICAGO DINNER GIVEN TO WORLD FILM MANAGERS

THE branch managers of the central division of the World Film corporation were all the guests of W. R. Scates and Harry Weiss, of the Chicago office of the World Film corporation on Sunday, May 9.

In the evening R. H. Fox took the visitors out for a tour of the city.

Among those present were: Clay E. Brehm, manager Cincinnati office; R. L. White, manager St. Louis office; Joseph Klein, manager Detroit office; W. W. Kulp, manager Cleveland office; Ph. Goldstone, manager Omaha office; E. M. Lane, manager Indianapolis office; E. D. Selden, manager Minneapolis office, and M. J. Burnside, traveling representative for the Cleveland office.

In view of his excellent services, Max Levy, crack roadman of the Chicago office of the World Film corporation, has been given the managership of the Kansas City office of the same company.

W. A. Allan, who formerly held a very responsible position with a large typewriter concern, has been appointed salesman at the Indianapolis branch of the World Film corporation. Ernest Lane, manager there, reports that during the two weeks that Allan has been connected with the World Film, he has done extremely well and that that company may look for him to develop into a star salesman.

V.L.S.E. OPENS THREE NEW OFFICES

GENERAL MANAGER WALTER W. IRWIN, of the Vitagraph-Lubin-Selig-Essanay Inc., announces the establishment of three new V. L. S. E. booking offices, and the appointment of E. O. Childs as permanent representative in Pittsburgh, Pa.

The new offices are located in Cleveland, Minneapolis, and Portland, Ore. A. W. Goff is in charge of the Cleveland office; C. W. Sawin will represent the Minneapolis office, and Tom North will represent the Big Four in Portland, Ore.

Arrangements for permanent offices in these cities have not, as yet, been completed. The territory to be covered by each office is as follows:

The Cleveland office will cover Ohio and Kentucky towns adjacent to Cincinnati, the eastern section of the southern part of Michigan. The Portland office will cover Washington, Idaho, Oregon and Montana west of Billings.

The Minneapolis office will cover Wisconsin north of La Crosse and Oshkosh, the northern part of Michigan, North Dakota, South Dakota and Montana east of Billings.

CHANGES AMONG QUAKER CITY EXCHANGES

ON the second floor of 229 North Twelfth street, with a space of 20 x 110 feet, the Tri State Star Feature company recently removed from 119 South Fourth street, has offices that are among the handsomest in Philadelphia.

W. R. Binns, president, who controls a large interest in the firm, is a stock broker. He is determined that the most up to date efficiency methods shall be installed in the business.

S. G. Simpson is manager of the Philadelphia office, and there are three traveling representatives. The company contracts the exclusive rights to the releases of the Cosmofotofilm company in that territory, covering eastern Pennsylvania, southern New York, Delaware, Maryland and the District of Columbia. It also handles some Apex films. All Tri-State features are released through the Stanley Booking entirely.

N. S. Glenn, formerly of San Francisco, has been appointed an Electric representative in the Philadelphia district.

Lewis Bache, of Philadelphia, formerly with the General Film company, now with the Electric, has opened a new office for the company in Baltimore at 419 East Baltimore street.

DINNER HELD IN HONOR OF NORTH AT SAN FRANCISCO

MEN interested in the film industry of San Francisco to the number of more than fifty gathered at a popular downtown cafe at the luncheon hour on May 15 to bid good-bye to Tom North, who is leaving for Seattle to open a branch office for the V-L-S-E, Inc.

This gathering was one of the largest ever held there and included both exchange men and exhibitors, all eager to pay tribute to the man who in a little more than a year's time made himself the most popular exchange man in San Francisco.

The feature of the gathering was the presentation of a black walrus Boston bag, a traveler's toilet set and a silver headed cane, with articles of a humorous nature, to Mr. North, the presentation speech being made by H. J. Gosliner, of the Edison theatre.

Mr. North went to San Francisco early in 1914 and opened an office here for George Kleine, continuing as manager until the business was taken over recently by Sol Lesser and the office removed to 234 Eddy street. He was one of the organizers of the Film Exchange Board of Trade, and of the Screen Club of San Francisco, and was responsible to a large degree for the success of the Screen Club ball held last fall, having led the publicity work.

Before leaving San Francisco Mr. North was entertained at dinner by the general manager of the Wells-Fargo Express company, the superintendent and special agent of that concern, and officials of the Wells-Fargo Nevada National Bank. He was also the guest of honor at a dinner tendered by the Pals at the Rex Cafe, which was attended by almost one hundred members of the theatrical profession, rounding up a leave-taking such as has seldom been witnessed here.

Upon reaching the Northwest Mr. North will inspect both Seattle and Portland and will determine upon a location for headquarters. It was planned at first to locate at Portland, but it is now considered likely that Seattle will be the place chosen for this important branch.

WORLD FILM ENLARGES TORONTO BRANCH

ARTHUR M. WILBUR and Samuel Fine have been appointed to the sales force of the Toronto branch of the World Film corporation. Both have had valuable experience in the motion picture business, with other organizations.

George W. Lederer, Jr., son of the theatrical impressario of that name, is now one of the World Films' Pittsburgh selling force. He has charge of the West Virginia territory, and is manifesting the greatest energy in his work.

NEWS OF THE EXCHANGES IN THE QUAKER CITY

THE Metro Film Exchange, of which John D. Clark is president and Wm. W. Betchell, treasurer, has well planned offices at Vine street. In spite of slow conditions generally, the Metro reports large bookings in their territory of Eastern Pennsylvania and Southern New York on their big features, of which there is one release each week.

Much interest is being manifested in Philadelphia film circles over the One Hundred ($100) Dollar silver loving cup which has been donated by the Metro Film Corporation to the Reading convention. This cup will be the prize given to the best dancer from motion picture circles present at the big ball during convention week. It is expected that some of the "Lubinites," many of whom are experts in the Terpsichorean art, will carry off this trophy.

J. S. Hebrew is fast getting order out of chaos in his new V-L-S-E office at 229 North Twelfth street.

C. E. Shurtleff, formerly special representative of the World Film Corporation, is now with the V-L-S-E in the Quaker City territory and has started on a Southern trip.

ACTIVITY IN ST. LOUIS EXCHANGES

THE Kriterion exchange, 3217 Locust street, St. Louis, has been under temporary difficulty regarding the releases of the company, but Manager J. W. Cotter says that the entanglements are now about straightened out and the Kriterion will soon be doing business with renewed vitality.

E. W. Dustin has resigned as manager of the Picture Playhouse Film company's exchange at 3431 Olive street, St. Louis, and A. G. Buck, formerly of Chicago, with the Blinkhorn features, has been put in charge of the Picture Playhouse exchange. Mr. Dustin is now connected with the Metro Film corporation.

Employes of the Fox Film corporation in the Polar Wave building, St. Louis, are congratulating their manager, Sidney J. Baker, on his marriage to Phoebe Brown, of Kansas City, on May 11.

I. Leon Klasky, traveling representative for Fox, has been specializing on "The Nigger," in his territory through Iowa and northern Illinois, with excellent results.

HOLDERMAN SAYS BUSINESS IS ON INCREASE

FRED HOLDERMAN, manager of the New York exchange of the United Film service, has returned from an automobile trip through the state, in which he visited the smaller cities having theatres exhibiting the United Program.

He reports brilliant prospects for the future of the United Film service. In Bridgeport Mr. Holderman found that the two houses exhibiting the United program, the Roman and the Arco theatres, were the most popular theatres in the city, and that they were turning people away from their crowded auditoriums every performance.

Mr. Holderman says that he saw a steady stream of people refused admittance during a few minutes while he remained in the box office. The New York exchange man reports growing business all along the line at South Norwalk, Seven Rock, New Haven, Waterbury, Seaworth, Poughkeepsie and the other places he visited.

FOX OPENS NEW OFFICES IN LOS ANGELES

THE Fox Film Corporation has opened a suite of new branch offices for the city of Los Angeles, southern California, and the Arizona territory, at No. 734 South Olive near Eighth street, Los Angeles, Cal. Winfield R. Sheehan, the general manager of the Fox Film Corporation who is now on the coast, and A. T. Lambson, the energetic manager of the Los Angeles branch, together with Harry Leonhardt, the Pacific coast manager of the Fox concern, have been making fur fly at the new branch office and establishing it under Mr. Sheehan's mentorship, as a headquarters for exhibitors.

Mr. Sheehan and his lieutenants on the coast are exceedingly enthusiastic over the prospects of the new branch, which already is a Mecca for every wide-awake exhibitor in the territory which it embraces.

GOLDSTONE GIVES DINNER IN HONOR OF WEISS

HARRY WEISS, of Chicago, assistant division manager for the World Film Corporation, stopped off in Omaha, Neb., on his tour of Western exchange centres, and visited Manager Goldstone of the Omaha branch.

The Omaha manager gave a dinner at the Hotel Rome in his honor, at which all the employees at the Omaha branch were present. Mr. Weiss was pleased with the showing of the Omaha branch and said business conditions are improving in the Middle West. He left for Chicago, where he attended a meeting of the executive heads of the corporation.

MURPHY LEADS IN BAY STATE CENSOR FIGHT

FOREMOST in the fight of the Massachusetts Motion Picture Exhibitors' League against the Carstens bill, which provides for a paid censor board of five members and an advisory board of seven unpaid members for the State of Massachusetts, is Fred Murphy, New England manager of the United Film Service, with headquarters at Boston.

He has been quoted extensively in the Boston papers as a live wire film man whose word has authority back of it. The fight has been conducted by the motion picture men against the infringements of their rights by petition and by slides exhibited in their houses telling what detriment the proposed bill will cause.

The Boston Central Labor Union and the Massachusetts Real Estate Exchange have passed resolutions in opposition to the bill.

CULLIMORE IS CORRESPONDENCE MANAGER

THROUGH an error it was recently stated in the columns of this paper that Fred Cullimore had been appointed manager of the Dallas, Tex., office of the Fox Film corporation.

Mr. Cullimore is correspondence manager of this office, H. T. Peebles retaining the title of manager. Leo F. Levinson is district manager of the Southern territory.

ALLEN JOINS UNITED AGAIN

J. W. ALLEN, who was formerly district manager for Warner's Features, with headquarters at San Francisco, but who has been with the Universal at Los Angeles more recently, was in San Francisco a short time ago on his way to Portland, Ore., to accept a position with the United Film Service.

WORLD FILM MOVES SOUTHERN OFFICE TO NEW ORLEANS

SEVERAL important changes amongst New Orleans exchanges have been announced. First and foremost, the World Film's Southern headquarters are on June 1 to be removed to New Orleans. The reason for this, it is said, is that New Orleans offers a much more lucrative field than does any other Southern city. It is claimed that further shifts are to be made before July 1.

E. Auger, New Orleans manager of the Mutual Film corporation, at one time manager for Pathé, succeeds C. W. Sawin, the Southern manager of World Film. Mr. Sawin resigned about three weeks ago, and George Schaeffer, sales manager for the World Film, made a special trip to New Orleans to look after Mr. Sawin's successor. The naming of Mr. Auger is quite popular with New Orleans film men, who have wished him top-notch success in his new field.

Maurice F. Barr, who several months ago was a New Orleans newspaperman, succeeds Carl Bugbee as manager of the New Orleans office of World Film. Mr. Barr will share joint headquarters with Mr. Auger at 834 Gravier street. Mr. Barr's rise in the film game has been rapid, as was his newspaper career in the Crescent City.

M. W. Lawrence, formerly representative of the North American and Thanhouser, has been named manager of the new World Film office in Memphis, Tenn., and begins his new duties about June 1. Mr. Lawrence was handling "The Diamond from the Sky," which is in turn handed to Fred. Goodrow, a former Pathé man.

FOX ENLARGES OFFICES IN NEW ORLEANS

HEADQUARTERS of the Fox company, in the Weis building, New Orleans, are being enlarged to make room for the growing business of this exchange.

S. T. Stephens, the manager, is an exchange man who has jumped into a new field on short notice and has made more than good.

The business turned in by him is very satisfactory.

Looking Ahead With The Producers

"RUNNING FIGHT" READY FOR TRADE SHOWING NEXT WEEK

The first release of the Pre-eminent Films, Ltd., entitled "The Running Fight," has been completely filmed and will be ready for private exhibition within the week. The picture is based on William Hamilton Osborne's story of the same name,



VIOLET HEMING

and is said to be a most powerful story concerning New York Life.

"The Running Fight" features Violet Hemming, who is supported by a distinguished cast of photoplayers including Thurlow Bergen, Robert Cummings, Robert Cain and W. T. Carleton. James Durkin produced the picture, the length of which is five thousand feet.

W. E. Green is general manager of the Pre-eminent company with offices at 110 West Fortieth street, New York City.

GARDENS OF NOTE WILL SERVE AS VITAGRAPH BACKGROUND

A mingling of the beautiful and sensational interwoven through the thread of a human interest story will characterize "The Turn of the Road," a Vitagraph four-part drama which Tefft Johnson is producing with a cast that enlists Joseph Kilgour, Virginia Pearson, Naomi Childers, Bobby Connelly and Robert Gaillard in the enactment of the principal characters.

Director Johnson plans to take a number of scenes in which the action takes place in the far-famed gardens of a beautiful mansion at Mt. Kisco, N. Y. "The Turn of the Road" will not only serve to introduce Mr. Kilgour and Miss Pearson to Vitagraph pictures, but will be released as a Blue Ribbon feature.

"THE WHITE SISTER" WILL BE RELEASED EARLY

The Essanay five-part production, featuring Viola Allen in her stage success, "The White Sister," has been moved forward on the V. L. S. E. program.

"The White Sister" is now scheduled for release on June 21, and exhibitors will be enabled to put on this picture a full month ahead of the anticipated time.

It is said that when "The White Sister" is seen in its screen form, the beauty of its photography and its dramatic range will be a revelation to the critics.

NEWSFILM TO SHOW NAVAL STRENGTH OF COUNTRY

The Standard Newsfilm Company is to release a series of single reel subjects under the title of "Are We Ready?"

In these releases an impartial presentation of the military and naval strength of the United States will be shown. The first release this week is based upon the naval division. Special attention is paid to the review of the Atlantic fleet, which has been the paramount event in New York during the past two weeks. Several novel ideas are introduced.

DOROTHY BERNARD NEW LEAD IN FOX FILM

Dorothy Bernard, a well-known actress of distinctly unusual charm and ability, is the new leading woman selected for William Farnum by William Fox, president of the Fox Film Corporation. Miss Bernard is cast as Greeba in the forthcoming Fox production of Hall Caine's novel, "The Bondman," in which William Farnum is starred. With Mr. Farnum as Red Jason most of the emotional burden of "The Bondman" falls into Miss Bernard's hands.

Miss Bernard was leading woman of the Belasco theatre in Los Angeles for three years and then became the star of the Columbia Stock Company in Washington. She appeared as star in the New York production of "The Amazons," by Arthur Wing Pinero, and "Lovers' Lane," by Clyde Fitch. Her last stage engagement was with Owen Johnson's drama, "The Salamander,"



DOROTHY BERNARD

at the Harris theatre. Her first appearance in pictures was with the Biograph company, with which organization she was connected for two years, playing all the important parts in the principal productions of this company. Later she joined the Lubin company, playing all the principal characters in the biggest features put out by this concern. She was seen in support of Nance O'Neil in the William Fox production of "Princess Romanoff," scoring an individual triumph.



WILLIAM WADSWORTH IN A REALISTIC SCENE FROM "COHEN'S LUCK" (Edison)

WILL SHOW REPLICA OF NOTRE DAME IN FOX PICTURE

Keen anticipation and much curiosity is felt over the forthcoming Fox production of "The Two Orphans," which has been written for the screen and produced by Herbert Brenon, the director of the "Kreutzer Sonata" and "The Clemenceau Case." Neither money nor care has been spared to make the present screen version of D'Ennery's drama in which Theda Bara,



HERBERT BRENON AND JEAN SOTHERN IN "THE TWO ORPHANS"

William E. Shay and Jean Southern are starred. Mr. Brenon himself enacts the character of Pierre, the pathetic cripple whose love for the blind girl Louise is one of the moving motives of the drama.

Every one of the massive sets used in the production has been built up with scrupulous care and minute attention to detail, such scenes, for instance, as the streets of Paris, showing the arrival of the two orphans, and the front of Notre Dame Cathedral being built to the exact scale of the original subjects.

The prison of La Salpetriere alone cost $10,000 to build and required in its construction ten tons of masonry work, three miles of canvas, a dozen barrels of nails, four tons of paint, and the services of one hundred carpenters, twenty painters, ten stone masons and a score of electricians.

Besides the stars mentioned the company engaged in presenting "The Two Orphans" contains such notable names as Gertrude Berkley, Frank Goldsmith, E. L. Fernandez, Sheridan Block, Mrs. Cecil Raleigh and John Daly Murphy.

GEORGE KLEINE FINISHES "THE SPENDTHRIFT"

George Kleine's "The Spendthrift," founded on Porter Emerson Browne's Broadway success, was finished by Director Edwin at the Kleine studios last week.

Irene Fenwick, the star of "The Song of Songs," will be seen in a role exactly suited to her talents in "The Spendthrift," supported by two other well known Broadway thespians in Cyril Keightley, who is appearing with Miss Fenwick in "The Song of Songs" at the Eltinge theatre, and Malcom Duncan, long known to theatregoers as a leading man for Harrison Grey Fiske.

"The Spendthrift" has been made in typical Kleine style, with its characteristic thoroughness and minute attention to detail.

4-Reel Kalems for Regular Service Every 2 Weeks

The Features Will Appear on Mondays, Beginning July 12, Under the Brand Name Broadway Favorites, and Star Only Able Players

BEGINNING Monday, July 12, Kalem will issue on alternate Mondays a four-reel feature production in regular service.

The first of the four-reelers will be a spectacular reproduction of midnight at Maxim's, now being made at the big Kalem studio, Cliffside, New Jersey.

Kalem promises a series of novelties that will prove mile-posts in the motion picture business, and the international reputation for novelties possessed by this company presages something genuinely worth while.

All the four-reel pictures will be marketed under the brand Broadway Favorites. In selecting principals from the stage, Kalem will use only actors who can give the same quality of performance before the camera as they have on the stage. Mere reputation in the theatrical business will not be sufficient; ability of a high order must be the keynote.

Kalem has been a pioneer in the introduction of novelties to the motion picture theatre—notably its production of Boucicault's famous Irish dramas, made in Ireland; Egyptian stories produced along the Nile in Egypt; the great masterpiece "From the Manger to the Cross," depicting the life of the Saviour, produced in authentic locations in Palestine and Egypt, and a host of other distinct innovations, including the employment of William J. Burns in a three-reel detective story.

Kalem paid Detective Burns $8,000 for his appearance in this one picture, and it is claimed by the company that this is the largest amount ever paid to a single individual for work in one picture.

SIDNEY MASON IS NOW WITH UNITED FILM SERVICE

Sidney Mason, who will be remembered for his excellent work with Blanche Walsh in "The Resurrection," and also in the role in "The Count of Monte Cristo," in which he played opposite James O'Neil, has joined the United program and is appearing in Empress Photodramas with Joseph Levering and Marian Swayne.

Mr. Mason appears to good advantage in the role of the artist in "The Vivisectionist," a photoplay written by Reverend Clarence J. Harris, which will be released June 2 on the United program. Sidney Mason makes the second "Mason" on the program.

"Life's Mysteries" Introduces 4 New MinA Players

Goldie Colwell, Louis Fitzroy, George Ovey and Jefferson Osbourne Additions to West Coast Producing Staff Working on Release of June 3

FOUR important additions to the West Coast producing force of MinA films were made last week by the engagement of Goldie Colwell, Louis Fitzroy, George Ovey and Jefferson Osbourne to appear in forthcoming MinA releases.

Miss Colwell has been with Selig's western company at Glendale, Cal., for many months, and comes to MinA with a record of some exceptionally fine picture work, particularly in the serial "The Adventures of Kathlyn." She will play feminine leads.

Louis Fitzroy served with the Nestor-Universal for many years and is very well known. He was a member of one of the early Nestor companies, as was Jefferson Osbourne, who, besides, has appeared in features of the Bosworth company and other organizations. George Ovey headed his own company in the heyday of melodrama, but for the past three years has been engaged in picture work with different Pacific coast companies.

The release in which these new players make their debut under the MinA banner is "Life's Mysteries." It is directed by Milton Fahrney and will be released June 3 on the regular program.

THREE OF THE RECENT NEW ADDITIONS TO THE CASTS OF MINA FILMS



LOUIS FITZROY GEORGE OVEY GOLDIE COLWELL

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

DALLAS COMMISSION DRAFTS EXCHANGE LAW

THE City Commissioner of Dallas, Texas, has drafted an ordinance which sets forth that in no building over two stories high shall there be a film exchange, carrying film in the building; that all exchanges be heated by steam or basement furnace heating; that each inspector have only one reel of film out of a fireproof vault at a time, and each reel must not be over four hundred feet in length.

There are a few other features of minor importance that are being fought by the exchanges.

Exchange Men Call Meeting

The censorship committee of the Motion Picture Trades Club, composed of L. W. Miller, of the Progressive; E. T. Peter, of the United, and Claude C. Ezell, of the Paramount, went to the Municipal building, May 17, to confer with the commission at 10:30, and in talking with the mayor, was told of this new ordinance which would be voted on at the 11 o'clock meeting of the board.

The exchange men immediately called a meeting of each exchange manager in the city to discuss the matter, and they requested the City Commission to wait until complete information could be given them regarding the various disagreeable features. The commission agreed to await further action until May 18, and asked the exchange men to put their recommendations in a written petition.

On that day the exchange men of Dallas discussed the ordinance with Building Inspector Emmins, Fire Chief Magee and City Fire Marshal in the office of the City Attorney.

Each point in the proposed ordinance was brought up and the exchange men made suggestions as to changes, which were discussed from every angle.

Law Film Men Approve

After a session of about an hour and a half, the ordinance was changed to meet with the approval of the film exchange representatives and the committee for the City Commission, and there is no doubt that the ordinance will be passed within a few days by the administration, becoming a law within two weeks' time, which is allowed the exchanges to comply with the different sections of the ordinance.

As approved by the film exchange men, the Fire Marshal, Building Inspector and Fire Chief, it sets forth as follows:

No film exchange shall be in a building of more than two stories of height. (This does not include a building of two stories and basement.)

All film must be kept in a vault, as specified below, except when receiving shipments, making shipments or while being inspected or repaired.

The vault shall be of brick, concrete or hollow-tile, with walls thirteen inches thick, and an approval vault door.

Film may be taken from the vault for inspection or repairing, but must be immediately put in metal containers on the inspector's table, which must be also of metal. Not more than ten reels for each inspector must be out of the vault at a time. The inspector may take one reel out of the metal container at a time.

Only approved electric lighting is allowed for the vault, with wires in conduit and controlling switch on the outside of the vault.

Film exchanges may be heated with hot water, hot air, steam or natural gas, stoves, but system of heating must be approved by Fire Marshal or Fire Chief or Building Inspector.

The penalty for not complying with the ordinance is a fine of not more than $200 for each offense, and each day will constitute a separate offense.

The ordinance affects every exchange in Dallas more or less, but more particularly those in the Andrews building, a four-story structure at Main and Akard streets. Those in this building who will have to move within two weeks are Pathe Exchange, Inc., Apex Feature Service, Progressive Feature Film Company, Dallas Film Company and Picture Playhouse Film Company. In the Busch building the Standard Film Company will be another to move, and the Big Four Feature Film Company will have to move from the Praetorian building.

Joker in Original Ordinance

The "joker" inserted in the original ordinance of having reels of not more than four hundred feet in length has been done away with, the standard thousand-foot reel being permissible.

The objectionable feature of having only one reel out of the vault at a time is satisfactorily arranged by inserting the clause pertaining to the metal container for reels over the inspection tables, in which may be kept as many as ten reels for each inspector at a time.

It is practically certain that all the exchanges affected by the "two-story building" clause will move to the 1900 block on Main street or Commerce street, the next block over, as these two districts contain all the other exchanges and supply houses in the city.

Quick Decision Expected in Fight Film Appeal

IN the case of L. Lawrence Weber against Fred S. Freed, Deputy Collector of the United States Customs in the port of New York, because Freed refused to allow the importation of the Willard-Johnson fight films, Judge Thomas G. Haight, of the United States District Court of New York, refused to allow the appellant an injunction.

The case was at once brought before Judges Buffington, McPherson and Woolley sitting in the United States District Court of Appeals in Philadelphia, who heard the arguments of Weber's lawyers, Messrs. Toune and Spellman. These attorneys based their appeal from Judge Haight's decision on several counts:

1. Photographic film positives imported by the owner, designed to be used for the purposes of public exhibition by him and not for purposes of traffic, sale or commerce, are not commerce.

2. The public exhibition of motion pictures is not commerce, and hence the photographic film positives in this case being "designed to be used" for purposes of such exhibitions are not instrumentalities of commerce. Many previous cases were cited under these contentions and the attorneys argued that, as the films were not shown to be commerce, it was beyond the power of Congress to enact under the so-called "commerce clause."

The injunction was therefore asked for because to consider these films as commerce was unconstitutional, according to the attorneys' judgment. In the equity of the matter Messrs. Toune and Spellman argued that the value of these pictures depended on their immediate exhibition. That a prompt showing would result in profits of between $1,000,000 and $2,000,000. But that any delay would decrease their value and that in four to six months' time that would be absolutely worthless. Therefore an appeal to the Supreme Court, which could not be heard until October, would be of no value to the complainant. The conclusion of the argument was that the granting of the temporary injunction would result in no harm to the public; that if there was objection to said pictures in any one state they could be rejected by the censors of such state; that this was the first time the question had

been presented as to whether an exhibition by the owner himself of films which he imports and transports is commerce and therefore previous decisions about what was commerce in other matters would not apply in this case.

Assistant United States District Attorney Bodine, who had charge of the case, based his arguments on the many lottery cases in the United States, when the banishing of the lotteries was contested on the grounds as to whether or not it was commerce, and the sale of lottery tickets from one state to another was decided to be commerce. Mr. Bodine argued that this case bore a nearer resemblance to the lottery cases than any other yet before the courts.

The judges reserved their decision, but in view of the importance of haste in the matter, a decision is expected very shortly.

Both sides are confident of ultimate victory in the matter.

Censor Triumvirate Now Rules in Boston

DESPITE vigorous opposition from the film interests, the law providing a Boston motion picture censorship board of three, consisting of the mayor, the police commissioner and the justice of the municipal court, has just passed both houses of the Massachusetts legislature and been signed by the governor.

The law gives the board full power to ban any show for any reason it sees fit. It was framed to suit the opponents of "The Birth of a Nation," which has caused riots and arrests.

Several votes in both houses toward the final stages of the bill's passage were extremely close, in one case a tie being broken by the Senate's president casting his vote against the film men.

But despite all efforts to reconsider the bill it passed the Senate and House and was signed by the governor within a half hour after he had received it on May 21.

This law does not apply outside of Boston. It provides that a majority vote of the board may ban a play. The mayor is known to be opposed to the Griffith spectacle at the Tremont, which has caused all the trouble. Chief Justice Bolster of the municipal court has heard the opponents of the film in open court; he ordered certain parts of the film cut out; but his attitude as to the whole film is not known. Police Commissioner O'Meara has also withheld his opinion.

Protests against the film have been filed with the censor board for a hearing. The petition is signed by Butler R. Wilson, William H. Lewis and J. Mott Hallowell, counsel for the National Association for the Advancement of Colored People.

The colored vote, or rather the legislators' fear of it, can be set down as the obstacle which the film men could not overcome in their opposition to this censorship. The legislature has but one more week to sit, and it is not expected that any state-wide censorship bill will be passed at this session.

Women's Missionary Union Against Sunday Opening

A NEW menace to motion pictures has come in the form of the Women's Interdenominational Missionary Union, in Washington, D. C., which has at present chiefly the aim to close motion picture theatres on Sunday. The organization claims that the shows are sensational and tend to attract the minds of children towards murder, drunkenness and other vicious habits.

A series of resolutions, signed by the president, Mrs. John N. Culbertson, and a committee of three, have been adopted. They are as follows:

"WHEREAS, Deeply imploring that in the District at present, there is no law to enforce respect for Sunday, and

"WHEREAS, On that day moving picture shows are open in all parts of the city, with sensational placards displayed, and

"WHEREAS, The pictures displayed are frequently of a sensational character, and tend to attract the minds of children towards murder, drunkenness and other vicious practices;

"Therefore, Desiring to change and improve present conditions, we ask the help and co-operation of all Christian organizations interested in the welfare and betterment of the community in an effort to abate this nuisance and secure whatever legislation may be necessary."

Error Discovered in Illinois Censorship Bill

AN error has been found in the motion picture censorship bill introduced in the lower house of the Illinois General Assembly by Representative Thomas Curran of Chicago. He has promised representatives of motion picture manufacturers that he will offer an amendment correcting it.

The bill as it stands now provides for a charge of one dollar for the first 1,000 feet of film examined by the censor board and one dollar for each additional foot over 1,000 feet. Representative Curran says the bill was intended to read the same as the senate bill on the same subject.

The senate bill provides for an examination fee of one dollar for the first 1,000 feet and one dollar for each additional foot. Mr. Curran will introduce an amendment to make his bill conform with the senate measure.

KENTUCKY CITY PASSES CENSOR ORDINANCE

The City Council of Richmond, Ky., has passed an ordinance fixing a penalty of twenty-five dollars for any theatre exhibiting an immoral picture. No provision has been made in the ordinance for censorship, and just who is to decide when a picture crosses the line is not set forth.

DEPARTMENT STORES CLASH WITH PITTSBURGH EXHIBITORS

The Motion Picture Exhibitors' League of Western Pennsylvania will shortly have a test case in the Pittsburgh courts unless a system now being worked here is stopped. The officials of the league were notified that one of the big department stores of Pittsburgh was running a motion picture show in an effort to attract trade to the store.

The running of the show on other than the ground floor of the building is a violation of the law and as no admission was charged the store did not have to pay any license fee or war tax. It is said several of the big stores in the city contemplate putting in motion picture theatres, and the result is that many of the houses in the business section will suffer as a result.

The matter infringes on the rights of the legitimate houses and the league will take the matter up, and if it is advisable they will place the matter in the hands of their attorney and fight the matter out in the courts.

FRISCO LICENSE FEE IS STILL UNSETTLED

Tax Collector Edward F. Bryant, of the city and county of San Francisco, has filed a statement with the finance committee of the Board of Supervisors, indicating that there has been a heavy falling off in the collection of licenses of various kinds.

He reports that the theatre license is much less than formerly, owing to the fact that so many houses of this kind have been transformed into moving picture houses, on which the license fee is light.

He has suggested that license fees be readjusted and made higher on a number of lines and owners of moving picture houses are watching to see whether any attempt will be made to force them to pay higher rates.

NO CENSORSHIP IN TENNESSEE AT PRESENT

The following telegram disposes of another of the state censorship bills which have been pending in twelve states. The defeat of this measure is due to the combined efforts of the National Board of Censorship and the Motion Picture Exhibitors of Tennessee. The telegram follows:

"Legislature adjourned Monday without passing any legislation affecting censorship of motion pictures."

ILLINOIS BILL AIMED AT RACE PREJUDICE FILMS

Indications are that the Illinois General Assembly will pass the bill introduced in the lower house by Representative Jackson, negro member from Chicago, which bars from the state all films which tend to "incite race hatred or mob violence."

Representative Jackson's bill has passed the house and now is up for action in the senate. It will hit such photoplays as "The Nigger," "The Birth of a Nation," and other pictures supposed to arouse race prejudice.

Exhibitors' Co-operation Is Needed in Censor Fight

Harry Crandall of Washington, D. C., Warns Managers Against Indifferent Attitude Engendered by the Feeling that Manufacturers Are Doing All that Is Necessary—"Unless Exhibitors Wake Up to the Danger and Do a Little Talking Themselves," Censorship Will Gain Ground

Special to Motion Picture News

Washington, D. C., May 26.

"DO you know," said Harry Crandall, the live-wire exhibitor of Washington, D. C., in a recent interview, "that I fully believe that 90 per cent. of the people who are agitating for national censorship have seldom, if ever, attended a motion picture exhibition.

"It is marvellous, this lack of knowledge of the business that these people show. They set themselves up as competent judges of what should and what should not be. It is the agitation which they cause that leads to the many difficulties incident to censorship, municipal, state and national.

"I happened to learn the other day that there was to be a gathering of members of a certain 'mother's' organization in Mount Pleasant and, although not invited, I determined to attend it and endeavor to enlighten these worthy members in the matter of censorship. Several of the ladies made extended remarks on the need of censorship in the District of Columbia.

"You can imagine our surprise. I was accompanied by Dr. William P. Herbst and Robert Campbell, when one lady in reply to my query stated that she had been in a motion picture theatre about four years ago, where she attended a children's gathering, but had been afraid to go since that time for the reason that the pictures in front of the theatres had an appearance that led her to believe that the exhibitions were not all that they might be.

"She was very much surprised and taken back when I told her that I had exhibited during the week both 'Fairy and the Waif' and 'M'liss,' both of which plays were familiar to her, and she stated that she had no idea that any effort was made to show such pictures as these. She thought all motion pictures were of the blood and thunder type.

Censorship a State of Mind

"President Wilson recently declared that the present bad business conditions were merely a state of mind; I am firmly of the belief that the so-called need for censorship is a similar ailment. I believe I convinced these worthy ladies that there is little need for censorship in the District of Columbia, especially when I offered to run a show strictly for children every Saturday morning, when nothing but children's plays or educational features would be shown. I told them that I would make an expenditure of $15 per week for this purpose and would give them the privilege of selling the tickets with the view of applying the proceeds to any charity that they might select. I was told that my offer would gladly be accepted, but up to this time I have heard nothing further.

"I do not for a moment admit that there is anything immoral about the average picture, but I firmly believe that the censorship of motion pictures in every little berg in the country is inevitable unless the exhibitors themselves wake up to the danger and, following the tactics of the sponsors of censorship, do a little talking themselves.

"I have two suggestions to make. I would advise exhibitors, no matter where they are located, to use every opportunity offered them for bringing the motion picture industry before the people. I would suggest that they scan the daily papers for notices of just such meetings as that which I, Mr. Campbell and Dr. Herbst attended; go before these assemblies and give your version of censorship.

"It is an easy matter to convince fair-minded people of the mistake that they are making in crying for censorship, and you will find in a majority of cases that the people holding membership in such organizations are educated, intelligent people open to reason.

"There are few who are acquainted with the good work now being done by the New York board, and they seem to think that its officials merely look at the title and then sign the film.

"Give them the facts. Start a campaign of education; don't leave the matter entirely to the manufacturers, for it is your fight as much as theirs; you will suffer more than they will in the end.

Saturday Mornings for Children

"My second suggestion is that the more prosperous exhibitors devote an hour or two every Saturday morning to the children. The expense will be small compared with the results obtained, for we can then go before these agitators and say 'We give a show each week for the benefit of the children, and on a day when there is no school that they may have an opportunity of attending—the other exhibitions are intended for adults only.' It is not to be expected that these juvenile shows will be howling successes, but they will serve to give us a good foothold in our campaign. It will give us the opportunity of telling the people that we did our best to meet their wishes by running shows for children, but that they failed to take advantage of them.

"It must be borne in mind that there is no little prejudice against motion pictures brought about in much the same way as in the case of an automobile. You will often notice as you ride by that people will stop in the road and look at you with contempt, as if you are doing something wrong.

"As the people become more accustomed to automobiles, especially in the large cities, this prejudice dies out, and they are accepted as things needed. So it will be with motion pictures, but the fight will be a hard one. It's a case of every man getting on the firing-line and educating his neighbors."

Mr. Crandall was then asked what, in his opinion, would be the greatest resulting evil from censorship, to which he replied: "Let us take a film that has been passed by the New York board. It goes to Philadelphia, we will assume, and there the censors will find some particular part that does not, in their estimation, comply with the requirements of the law, and orders are issued to cut it out.

Hard to Please All Kinds

"Perhaps the depleted part would be entirely acceptable to the Maryland censors, but they in turn find something that they order cut out. It is a pretty hard matter to make films that will be acceptable to all, for there is sure to be some censors who would even refuse to pass a Biblical production.

"Now Pennsylvania cut out something, Maryland did the same, and the film comes to Washington. Perhaps both pieces would not be objectionable to the district board, but something else might, and thus it will be that by the time we get some of the films they will be very incomplete and will prove to be neither amusing nor educational to our patrons, and the result would be that our patronage would soon dwindle."

Earle A. Dyer.

STRONG CAST IN "THE GREAT RUBY"

"The Great Ruby," the Drury Lane melodrama by Cecil Raleigh and Henry Hamilton, which is now being made into a feature production by the Lubin company, under the direction of Barry O'Neil, promises to be one of the most remarkable photoplays ever filmed by the Lubin company.

The play is an ideal one for the screen, and the director has a wide latitude for the many big scenes. Mr. O'Neil is taking full advantage of this fact and is sparing neither money nor time in getting the desired results.

The company that is putting on "The Great Ruby" includes Beatrice Morgan, Octavia Handworth, Eleanor Barry, Frankie Mann, Jeannette Hackett, George Soule Spencer, Peter Lang, Chauncey Keim, Walter Hitchcock, Ferdinand Tidmarsh, Howard M. Mitchell, Charles Brandt, James Farrell, Douglas Sibole, Richard Wangemann, William H. Turner, George S. Trimble, Bernard Siegel, Alan Quinn, Clarence Jay Elmer, James Cassady, Walter Law, Ruth Bryan, George Clark and Edith Ritchie.

HOPP HADLEY AND HIS HUPP

Hopp Hadley, who handles advertising, publicity and diplomacy for the United Film service, has recently acquired an automobile which seats a maximum of between one and three passengers. He got it on Saturday and on Sunday took all the family but the canary out for a ride.

The first time a traffic cop stopped Hopp and made him get off the sidewalk he was so excited he stalled his engine. Just the same it's a regular automobile.

Film Opening for Americans in Cuba Is Excellent

Harry Raver, Who Went to the Little Republic to Direct the First Showing of "Cabiria," Is Enthusiastic Over Screen Prospects There

CUBA offers virgin territory for American-made motion pictures, according to Harry R. Raver, who has just returned from Havana where he spent several weeks. The object of his visit was to direct the opening of "Cabiria," but he also spent considerable time looking over film conditions there.

"I spent my spare time seeing motion pictures while I was in Cuba," said Mr. Raver on his return, "and I did not see a single American-made picture. Cuba has a total of 160 motion picture theatres of which twenty-six are in Havana. Some of the best in Havana are the Cine Prado, which seats about eight hundred persons; Maxim's and the Galathea.

"Then there is the Pairet theatre, where "Cabiria" was shown. This seats about three thousand persons and was the largest in Havana till the National theatre was built. "Cabiria" ran two weeks at the Pairet, doing good business, and is now being booked all over the island of Cuba by Raphael Galvan, a prominent Cuban film man.

"In many ways the island of Cuba offers excellent opportunities for American film men. Not only is it untouched by American pictures, but the exchange and exhibiting ends of the business are open to improvement.

"One company, Santos y Artigas, has a practical monopoly of the exchange end. The majority of the pictures I saw were European Pathé, Gaumont and Eclair. Other European concerns completed the bill.

"The exhibiting end is not at all up-to-date. Every theatre has an old Pathé machine with an open machine head and no take-up box. In fact the machines have no reel boxes. The film is hung over a peg and run through the machine into a bag. It is always entirely exposed and often the native operators smoke in the booths.

"The method of putting the shows in is not in accord with our ideas. A thousand-foot picture will be cut up into five or six parts. The operator shows part one, then he shows five or six advertising slides. Then he shows part two and so on. When the film is completed a big gong is rung and the spectators all have to get out. If they want to get in to see the second picture they must pay another admission. Most exhibitors there give three shows a night. A man who wants to see the whole show must spend thirty cents, ten cents being the standard admission price.

"I met Mark Dintenfass down there. He is opening up an exchange to handle Universal pictures. He met innumerable difficulties in securing office space, but had leased suitable space when I left.

"If any American wants to live in Cuba he will find a fertile field in the film business there."

"Melting Pot" Is Attractive State Rights Offering

Screen Version of Zangwill's Stage Success Will Be Seen at the Hippodrome, New York, on May 30—The Trade Invited

"THE MELTING POT," in which Walker Whiteside is starred by the Cort Film corporation, is to be the main attraction at the Hippodrome next week, beginning Sunday, May 30, and arrangements have been made to take the film production of Israel Zangwill's great play to the big Sixth avenue playhouse under the best of auspices.

To this end, Manager Tauber of the Hippodrome has been working with the Cort forces in the creation of a lot of interest in the picture, especially in New York City, although now, as in the past, the Hippodrome is drawing a goodly percentage of its patronage from the country at large, or such members of outside communities as visit New York by the tens of thousands every day.

As announced in the "News" a little while back, John Cort, president of the Cort Film corporation, has arranged that all exhibitors may have an opportunity to see the film and judge of the effect that it will have upon the average motion picture patron.

The first evening of the showing at the Hippodrome will be marked by the attendance of a large number of theatrical and stage people who will be present to honor Walker Whiteside on the occasion of his first screen appearance. Mr. Whiteside will be present and will see himself in pictures for the first time at the Sunday performance.

Music plays such an important part in the development of the story, as was true of the stage version of "The Melting Pot," that a special orchestration for the picture has been prepared and is being rehearsed with the picture by the big Hippodrome orchestra this week. This effect will be heightened materially by the appearance of a symphony orchestra of one hundred men in the concert scenes.

Much has been said about "The Melting Pot" because of Mr. Cort's determination to sell the picture on a state rights basis and, for this reason, if for no other, there has been a great deal of interest manifest on the part of exhibitors and exchange men. The picture has been screened in black and white print for Mr. Cort and the men associated with him in the making of the picture.

PLAN RECEPTION OF SELIG FLYER IN WESTERN CITIES

Word has been received by the Selig Polyscope company that the leading newspapers of the Western cities to be visited by the Selig Movie Flyer in July, especially those in Denver, Salt Lake City, Ogden, Utah, San Francisco, Los Angeles, San Diego, Santa Barbara, St. Louis and Colorado Springs, are planning receptions for the writers and other tourists who will make the trip.

REINA VALDEZ MADE AN IDEAL DIRECTOR

Reina Valdez has been appointed a director at the Ideal studio, Hollywood, Cal., where she is the leading lady as well. She will direct and star in a short society drama, "The Road Home," written by herself. It will be produced in a few weeks.



REINA VALDEZ

Miss Valdez, although she has played the leading parts in many plays, both on the screen and behind the footlights, has never, for the past few years since she first appeared in motion pictures, lost sight of the fact that she wanted some day to become a directress.

"The Road Home" is bound to attract much attention when it appears.

DAVIS IS NOW DIRECTOR FOR FOX

Will S. Davis is the latest producer of note to enlist under the Fox standard. Mr. Davis, who hails from Philadelphia, brings with him to his work a ripened knowledge of the photoplay art which he has perfected by six years of producing with the foremost film concerns of the country.

Before entering the motion picture field Mr. Davis was a well-known dramatic star and stage director. He has produced successes for the Frohmans, Klaw & Erlanger, Harrison Grey Fiske, George M. Cohan and other equally well-known managers.

Mr. Davis' first picture experience was with the now defunct Yankee concern, which he left to join the Ramo ranks. After this came an engagement with the Edison company, followed by a period of directing for the old Biograph. Mr. Davis then re-joined the Edison company, later to sign with the Universal, for which he has produced some striking features. He writes all his own script, and estimates that since he has been in the motion picture field he has hammered out upward of seven hundred scenarios.

Mr. Fox has assigned Mr. Davis to the direction of an important forthcoming release, the title of which is not yet ready for announcement. Mr. Davis, however, is busily engaged at the present time in securing his locations and engaging his company.

RUTH ROLAND CREATES STIR IN "WHO PAYS?"

Young Actress of Talent, Starring in Pathé-Balboa Series, Began Her Stage Career at the Age of Six in Little Lord Fauntleroy and Attracted the Attention of Belasco—Her Rise Has Been Rapid—Is an Accomplished Sportswoman in More Than One Pastime

RUTH ROLAND, the beautiful and highly talented motion picture actress who is starred with Henry King in the Balboa-Pathé "Who Pays?" series of twelve original heart interest dramas is a remarkable young woman.

Her name has been prominent in theatrical circles for many years, notwithstanding the truth that she is just now in her twenty-second year. Her debut on the stage was made when she was four years of age and throughout the West, particularly along the Pacific coast, she was known as "Baby Ruth."

As a child she was regarded as a wonder. While playing "Little Lord Fauntleroy" at the age of six in San Francisco, she attracted the attention of David Belasco, who pronounced her the very best child actress he had ever seen. She continued her infantile triumphs until she was eleven, when she was sent to a private school to complete her education.

She finished her school days and at sixteen returned to the stage under the chaperonage of an aunt. As an ingenue her success was even greater than that scored as a little girl. Always adorable, dainty and sweetly vivacious—as the portrait in this issue indicates—her personal charm was accentuated by extreme cleverness. She was equally at ease in comedy or drama. She sang and she danced and performed innumerable cute stunts that made her a distinctive feature for any bill.

An Accomplished Horsewoman

Ruth Roland is all girl, but she rides a horse as if she were born in the saddle. She runs an automobile. She boxes, fences, plays tennis, football and baseball. She swims, swings Indian clubs and bowls. She is a crack shot with rifle or pistol, and has won a number of prizes at archery. These multiplied accomplishments could not long escape the demand for her services in motion pictures. The Kalem company had the good fortune to "discover" and place her upon the screen. This was four years ago, and since then she has made tremendous strides. In the beginning she appeared in Western and Indian plays. Then the humorous streak in her was disclosed and she was featured in a long list of highly successful comedies. During the last few months she was with the Kalem company the management starred her in a series of detective dramas, but by this time she began to think of the wider field which her experience justified her in entering.

December first she signed a year's contract with the Balboa company to appear, first in the twelve dramas embraced in the "Who Pays?" series, and then in a number of big special features.

In the seven three reelers of the "Who Pays?" series which have been completed, Miss Roland has demonstrated her right to be classed with the foremost motion picture actresses of the day. In "The Price of Fame," "The Pursuit of Pleasure," "When Justice Sleeps," "The Love Liar," "The Feminine Law,' "Today and Tomorrow,' "Houses of Glass," and "Blue Blood and Yellow," the public will see her at her best.

Her method, which follows the recognized school of dramatic repression made distinguishable from other forms by Julia Marlowe, Maud Adams, Ethel Barrymore and Viola Allen, is free from visable technique, but at the same time conveys her meaning so unerringly that the simplest child can understand the thoughts that are passing through her mind.

Gives Her Best in "Who Pays?"

Ruth Roland has no need for the spoken word. All of the moods that belong to human emotion respond readily to her call. The highest development of the motion picture art is represented by her in a manner so refined and so cultured that all must admire her work.

Throughout the "Who Pays?" series Miss Roland has given each role she has impersonated the very best that was in her, and that is saying a great deal, because there is no actress before the camera who surpasses her in beauty, in physical magnetism, in personal appeal, in actual ability or mobility of temperament.

She is so exquisitely feminine that she attracts women as well as men, and while the entire world has bestowed unstinted praise upon her, she has never been spoiled. She has a remarkable mind and a kind heart, and these attributes, coupled with genuine histrionic skill, make her one of the most desirable stars in motion pictures.

Colonel Selig Adds More Animals to His Jungle-Zoo

Four Elephants, Purchased from the Robinson Circus, Swell the Number of Light Footed Tango Dancers to Eleven and Will Delight Los Angeles Visitors

WILLIAM N. SELIG, president of the Selig Polyscope Company, has purchased a quartet of elephants from the John Robinson shows, and now will have nine elephants trumpeting at the Selig Jungle-Zoo. Like "Toddles," the "wise old elephant," the quartet of newcomers are trained performers.

Col. Selig, who is now at Los Angeles, has expressed his pleasure over the appearance of what is said to be the greatest institution of its kind in the world. Improvements are nearing completion under Mr. Selig's enthusiastic supervision.

A steam shovel has been in action to complete the landscaping, while a great property building is going up. It is needed in addition to the great storage space already in use, for new directors and new stars who are making their appearance at the Selig Jungle-Zoo.

Every visitor to Los Angeles now is escorted to the Selig Jungle-Zoo, one of the sights of the Pacific coast.

Mr. Selig, in an interview of recent date, said: "Don't overlook the importance and worth of the one, two and three reel productions. There will always be an important place for single and double and three reel plays in film programs.

"While it is true that feature film productions have made great strides during the past year, and that we are bending every resource in order to make our Red Seal plays finished productions in every respect, yet you can say that our single reel productions are not being permitted to suffer.

"During the past few months we have engaged a number of versatile directors and stage artists, and many of these will devote their talents particularly to our one, two and three reel pictureplays. No time nor expense will be spared in improving and holding the regular Selig Pictureplay program up to and beyond the standard. We shall not be satisfied with standing still, we must and will progress.

"I wish to call especial attention to our Diamond Specials in three reels, released every Thursday in the regular service of the General Film Company. We appreciate the encomiums we are receiving on the merit of these three reel Diamond Specials. They were originally planned as feature productions, but are to be released in the regular channels. You may quote me as saying that they are away above the average.

"Our Red Seal plays in four or more reels are to be made, we hope, the very last word in spectacular plays. All-star casts, high-class stories and technical skill are combined to make these productions acceptable."

MABEL NORMAND REFUSES VAUDEVILLE OFFER

Mabel Normand, feature comedienne with the Keystone Film Company, was approached by a representative of the most powerful vaudeville organization in the United States last week and an offer of thirty weeks' engagement at an enormous salary was offered.

Miss Normand was unable to accept, as she is signed up on a contract with the Keystone company and receives a salary that is quite sufficient to make vaudeville temptations of little account to her.

FICHTENBERG MANAGER VISITS FLORIDA

New Orleans, May 26.

William H. Gueringer, general manager for the Fichtenberg enterprises, is in Pensacola, Florida, looking after the Fichtenberg house there.

The early return of Herman Fichtenberg to New Orleans, after a four months trip to the coast, is announced.

8,000 exhibitors, *including every* Class A Theatre in the country, would as soon stop business as stop their subscription to Motion Picture News, the *service* trade journal.

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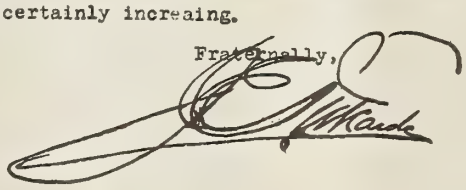
P. O. DRAWER 508

PHOENIX, ARIZ.
May 18 1915.

William A. Johnston
Editor Motion Picture News
220 West 42 street
New York City.

Dear Sir:-I had the honor to become identified as a contributor to your valused publication some months hence and have watched it forge to the front by leaps and bounds. When I first became interested in its success I found that the exhibitor almost to man, in this section was wedded to the older journals, but within in the last few months The News has become an absolute necessity to many men in this section who consider it the best publication in the trade. Its searching logic which gets down under the hide is the punch. No less than three raad men for coast exchanges have taken occasion to praise the News within the past week in the course of conversation in my office and one of them only yesterday observed that it "is the best paper in the trade". The Arizona friends of the publication certainly increaing.

Fraternally,



TEXAS PARAMOUNT PICTURES COMPANY

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Motion Picture News,
220 West 42nd Street,
New York City.

DALLAS, TEXAS, May 19, 1915.

Gentlemen:

Traveling on the road for the Texas Paramount Pictures Company as a Dallas, Texas salesman I have an opportunityto hear comments on your splendid weekly which I buy regularly en route and I find pleasure in telling you that the exhibitors are united in expressing the opinion that they would just as soon do without the advertising matter that goes with their films than miss an issue of the Motion Picture News. All of it is interesting and I can say that I read it from cover to cover.

I am a recruit from the New Orleans newspaper field and I certainly like the change. I have worked as a dramatic and vaudeville critic on the daily Picayune in New Orleans and find this helps me in placing contracts, being familiar with the plays. If you care to use any part of this letter, you may do so because it may be the means of helping you to become even stronger in the field because I am telling the truth when I say that the exhibitors in Texas literally "Swear by the Motion Picture News".

Yours for continued success,

Phil J. Reilly

—and we have hundreds of letters like these. They come in every day, from every State in the Union. They say Motion Picture News stands *first;* and they make the most remarkable exhibit ever presented by any trade journal. SEND YOUR ADVERTISING MAN TO SEE THEM.

Wm A. Johnston

Gotham Film Makes Big Strides in One Month

Its First Release, "The Man Who Beat Dan Dolan," Sets Pace for Future Quality of Pictures—Personnel of Concern Insures Its Success

AMONG many New York concerns in the moving picture business which have made material strides in a short time is the Gotham Film Company, 1600 Broadway, New York City. The actual incorporation of this company, which is capitalized at $500,000, took place on April 24, less than a month ago, and since that time the concern has not only released its first picture, but has made arrangements for the marketing of its productions throughout the United States and Canada. The majority of the exchanges handling the Gotham features are owned directly or indirectly by the Gotham Film Company, of New York.



MARSHALL W. TAGGART BETTY MARSHALL WILLIAM A. SWEET

Just lately the concern took a five-year lease on the eighth floor of the Mecca building and purchased outright the entire equipment formerly owned by the Sawyer company.

The studio of the Gotham Film Company is located at 237 Lafayette street, New York City, and is equipped with four mammoth stages and the concern is using a combination of lights which are giving exceptional results without "make-up."

The first release was "The Man Who Beat Dan Dolan." Willie Ritchie, the lightweight champion, played the leading male role. Betty Marshall, billed as the Gotham Fashion Plate, played opposite Ritchie. Miss Marshall's success in the first picture is so decided that the Gotham Film Company closed a contract with her to play the feminine leads in all its productions.

It is the intention of the company to have the best obtainable male talent play opposite Miss Marshall in all their future productions.

The picture itself, while giving ample opportunity for Ritchie to display his fighting ability, does not tend to be vulgar, as a pretty love theme is cleverly twined round his career.

The second release will be a picturization of "The Trade Secret" by Alfred Peate, a story that recently ran in Munsey's "All-Story Weekly." It will be a five-reel feature in which the well-known actor Frederick De Belleville, now starring in "A Celebrated Case" at the Empire theatre, will support Miss Marshall. In addition to these there will be a cast of over two hundred people.

The Gotham company is releasing one feature of four or five reels each month and the Gotham program is now making arrangements to release a four or five-reel feature every week.

Marshall W. Taggart, the president of the Gotham Film Company and the Gotham Program, Inc., is new to the film business, his activities heretofore having been confined to the theatrical and advertising businesses. He is gradually acquainting himself with every detail of the business, and is surrounding himself with the most competent men in the business.

Clarence Schottenfels, vice-president and sales manager of the Gotham Film Co., Inc., has been six years in the film business. He was with Carl Laemmle before Mr. Laemmle formed the Universal company. Before going with Laemmle Mr. Schottenfels was with the Reliance and in the manufacturing business for himself. He was also with World's Special Features and the Kinemacolor Company; prior to that with Canadian Bioscope Company.

William A. Sweet, secretary and treasurer, like Mr. Taggart, is new to the film business, but he has had long experience in financial and business circles. He is an officer and director of various corporations, and in addition to his active services with the Gotham Film Company, he is also treasurer of the Hardman Rubber Tire Company of New York and New Jersey.

Mr. Sweet is known in business and banking circles as a safe and conservative man and his handling of the finances of the Gotham Film Company has amply justified this opinion.

Closely affiliated with the Gotham Film Company, and in fact located in their offices, is the office of the New York Gotham Film Exchange and the New Jersey Gotham Film Exchange. These two companies are under the management of Charles L. Brookheim, formerly proprietor and owner of the See El Bee films and also formerly treasurer of the University films. Mr. Brookheim has combined the See El Bee of New York and New Jersey in his Gotham Film Exchange under the respective headings of New York Gotham Feature Exchange and New Jersey Gotham Film Exchange.

ANNA LOGAN IS DAUGHTER OF PENNSYLVANIA STATESMAN

Anna Logan, who played the part of Ruth Woodstock in "The Governor's Boss," is the daughter of the Honorable John H. Landis, of Pennsylvania, ex-superintendent of the mint at Philadelphia, and former member of the House of Representatives and Senate of Pennsylvania..

Before beginning in pictures, a year and a half ago, Miss Logan was with Marguerite Silva in "Gypsy Love" and Marie Tempest in "A Thief in the Night." In films she has worked for the Famous Players, Pathe and Biograph.

In addition to a natural aptitude for stage and screen work, Miss Logan is well grounded in fundamentals, holding diplomas from the First Pennsylvania State Normal School, the National School of Oratory and Emerson College of Boston.



ANNA LOGAN

SCREEN CLOTHES COST MORE THAN STAGE WARDROBE

Kathlyn Williams, star of the Selig Western stock companies, is authority for the statement that a film wardrobe costs nearly three times as much as a stage wardrobe. Especially is this the case when an actress appears in one and two-reel picture plays.

Exit Hammerstein's Victoria; Enter the Rialto Theatre

Famous Vaudeville Theatre Will Be Transformed Into a Photoplay Palace Par Excellence, According to the Plans of S. L. Rothapfel, Who Will Be Managing Director—Crawford Livingstone and Felix Kahn His Bankers— House Will Be Remodelled from Top to Bottom—Will Be Home of New Ideas in Exhibition

THE finest theatre in the world devoted to the presentation of motion picture plays is to be erected on the site now occupied by Hammerstein's Victoria, at 42nd street and Broadway, New York City. That at least is the promise of S. L. Rothapfel, who leaves as managing-director of the Strand June 5. Mr. Rothapfel, in his new venture which will bear the name of The Rialto Theatre he has associated with him Crawford Livingstone and Felix Kahn, the New York bankers, who have given him an absolutely free hand in the carrying out of his unique ideas.

Only the outside walls of the old house will remain, and they will be so hidden under unique decorations as to make their former appearance only a memory. The entire auditorium will disappear; in fact the work of demolition is now progressing. The Rialto will be absolutely fireproof, and will have the distinction of being one of the few houses in existence open on all sides, and so arranged that its entire audience can be on the street in the smallest fraction of time imaginable after a performance. The entire seating plan will be changed as well as the proscenium arch and stage.

There will be one immense balcony, built on the cantilever principle, and every seat will have a complete view of the stage.

So far as the ventilation is concerned, by the system to be installed an absolutely even temperature may be maintained at all seasons of the year.

Orchestra of Thirty Six Musicians

An orchestra of 36 soloists will assist Mr. Rothapfel in his presentation of picture plays, and yesterday the perfected plans were presented to the company for a pipe organ which is to be installed, and which the makers say will be the largest ever put into a theatre anywhere in the world. There will also be installed the finest efficiency system ever projected for a playhouse. Mr. Rothapfel is the originator of the idea of a courtesy system among his employees. He drills them personally, directs their activities himself, and during his management in New York City he has so thoroughly impressed his staff that he has never had a single complaint from patrons of any discourteous treatment.

On the theatre staff will be a well known New York physician and two trained nurses, who will be in charge of a thoroughly equipped emergency hospital installed in the theatre. There will be a new contrivance, which has been thoroughly tested and which this company controls, for the rapid and expert handling of crowds through efficiency methods and quick ticket selling and handling.

Mr. Rothapfel is vice-president and general director of the Rialto Company, and is to be in complete charge of every detail of presentation, lighting, music and effects, so that he will be enabled to put into effect many novel schemes to which he has given months of thought. Among his cherished possessions is a loving cup and a letter from David Belasco in recognition of his presentation of "The Rose of the Rancho," "The Good Little Devil" and other of the Belasco plays made over into pictures.

Complete Change with Each Production

For all of the fast pace that he has set, Mr. Rothapfel says he has not even struck his real gait as yet in the presentation of moving pictures. Without divulging too much of his plans it may be said that with every new presentation of pictures in the Rialto the house will undergo a complete change. This will be brought about by lighting effects, scenery, decorations, incidental music and singing which will be changed for each new production, and yet in every instance this will be made subservient to the presentation of the picture itself.

To effect this, rehearsals as thorough as those to which any great theatrical company is subjected will be gone through. Mr. Rothapfel originated this idea, and a thorough musician himself he not only selects the music but conducts the orchestra on such occasions. He also directs every gradation of lights and makes the sketches for his scenery, so that the presentation must be perfect at the dress rehearsal.

Proud of Being "Screen Purist"

"I believe I can say that I have lifted motion picture presentation to a higher plane," said Mr. Rothapfel, "and the Rialto is to be the apogee of my efforts. I am going to do things at the Rialto as yet undreamed of, and my plans show that the old Victoria when completed will be the most conspicuously beautiful structure outside and inside in America. To have brought such men as Mr. Livingstone and Mr. Kahn into motion picture presentation is in itself no small achievement.

"I have been accused of being a screen purist, and I am proud of the distinction. I have never allowed a picture to be presented under my management that I wouldn't have my wife and my children see, and what's more I never will. As strongly as I believe that a thing of beauty is a joy forever, so strongly do I condemn sensationalism of any sort, and I believe that I have demonstrated that it has no place in art. I think that has been part of my success. That I have been able in seven years to graduate from a small mining town to my own theatre in New York gives me the right to believe in my own theories."

Victoria Cross Winner Figures in Kalem Dance Film

Captain Wallace McCutcheon, in a British Foot Regiment, Posed Before Camera to Teach Tango Steps by Aid of Motion Pictures

FEW newspaper readers accorded more than passing attention to the dispatches which mentioned the fact that Captain Wallace McCutcheon, of one of His Majesty's foot regiments, had been decorated with the Victoria Cross, promoted to his present rank and commended by the British Government, because of conspicuous bravery on the field.

Had exhibitors and photoplay patrons been aware of the fact that the Captain McCutcheon mentioned in the dispatches, and "Wally" McCutcheon, who, with Joan Sawyer, figured prominently in the Kalem company's "Motion Picture Dancing Lessons," are one and the same, they would have scanned the items with special interest.

Captain McCutcheon and Miss Sawyer, for a time instructors in dancing to the members of the Four Hundred, were among the most popular interpreters of the modern dances. As the result of this popularity, the two were engaged to give lessons in the tango, maxixe, hesitation and the turkey trot before the motion picture camera. When issued by Kalem under the title of "Motion Picture Dancing Lessons," over a year ago, these picture took the country by storm.

Shortly after the war broke out, Captain McCutcheon left for England, where he offered his services to the British Government. The fact that he had had considerable experience in the National Guard of New York made him a valuable recruit, and McCutcheon was enlisted in the British army.

"GODDESS" POPULARITY SHOWN IN 1,000 PRINTS

Unqualified success has greeted the Vitagraph serial "The Goddess," which features Anita Stewart and Earle Williams, judging from the concrete returns in the way of sales.

That more than 150 prints of "The Goddess" are being booked in Chicago and more than 100 prints in New York was the information given out at the Vitagraph offices when asked about the success of the picture. A total of about 1,000 prints is being handled by the General Film offices the country over. This is probably the largest number of prints ever yet sold in this country of any one picture or serial. The figures given here are the number of prints sold of the first chapter and include many cases when extra prints were ordered.

To keep up to the number of prints handled it has been necessary to increase the amount of posters ordered. It has been necessary to order new paper twice for the first chapter.

CONVENTION ENTHUSIASM PLEASES CORY

Special to Motion Picture News

San Francisco, Cal., May 24.

Following his recent trip to New York City, M. E. Cory, vice-president of the Motion Picture Exhibitors' League of America, returned to San Francisco by way of Philadelphia, Pittsburgh, Detroit, Chicago, Omaha and Denver, visiting many exhibitors and members of the trade in general in reference to the National Convention to be held in California during July.

Mr. Cory was most pleased with the results of his numerous visits and voiced his opinion on the coming convention as follows:

"I find the local exhibitors, exchangemen and members of the trade in general very enthusiastic concerning the San Francisco convention. Throughout the country many exhibitors have joined their respective State leagues during the past few weeks, evidencing unusually great interest in the work of the organization.

"For the convention nearly the entire amount of floor space has been signed up; this fact and the enthusiasm of the trade throughout the country has assured a large attendance."

The Motion Picture Exhibitors' League of America has opened offices in San Francisco and a committee appointed to handle the business of the convention. A widespread publicity campaign has been started for it is the intention of Mr. Corey and his associates to reach every exhibitor in the United States.

FAY TINCHER WINS BATHING SUIT PARADE PRIZE

Fay Tincher, the Mutual comedienne who so long has played Ethel, the stenographer in Komic productions of Paul West's "Bill the Office Boy" series, won first prize (fifty dollars) in the Bathing Suit parade at Venice, Cal., recently. Her bathing suit was modeled on the black and white striped dress which has helped make Ethel famous.

Miss Tincher won over a host of other contestants who passed down the broad beach walk in electric chairs. Among them were most of the motion picture actresses in southern California.

The judges were Mayor Edward Gerety, Dr. J. Mitchell, Professor W. K. Thornbury, Judge Leo Long and John Wilson. Miss Tincher's suit was in the 1915 style, a little too large to go into a vanity case, and just large enough to escape the wrath of the Women's Reform league. When Miss Tincher appeared, driving her runabout, she was greeted with cheers. Her success instantly proved popular with the crowd.

BELL GETS RIGHTS TO BUFFALO BILL PICTURES

The W. H. Bell Feature Film Corporation, Chicago, has arranged with the Colonel W. F. Cody Historical Pictures Company for the exclusive distribution rights on its six-reel subject, entitled "Indian Wars Refought by the United States Army" for the states of Ohio, Indiana, Illinois, Wisconsin and Michigan.



MADISON SQUARE GARDEN, WHERE "SPORTING DUCHESS" (Lubin-V-L-S-E) WILL BE PRESENTED

MICHIGAN BRANCH TO HOLD CONVENTION ON JUNE 8

Special to Motion Picture News

Detroit, Mich., May 26.

Michigan State Branch No. 4 of the Motion Picture Exhibitors League of America will hold its annual convention at Lansing, Michigan, Tuesday, June 8, starting at 10:00 a. m. A report will be given on business of the past year which, among other things, will touch on the fact that the Exhibitors League successfully opposed hostile legislation.

At the meeting delegates to the San Francisco convention will be elected. A circular letter giving notice of the convention has been mailed to Michigan exhibitors by Peter J. Jeup, president of the league.

Other officers are: First vice-president, J. J. Reeder; second vice-president, August Kleist; third vice-president, A. J. Moeller; secretary, C. M. Orth; and treasurer, H. F. Fowser. Mr. Jeup is also the national vice-president from Michigan.

The Hotel Wentworth will be the headquarters and meeting place during the convention.

DETECTIVE AUTHORESS IMPRESSED WITH FILM DRAMA

Anna Katherine Green, authoress of "The Millionaire Baby," the Selig Red Seal play in six acts, released May 31, intends to earnestly enter upon the profession of photoplay writing. She says she sees great possibilities in the newer field of literary endeavor.

Anna Katherine Green is, in reality Mrs. Charles Rholfs. Her beautiful home in Buffalo, N. Y., is probably as unique a home as one will find. The architectural design is from the authoress' own sketches. The furnishings are all from the shop of Mr. Rholfs.

Mrs. Rholfs says the idea for the great mystery story, "The Millionaire Baby," was suggested to her by Edward Bok, the editor of the "Ladies Home Journal."

Films Supplant Speaking Stage in Oklahoma City

Eight Screen Theatres, Five Charging Five Cents Admission and Three Asking Ten Cents, Ready for Close Competition This Summer

Special to Motion Picture News

Oklahoma City, May 26.

A NEAR revolution is taking place in the motion picture situation in Oklahoma City which, within the next few weeks, either will prove that this locality is one of the best screen theatre cities in the entire country, or the changes will prove very costly to the theatre owners and managers.

Two weeks ago the Metropolitan theatre was changed from stock to five-cent motion pictures, showing nine reels of feature films, including Famous Player, Keystone and such productions as "Neptune's Daughter." None of the pictures were first run in this city.

Today the Olympic theatre, remodeled by A. M. Goldstandt, was opened as the Strand, a five-cent house showing Mutual Master pictures and other features.

On June 1 the Folly, now a combined vaudeville and picture theatre, will drop the vaudeville and become a five-cent screen house. The Folly features the Metro corporation productions.

On the first of June H. G. Eastman will take over the lease on the Airdome and open that house with regular release and feature pictures. It probably will be a ten-cent house.

The Empress, using Paramount service, and the Lyric, where the World Film corporation productions are seen, will continue as ten-cent theatres and the Majestic and Dreamland will continue five-cent houses, giving the city eight film theatres, five five-cent and three ten-cent shows.

In the past no theatre ever made money in Oklahoma City showing at five cents, which indicates that competition will be decidedly keen during the coming summer months, the poorest months of the year for theatrical business in Oklahoma City. Fred E. Tarman.

OFFICIAL ADDRESSES OF NEW ORLEANS ASSOCIATIONS

Special to Motion Picture News

New Orleans, La., May 26.

In order to prevent confusion in the delivery of mail matter sent to the two newly-organized New Orleans associations, the secretaries of both have requested the News correspondent to register both correctly. In explanation, both associations held preliminary meetings, at which names were selected which were afterwards changed at the organization meetings.

These are the two New Orleans associations, with the names and addresses of their secretaries:

Motion Picture Exhibitors' Association of New Orleans, B. F. Brennan, secretary, Maison Blanche building.

Film Trades Club of New Orleans, George Morgan Cheney, secretary, 414 N. O. National Bank building.

PRINCE ENGAGED BY GOTHAM FOR NEXT PICTURE

Charles H. Prince, a former member of the Rolfe Photoplay Company, who played Devlin in "Satan Sanderson," and Captain Calhoun in "The Flaming Sword," and is now supporting William Faversham in "The Right Way," has been engaged by the Gotham Film Company for its next release.

Mr. Prince's versatility in character parts is too well known to be commented upon.

HARLAN SUCCEEDS MESTAYER AT SELIG STUDIO

Otis Harlan, who last week signed a contract to appear in the Selig Red Seal plays, will leave New York City, in the



OTIS HARLAN

near future, for Chicago where he will succeed Harry Mestayer as lead in the Selig Chicago stock company. Mr. Mestayer will go to the Pacific Coast to star in Selig productions.

"This is my first try at motion picture work," said Mr. Harlan, "but I am sure that I shall like the work. I am happy indeed to join the Selig company, for Mr. Selig's artistic ideals are known everywhere, and congenial environments and every facility for good word is accorded one with the Selig Polyscope Company."

Mr. Harlan, it is said, will star in spectacular Red Seal comedies about to be out in production at the Chicago studios of the Selig company. He will be supported by a selected company of players.

VIOLA ALLEN BEGINS WORK IN "WHITE SISTER"

Viola Allen now is located at the Essanay studios in Chicago, where she is engaged in the production of the five-reel photoplay "The White Sister," taken from the novel of F. Marion Crawford, in which Miss Allen made such a signal success on the stage.

This is Miss Allen's first experience in photoplay work and she is quite enthused over her work. The famous stage star is reported to have proved an excellent photographic subject.

Richard C. Travers, leading man with Essanay, returned from Chattanooga, where he was working with Essanay's Tennessee company, to play opposite Miss Allen.

"The White Sister" will be released July 19 through the V-L-S-E.

MAITLAND WILL LECTURE ON "PROHIBITION"

Arthur Maitland, long identified with the legitimate stage, has entered the booking branch of the feature film business and will exploit and exhibit "Prohibition," the six-reel subject sold by the Prohibition Film corporation at 220 West Forty-second street, New York City.

Mr. Maitland closed the deal for the state rights of Michigan on the picture with Robert T. Kane, president of the Prohibition Film corporation, at the Lambs' Club last week.

Assisting Mr. Maitland will be Henry E. Weaver, a widely-known theatrical manager.

In addition to booking the pictures in Michigan theatres, Mr. Maitland will consummate arrangements with the Ford Motor company, The Reo Automobile company and other Michigan industrial organizations to lecture on the picture before the employees of the respective plants.

FIRST DORSEY PICTURES RUN IN CHICAGO

Special to Motion Picture News

Chicago, May 26.

The first series of the Dorsey expedition pictures began an indefinite engagement at the Studebaker theatre, Chicago, May 15. These pictures were filmed by Dr. George A. Dorsey, curator of anthropology for the Field Museum, for the United Photo-Plays Company.

Sixty reels of oriental scenery and people are being made on this expedition, which is costing $75,000. The pictures are released in six reel series of which "Japan" is the first.

VIOLA DANA SCORES A HIT

Viola Dana, the little star of the Edison company, has scored another decided success in the Edison-Paramount feature, "The House of the Lost Court."



VIOLA DANA

Her sympathetic performance in "The Stoning" as well as in many other features produced by the Edison company can well be remembered. Miss Dana's debut on the Paramount program is a high tribute to her ever-increasing popularity.

EXPECT DECISION IN DRESSLER SUIT SHORTLY

Marie Dressler's suit against the Keystone Film company and the Alco Film corporation was concluded May 18 before Justice Page in Special Term, Part III, of the Supreme Court, New York County. Briefs were submitted May 25 and a decision may be handed down any time.

Miss Dressler sought by the suit to procure an injunction restraining the defendants from exploiting "Tillie's Punctured Romance," in which she, Charlie Chaplin, Mabel Normand and others appeared.

Arthur Butler Graham and Austen G. Fox appeared for Keystone and Alco and Edward L. Mooney for Miss Dressler.

ADOLF PHILIPP TO APPEAR IN ALL HIS SUCCESSES

Sanger & Jordan announce that they have just consummated arrangements whereby the German comedian, Adolf Philipp has consented to appear in motion picture versions of all of his plays. There are some fifteen or twenty of them. Adolf Philipp's successes ran from two hundred to eight hundred nights.

It is not definitely decided yet which one of the producing firms will secure this list of comedies for motion picture productions.

FIRST MINA MADE ON COAST RELEASED JUNE 3

The first MinA picture to come from the new studios in Los Angeles is "Life's Mysteries," which will be released June 3 on the regular program. It is a comedy in one reel, directed by Milton H. Fahrney.



SCENE FROM "LIFE'S MYSTERIES"
(MinA—June 3)

A number of additions have been made to the roster of MinA players and they make their first appearance under the new banner in "Life's Mysteries." Among them are Louis Fitzroy, formerly with Nestor-Universal, who plays the leads in this picture; Jane Colwell, at one time leading woman with Selig, who is cast for the leading feminine role, and Jefferson Osbourne, in Nestor-Universal productions, Venus features, Bosworth and other releases.

SCHENCK PLAYS HEAVY IN "MAN AND THE LAW"

Harry Schenck, the popular heavy who used to appear in Mittenthal Feature films, has joined the United program and will appear in Ideal photoplays made at Hollywood, Cal.

"Man and the Law" is the title of the first two-reel play of the Ideal company in which Mr. Schenck will play the "heavy" part. He will play with Edna Payne, George Larkin and Marvelle Spencer in a series of two-reel feature plays which the Ideal company is producing for the United program.

RUSSELL SMITH GOES TO FAMOUS PLAYERS

Special to Motion Picture News

Los Angeles, May 24.

Russell B. Smith, who has been assistant to Frank E. Woods, manager of the department of production of the R. and M. companies since they came to Los Angeles early in 1914, severs his connection with the close of this week's work, and will depart for New York City in the early future, where he has accepted the editorship and management of the scenario department of the Famous Players company. In the new position it will require of Mr. Smith that he practically originate a new department, as his new employers desire him to install one that will be along radically different lines from the plans followed by the Famous Players in the past. The scenario department of the Famous Players company, it is understood, will be located in New York City, in connection with the business office, regardless of where the producing companies are located.

Mr. Smith is a very well known scenario writer, having entered this field of endeavor following a number of years as newspaper and magazine writer. He has been very active in upbuilding the profession, and is at the present time secretary of the Photoplay Authors League of America, and business manager of "The Script," the official publication of the league devoted to matters pertaining to photoplays.

VITAGRAPH BEGINS WORK ON "THE CAVEMAN"

Work on "The Caveman," in which Robert Edeson will be supported by Lionel Adams, Charles Eldridge, Fay Wallace and Lillian Burns, was started last week at the Vitagraph studio. The production, which will be one of the most pretentious that the Vitagraph company has ever turned out, is taken from the play and the book of the same name by Gillette Burgess. It will be in six reels.

The title role in "The Caveman" is one of Mr. Edeson's favorite parts and which he starred in successfully for several seasons both on Broadway and on tour.

Arrangements have been made by J. Stuart Blackton, to utilize the steel works at South Bethlehem, Pa., for several scenes, H. C. Frick having offered the use of the entire plant to Mr. Blackton in making the picture. It is said that this will be the first time that a moving picture camera has invaded the works where there is such a great deal of construction work being carried on. Theodore Marston, the director, has arranged to have scenes taken in the construction rooms where the steel for the big guns is made.

DIRECTOR CAPELLANI'S FAMILY REACH AMERICA

The news of the Lusitania tragedy brought a wave of horror to the many folks at the World Film studios, as the wife and family of Albert Capellani, the new French director, now with the World Film, were en route to America.

They were on the Rochambeau, which left France only a day or so before the Lusitania sank, and everyone was wondering if the French liner had met with any submarines. The family arrived safely on Wednesday, May 19. The next day Mr. Capellani resumed work on the William A. Brady photoplay, "The Face in the Moonlight," in which Robert Warwick is starred.

For several days after the sea catastrophe, Mr. Capellani was so worried that he was unable to work, and not until his family were safely in their new home in Cliffside, was he able to start again on his premier American picture.

ESSANAY ADDS CARTOONS TO REGULAR RELEASES

Essanay has now included in its regular release programs a new feature that bids fair to be a tremendous success. This is a series of cartoons. The characters are brought to life and move across the screen just as real people.

Dreamy Dud and Joe Boko, originated by Wallace A. Carlson, are the funniest caricatures that have appeared for years. Dreamy's many adventures with his dog Wag would set a deacon to roaring with laughter.

There is an intense human element in these cartoons, and they hark back to the adventures of boyhood days that every man has been through and every woman recognizes in her son or brother. There is a wealth of humor in them that appeals to all.

The first Dreamy Dud adventure is "A Visit to the Zoo." On the same reel, released May 26, he appears with Wag in "An Alley Romance." On June 9 you will see "Dreamy" "Lost in the Jungle," while old Joe Boko shows Ping Bodie a thing or two in "A Close Shave."

"LILLIAN'S HUSBANDS" NOW COMPLETED BY NORTH

Director Wilfrid North has just completed a three-part comedy for the Vitagraph company entitled "Lillian's Husbands," in which the dimpled Vitagraph star, Lillian Walker, is featured. "Lillian's Husbands" tells a story of a girl, who, in a spirit of adventure, writes her dead father's former business partner, her guardian, whom she has never seen, that she is happily married.

A letter announcing his coming to meet her husband starts complications, and her search for the right kind of a mate and strenuous efforts to keep her supposed husband and guardian apart, keeps the fun at concert pitch, until the real husband in the person of her guardian, whom she marries unknowingly, straightens out the tangle. "Lillian's Husbands" will be released as a Broadway Star feature with an initial showing at the Vitagraph theatre, New York City.

WILL STAGE FOX HUNT FOR "DIAMOND"

Stunts continue to stud "The Diamond from the Sky," the American continued photo-novel. A pack of hounds, especially trained, are at the American studios and the players will begin at once rehearsing an old-fashioned Virginia fox-hunt and steeplechase through the nearby fields and woods.

During the action of the scenes there will be many narrow escapes of falling from the thoroughbred steeds and an occasional accident, in which the rider narrowly escapes being trampled to death.

Judging from the nerve-straining events which have already appeared in the picture and the promise of still more thrilling ones to come, this production will stand among the films in which numerous astounding incidents happen throughout a natural and logical story without the slightest shadow of improbability.

UNIVERSAL BEAUTY CONTEST WON BY RUTH PURCELL

Special to Motion Picture News

Washington, D. C., May 26.

The winner of the Washington "Times" beauty contest, conducted in conjunction with the Universal Film Manufacturing company, has been announced. Ruth Purcell, employed in the office of the American Federation of Labor, was the successful contestant.

Miss Purcell has been the recipient of many gifts and letters of congratulation, as she was selected by art critics from several hundred photographs. Perhaps the greatest surprise came in the form of a "lingerie shower" by her office associates, which provides the winner with about all such necessary apparel for her trip to the coast.

The young lady is also in receipt of a letter of congratulation from H. H. Van Loan, representing the Universal Film Manufacturing Company. According to the plans the various winners of the nation-wide beauty contest will leave Chicago on June 6, to enjoy the time of their lives to the Pacific coast, the San Francisco and San Diego expositions, and most of all the visit to Universal City, where they will take part in motion picture making. Miss Purcell is enthusiastic over the prospects of the journey.

MISS JUSTICE SERIOUSLY ILL

Maibelle Heikes Justice, author and scenario writer, has been dangerously ill in Los Angeles over the loss of her only sister, Mrs. R. Delno Shymer, a victim of the "Lusitania" disaster. Miss Justice journeyed West in order to be present at the filming of her story, "Chronicles of Bloom Center," which is to be serialized by the Selig Polyscope company.

Miss Justice contemplates returning to New York as soon as she is fully recovered, so that she may be with her mother, who resides here. Miss Justice made many friends in Los Angeles who join with the entire film world in feeling the greatest sympathy for her in this deep sorrow.



ARTHUR IS DISCOVERED BY HAGAR—SCENE FROM CHAPTER IV, "DIAMOND FROM THE SKY"

WORLD'S CHAMPION CYCLIST FOR UNITED

Charles Ellis, president of the Yonkers Motorcycle Club, and winner of the recent race to Boston, a distance of 463 miles which Mr. Ellis covered in fifteen hours and ten minutes, thus winning the speed record of the world, has joined the Starlight company at Yonkers, and will henceforth appear from time to time with "Heinie and Louie" (James Aubrey and Walter Kendig) and Miss Viola Brown on the United program.

The company has just completed a picture called "Bold Bad Boys," in which Mr. Ellis and Miss Brown took a spectacular and daredevil ride on the actor's motorcycle.

MERKYL SIGNS WITH UNITED PHOTO PLAYS

Special to Motion Picture News

Chicago, May 26.

Wilmuth Merkyl, the light opera star, has signed a contract to play opposite Gerda Holmes in the productions of the United Photoplays Company.

The first release of that company in which he will be seen is "Victory of Virtue," a six reel feature, by Penelope Knapp, which Harry McRae Webster is producing.

Boy Scouts See Lady Mackenzie Animal Pictures

Lads Observe with Interest the Various Phases of African Life Revealed in Showing of Film at Freeport, L. I., Last Week

AN interesting entertainment was given this week by Lady Mackenzie, the woman hunter, to the Boy Scouts of America. Lady Mackenzie, who has just returned from a big game hunt in East Africa, where she secured several miles of film depicting thrilling hunting scenes, was requested by A. C. Hottenroth, of 313 S. Bayview avenue, Freeport, L. I., to show the members of the troop in that vicinity those parts of her African pictures which might be of educational value along Scout lines.

Lady Mackenzie gladly complied and offered to appear at the entertainment, which was to be staged in Mr. Hottenroth's large garage, and explain the pictures herself. At the last moment, however, she found that her social duties would prevent her going and she was confronted with the problem of securing a lecturer at short notice.

Philip Mindil, Jr., volunteered to take her place—a lad of fifteen, whose father is her business manager. Philip, Jr., had never seen the pictures, but it was arranged to run them off for him late in the afternoon preceding the entertainment.

The Boy Scouts showed great appreciation of the pictures, noting particularly those scenes having to do with every day life of the natives, such as cooking and grinding corn. The boys are trained in these things and followed the pictures and the lecturer with marked attention.

The pictures shown did not include the sensational hunting scenes, such as the lion charging over Lady Mackenzie and the charging rhinos. These are to be saved for the Broadway opening which will occur in a short time. These pictures depend for their support upon the tense, gripping scenes of a big game hunt in which sure-shots slay ferocious wild beasts at close range to the camera.

Monthly Dinner of Chicago Reel Fellows Is a Success

A Number of Unique Films Shown to Guests—Watkins Gives Entertainment at Press Club—Woodward Devises Attractive Posters

Special to Motion Picture News

Chicago, May 26.

THE May monthly dinner of the Reel Fellows Club of Chicago was held at the Hotel Sherman on Wednesday evening, May 19. The entertainment consisted of several reels of films, including the one taken at the Washington Birthday ball.

L. E. Stinson, general manager of the Safety Projector and Film Company, furnished one of its new model home projecting machines for the showing of these pictures. This machine is operated by a high-power tungsten lamp instead of carbons, thus allowing the film to be stopped without danger of fire and allowing for trick work such as running the film backwards.

Among the guests present at the meeting were Frank Miner, comedian for the American Standard Motion Picture Corporation; Wilmuth Merkyl, the new leading man for the United Photoplays Company, and Mr. Miller, attorney for the Universal Film Company.

F. R. E. Woodward, who has charge of the publicity operations of the United Photoplays Company of Chicago, has put out some remarkably attractive matter in the form of heralds and posters exploiting the Dr. George A. Dorsey travel pictures. The art work is excellent and produced in highly colored striking poster style. It is decidedly distinctive, and he is to be congratulated upon the results of his efforts.

M. G. Watkins, of the American Standard Motion Picture Corporation, gave a very interesting entertainment at the Chicago Press Writers' Club, Friday evening, May 14. With the assistance of Frank Miner and the associate players of the American Standard Company, the occasion was made a great success.

RIDGELY BEGINS ANOTHER THREE PART FEATURE

Edison Director Richard Ridgely, producer of "The Wrong Woman," "The Deadly Hate" and "The Van Rellers," besides most of the southern features, has started work an another three-part feature.

TROPICAL DAYS FAIL TO WILT FOX PLAYERS

The company sent to St. Augustine, Fla., by William Fox to screen in the sub-tropical clime the exotic scenes for "The Vampire," based on Gabriele D'Annunzio's "La Gioconda," has met with a very warm reception from the hospitable St. Augustinians. On the day of their arrival the thermometer registered 98½ degs. and stayed there for some two days.

Mrs. and Mr. Henry Muller, proprietors of the Hotel Marion, at which the company is stopping, placed Mr. Muller's 85-foot motor yacht, Hilda, at the disposal of Frank Powell, the director of the company, and Sam Kingston, the business manager. The scenes of "La Gioconda" call for many situations on the beach in filmy costumes and the company combined business and pleasure at a bathing resort called Summer Haven by cooling plunges into the surf.

In the company besides Miss Bara, the star, are Doris Hayward, formerly a Lubin star, who plays Sylvia Settala; Jane Miller as Francesca Doni, sister of Sylvia; Paul Duse, who plays Lucio Settala; Robert Wayne, as Lorenzo Gaddi; Victor Benoit, as Cosimo Dalbo; Edward Durand; Elaine Ivans and the symbolic character of La Sirenetta, and three-year-old Jane Lee, as Little Beata.

This child's actress' remarkable work in "The Clemenceau Case" will be recalled by all who saw that production. The scenes of the picture have been largely made at the Villa Flora, belonging to Dr. Garnett, of St. Augustine, who kindly placed his beautiful mansion and grounds at the disposal of Mr. Powell and his company.

Scenes were also made at the Hotel Ponce De Leon and at the Hotel Alcazar. La Gioconda provides a splendid Vampire part for Miss Bara, who has specialized in sirenic ladies. In the play, as prepared for the screen, La Gioconda wrecks the lives of several men, including a famous artist, and finally meets with a sensational end.

"PLAYING DEAD" FINISHED BY DREW

The Richard Harding Davis story "Playing Dead," recently purchased by the Vitagraph company, has been picturized by Mrs. Sidney Drew and is now in course of production under the direction of Sidney Drew, Mr. Drew playing Jimmie Blagwin; Mrs. Drew, Jeanne; Donald Hall, Proctor Maddox, and Charles Wellesley, Carlton Adams, and will be released as a Vitagraph Blue Ribbon feature in five parts.

As the character portrayed by Mr. Drew is that of a millionaire clubman and society favorite, he made arrangements to have the action in the interiors in private houses, clubs and on steamships, where richness of furnishings and ornamentation breathe the atmosphere of unlimited wealth.

At the crux of the story, where Jimmie Blagwin disappears from the transatlantic liner, Mr. Drew enacted and photographed the scenes in what is known as the J. Pierpont Morgan suite on the St. Louis, of the White Star Line.

Theodore Wharton Is Graduate of the "Legitimate"

"Elaine" Producer Gained First Experience as an Actor in St. Louis in 1895, Later Playing with Sothern and in Augustin Daly's Stock Company

THEODORE WHARTON, Pathé producer and maker of "The Exploits of Elaine" whose name is known wherever people see good pictures, is like so many men in the business, a graduate of the "legitimate." He is a native of Milwaukee, but was raised in Texas, where for nine years he was treasurer of the Dallas opera house.



THEODORE WHARTON

Feeling that life would be more interesting on the stage than "counting the house," he joined the Hopkins Grand opera company as an actor in St. Louis in 1895, and remained with that organization for two reasons, when he went with E. H. Sothern. His next engagement was with "The Sporting Duchess," after which he was transferred to Charles Frohman's Empire theatre company, which at that time was famous for the number of stars it developed. In 1889 he joined Augustin Daly's famous stock company, and later managed "The Great Ruby." Then he became assistant treasurer of Hammerstein's Victoria theatre, which position he held for five years, leaving it to manage Hanlon brothers' "Superba."

Wharton was first attracted to motion pictures in 1907 when he began writing scenarios, with what success was proven by his selling twenty-eight of his first thirty scripts to the Edison company who then made him scenario editor and studio supervisor.

When Pathé Freres established their American studio he went with them and became their first director. Since that time with the exception of short intervals he has been associated with Pathé, first as director and now with his brother, Leopold, as producers for Pathé. "The Exploits of Elaine" is the latest of their work.

Winter Sports Staged in Vitagraph Comedy

"Love, Snow and Ice," Now Showing to Large Houses in New York, Presents Pictures of Life in Adirondacks as Elopement Background

A DIVERSITY of subjects, every one a feature, will characterize the program arranged for the Vitagraph theatre for the week commencing Sunday, May 30. The Broadway star feature, "Love, Snow and Ice," a three-part comedy of merry chases and winter sports, with scenes laid in the Adirondacks, is the feature that heads the program only on account of its greater length.

"Love, Snow and Ice" was written and produced by Wally Van and enacted by Mr. Van, Nitra Frazer, Albert Roccardi and Donald MacBride, who were ably assisted by participants in the Ice Carnival and parade at Saranac Lake, N. Y.

An elopement serves as the theme for "Love, Snow and Ice," while a pursuit on skates and skiis and by sleigh, toboggan and ice boat adds the thrills that are scenically background by remarkable winter scenes and exterior and interior views of the beautiful ice palace during a masqued ball. The action is swift and the comedy fast and furious.

"The Goddess," the Vitagraph serial produced by Ralph W. Ince, that has taken New York City picture fans by storm, has the initial showing of the succeeding chapters, in two parts, on Sunday, one day ahead of the regular release, and this is attracting capacity audiences. For the week commencing Sunday, May 30, Chapter Four of "The Goddess" will be the second feature of the program and will introduce several new characters that further the adventures of Celestia (Anita Stewart), an angel from heaven, and Tommy Barclay (Earle Williams) on their arrival in New York City.

FILM MEN EXPRESS SYMPATHY FOR OLDKNOW

Film exchange men over the entire South have extended sympathy to William Oldknow, manager of the Consolidated Film and Supply Company's Atlanta office, in the death of his wife, who died on May 16.

New Orleans exhibitors and exchange men knew Mr. and Mrs. Oldknow very well and the announcement of the latter's sudden death shocked any number of their Crescent City friends, who have extended their sincerest sympathy to Mr. Oldknow in his hour of bereavement.

BREAKS BOX OFFICE RECORDS WITH "COLLEGE WIDOW"

The Adelphi theatre, located on Broadway at 86th street, one of the finest residential districts in New York City, broke all box office records last week, when Lubin's "The College Widow" was shown.

The business done with this feature exceeded by fifty dollars the box office receipts on any feature previously exhibited.

"STOLEN GOODS"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

WHATEVER appeal this drama contains is due largely to the star of the picture, Blanche Sweet. While rendering a peculiarly unanimated performance in the role of Margery Huntley, she successfully brings out the sympathy and pathos of the character. For this reason, if no other, the story will awaken keen interest.

In reference to locale, the story embraces both sides of the globe. Starting in New York, the scene shifts to Belgium and then back to America, in California. Those scenes which are laid in Belgium, in and around the hospital, are noticeable for their realism. No little fighting is shown, while an extremely large number of bombs are continually bursting in the air, creating a most natural effect.

Dirigibles floating in the air are exhibited on the screen once



THE FRENCH AND BELGIANS LEAVE THE CITY

or twice. While they can safely be classed as products of the property man's brain, these scenes are good. The photography and light effects are excellent here and all through the picture.

The support furnished Miss Sweet is not of the usual Lasky standard, especially in regard to certain minor parts. However, the named cast gives performances of consistent merit. Cleo Ridgeley appears as Helen North, the kleptomaniac; House Peters as the American Red Cross surgeon; and Sydney Deane as Mr. North; Theodore Roberts and H. B. Carpenter are cast as foreign army surgeons, but appear in only a few scenes.

Previous to the European War, Margery has been arrested for stealing, through the conniving of Helen, a guilty kleptomaniac. Having served her prison term, Margery goes to Belgium as a nurse. One day, among the refugees that come to the hospital, Margery recognizes Helen. A bomb bursts near the hospital and shatters part of it. Margery believes that Helen has been killed, and soon afterwards returns to America, to take her place in the family of a guardian whom Helen had never seen.

Things run along smoothly for a time after this. Margery meets the physician with whom she was associated in Belgium. But on the day that he proposes Helen returns to claim her rightful place. However, the doctor, being a broadminded gentleman, his discovery of the girl's deceit makes little difference to him.

In dramatic construction the story is pleasing, but at times neglectful in the matter of the observance of small details. Margaret Turnbull is the author, while George Melford directed the production.

IN AND OUT OF TOWN

HARRY R. RAVER is back from Cuba, where he directed the opening of "Cabiria."

Joe Farnham and Phil Klein are due back soon. They were scheduled to sail from England May 26 on the Philadelphia.

"THE BUILDER OF BRIDGES"

(Frohman-World—Five Reels)

REVIEWED BY PETER MILNE

THE work of authors of recognized ability, whether or not the theme is of an unconventional nature at the present time, is noticeably pleasing to witness when transferred to the screen. Take the case here, "The Builder of Bridges." This drama was penned by Alfred Sutro, whose plays have reached immeasurable success both on the stage and film. The subject combines most pleasing and admirable construction with a theme, which has had the good fortune not to be overworked by scenario writers of the present day.

One can pick a number of instances during the development of the plot that in customary pictures appear exaggerated. For instance, the weak-willed clerk's act of stealing, and Thursfield's denunciation of his fiancee, are well "motivated" and realistic occurrences, whereas these very events often appear forced, if not introduced in the correct manner.

The story is based on a girl's self-sacrifice for her brother. Arnold is employed in the office of a bridge contracting company. He embezzles a large sum and is unable to return it. Dorothy, his sister, learning of his predicament, goes to the builder of bridges intending to plead with him. He, Thursfield, falls in love with her. Later he discovers her brother's crime and willingly covers up the deficit from his own pocket. Subsequently he discovers that this is all the girl desired at first and he leaves her. But later both realize their true love for each other and the picture closes happily.

C. Aubrey Smith appears in the title role. His performance is most pleasing throughout. We would like to have seen more of him, as before the last two reels he has few scenes in which to display his ability. The girl is Marie Edith Wells, who makes a very pretty and appealing figure. Jack Sherill, as her brother, overacts, all his scenes calling for heavy emotional performances. Miss Kate Meek, G. W. Anson and Edward Mawson have important parts.

The direction of the picture, handled by George Irving, is praiseworthy. The settings and photography are fine. The bridge construction scene and again the office scenes are noticeable for



SHE RESENTS THURSFIELD'S PRESENCE

their realism. The detail is not to be criticized except for the fact that evening papers are not usually read at the breakfast table. The Frohman Amusement Corporation have produced a worthy successor to "The Fairy and the Waif."

BALBOA HEAD CONFERS WITH COBE

ANDREW J. COBE, president of Alliance, and H. M. Horkheimer, the president of the Balboa Amusement Producing Company, who arrived in New York recently from the Pacific Coast, have held a number of conferences to determine the subjects to be made by the Balboa company for release on the Alliance program.

Mr. Horkheimer was gratified with the reception that "Beulah" was accorded in every part of the country.

"THE SILENT COMMAND"

(Laemmle-Universal—Four Reels)

REVIEWED BY PETER MILNE

WHETHER or not this feature possesses the faculty of convincing its audience, or merely thrilling it—for the two properties often go alone as well as hand in hand—depends entirely upon the audience itself. The picture is based on hypnotism, extreme mental suggestion, in which some persons will believe and others prefer not to. Before the former class the picture will present a strong, convincing and realistic story, before the latter its realism will be lacking, but they will not fail to be highly entertained by it.

Such being the case it is safe to assume that the four reels comprise a feature, concerning which there will be little doubt as to its success, despite the fact that the plausibility of the theme may be questioned.

In brief the substance of the plot is as follows: A young girl affected with paralysis, is operated upon and cured by a physician, who also makes a practice of hypnotic suggestion. Years later, wishing to secure the girl for himself, he attempts to hypnotize her into killing her father.

In the morning her parent is discovered dead, and although the girl knows nothing of the matter, she is accused of the deed through circumstantial evidence. At this her fiance, a lawyer who is also somewhat of a telepathist, sets to work and succeeds in discovering the real murderer in the person of the doctor's servant, who committed the crime while under his master's influence.

Such is the story and as picturized it makes a most engrossing subject. The climax is effectively built up to always keeping the spectator in the greatest suspense. The mysterious influence which always accompanies such a story rules throughout these four reels with an iron hand, and combined with the well conceived plot



SEVANI'S OPERATION PROVES A SUCCESS

has the effect of arousing every bit of interest that the spectator possesses.

Robert Leonard, who wrote and directed the subject, as well as playing the father of the girl, may be justly proud of his completed work. The settings are appropriate, the photography good, purposely dimmed in some instances. He has used closeups effectively, and they would be even more powerful if merely a few were effaced from the film. As the father, Mr. Leonard is excellent.

Ella Hall is exactly the type for his young daughter, as she invests the role with her youthful personality that is sure to attract sympathy. Harry Carter plays the villainous doctor with all his old-time vim and understanding, while Alan Forrest as the lawyer-lover is as good as ever. Mark Fenton completes the cast of principals as the coroner.

PICKWICK THEATRE, SAN DIEGO, IS SOLD

THE Pickwick theatre, of eight hundred seats, at San Diego, has been sold by Lee Lund to F. N. Howe, who has taken possession. For the present at least the new owner expects to continue the house without a change of policy, and will use the Mutual program.

"THE DARKNESS BEFORE DAWN"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

IT seems a pity that as one theme strikes the popular fancy, the plot should be almost duplicated a short time afterwards by the same company.

In this picture the essentials of "The Blessed Miracle" are repeated, although in justice to the author be it said, there are several new elements introduced, and it makes an interesting story.

Instead of the triangle there is a quadrangle which gives the chance for a big scene when the husband and would-be seducer meet. So big was it, in fact, that Joseph Kaufman, who directed



THE HUSBAND BECOMES SUSPICIOUS

the picture and played Dr. George Elliott, actually had two of his teeth knocked out by Earl Metcalfe, playing the cad, Carson, to a realistic climax.

Ethel Clayton has her usual part of the sweet wife (wronged in this case by circumstantial evidence), with a chance for plenty of emotional acting to which, as always, she does full justice. The part of the "other woman," Rose Lewis, a young widow, is well played by Octavia Handworth, a recent and excellent addition to the Lubin staff. My only objection to the two women (which is surely not their fault), is that they are both of the same attractive blond type and so not good foils to each other.

The story goes that Dr. Elliott, loving Rose, fails to propose on discovering her penchant for cocktails and cigarettes, the habit of her set. His heart is caught on the rebound by Elsie Moore, whom he marries.

Carson having ruined Elsie financially and unsuccessfully tried to ruin her morally, threatens, when he meets her as Mrs. Elliott, to show her husband some falsely compromising evidence, unless she accedes to his demands. Rose still loves Elliott. Here the complications arise.

They are only solved at the very end, when Rose, arising above self, sends the Doctor back to Elsie on learning that the stork is on the threshold. After the darkness of jealousy and suspicion, a happy dawn arises for the reunited family.

CHANGES OF THE WEEK

HENRY B. WALTHALL goes to Essanay from the Reliance-Majestic studios. He will be seen in Essanay-V-L-S-E features.

Mabel Condon leaves Motography June 1. She will go to the Pacific Coast, writing about motion pictures for magazines.

Russell E. Smith leaves the Reliance-Majestic scenario department and goes to Famous Players. This brings him from Los Angeles to New York City.

Olga Printzlau Clark goes to the Universal's Pacific Coast scenario department from American.

Frank Elliot joins the Universal Pacific Coast forces, playing heavies in the Otis Turner company. On the stage Mr. Elliot supported such stars as Blanche Bates, John Drew, Elsie Janis and Emily Stevens.

Bob Vernon is back with Alan Curtiss' Joker-Universal company.

"BROTHER OFFICERS"

(Cosmofoto Film—Four Reels)

REVIEWED BY PETER MILNE

"BROTHER OFFICERS" was the feature at the New York Strand theatre, during the week of May 16. It is one of Harold Shaw's productions made in England, and while not centering around the European war, as many of the London Film company's offerings have, it is exceedingly interesting.

Bannister Merwin, whose name has become familiar to American exhibitors by his previous stories for the English concern, prepared the scenario for "Brother Officers" from Leo Trevor's play. It is a very good story and makes a very good picture. While not exceptionally original, taken as a whole, the construction and pleasing tenor of the situations lend to it a decidedly refreshing appearance.

Although the picture's main theme is dramatic, sufficiently so in fact to separate it from the comedy-drama class, there are many excellent bits of comedy coming in the first stages of the picture. Noticeably humorous is Hinds' debut into the elite circles of the English army. Combined with the sub-titles falling in the same part of the picture, written in English slang, these scenes are genuinely laughable.

The story is based on the great friendship of two officers who served in the British army. Hinds comes from a poor family, while Pleydell is very well off. Pleydell, in turn for Hinds having saved his life in the service, invites him to his house, and in time he becomes very much the gentleman. Pleydell is engaged to a girl whom Hinds also loves, and when the latter learns that his benefactor is greatly in debt to a gambler he sees his chance to replace him. But after a long struggle with himself his better side triumphs and he threatens the gambler with exposure of his crooked ways unless his departure is hasty.

Regarding the photography and scenes, they are very good. The night scenes are noticeable for their realistic appearance. The interiors conform with the action of the picture in every case. As Hinds, Henry Ainsley proves himself a capable comedian and a fair dramatic actor, while Gerald Ames, as Pleydell, gives a consistently good account of himself. Charles Rock does very well in the heavy role of the gambler, while the Dean, another comedy role, is most ably interpreted by Frank Stanmore.

"THE RESOLVE"

(American—Two Reels)

REVIEWED BY T. S. MEAD

SKILLFUL production makes out of what would ordinarily be material for one reel, a most interesting two reel picture. A girl known to the world as Mrs. Stevens Brooks, lives in elegance with her supposed husband, a wealthy author.



IN THE END HE PAYS

One day by chance she runs across the true wife of Brooks, and driving back to her home she prepares to leave the man who for years has wronged her. While writing her farewell note, the various incidents leading up to her present life are skillfully brought out by fade-ins and double exposures.

As the note is finished, she hears a shot and rushes downstairs to find that the deserted wife has shot the man for whom the note was intended.

This is an entertaining drama of the kind made popular by the play "On Trial." It is well enacted by Ed Coxen and Winifred Greenwood in the principal roles. Winifred Greenwood is particularly attractive as the wronged girl. The photography is clear throughout and the settings are well staged.

"BLUE BLOOD AND YELLOW"

(Pathé-Balboa—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

OFTEN a moral is best driven home by a slight exaggeration of the arguments or incidents used to illustrate it. A more thoughtful attitude can be created when the consequences of folly are pictured at their worst. For that reason the element of extremeness in this, the seventh of the "Who Pays?" series, is quite in place. Merely as a matter of good management it seems



SOCIAL POSITION WINS THE DAY

doubtful whether the most hardened villain would make love to his secret wife's sister. The risk would be too great.

The problem which is presented in this drama is that of the so-called blue blood person, who is in reality a yellow thing, and the girl, who thinks that an elaborate family tree is essential. There is no attempt to dispute the obvious fact that in many cases a young man is a better young man because of a good family back of him, but the youth who, because of distinguished ancestors, sets himself up as a superior being, is exposed by the tragedy of the heroine's life.

The girl has two suitors, one a real man, but the son of a bricklayer, who has struggled to success, the other a worthless scion of a once distinguished family. Dazzled by the social position of the latter, the girl marries him, although his only reason for the match is to get hold of her fortune.

Learning that the estate will be lost if the marriage is known before the bride's twenty-fifth birthday, the husband induces her to keep it secret, and under the protection of this secrecy, makes love to his wife's younger sister. He proves himself a hound in other ways, and is finally discovered. His wife says she will get a divorce and marry the real man, but her husband threatens to involve the good name of the little sister if this is attempted.

Thus the young wife faces a life with a man who is repulsive to her, and her lover is left with no hope of seeing his love fulfilled. In a roaring melodrama the hero would of course kill the husband, but these pictures aim to portray real life, and so the tragic story comes to its close.

PLANS INNOVATIONS FOR LOS ANGELES THEATRE

THE Palace theatre, at Forty-seventh street and Moneta avenue, Los Angeles, has been sold by A. Corensen to Lewis Stutz. Mr. Stutz is now planning a number of innovations for the theatre which will add to its popularity.

"THE COWARD"

(Essanay—Three Acts)

REVIEWED BY T. S. MEAD

"THE COWARD" is a drama, the success of which depends upon the acting more than any other factor. Sheldon Lewis in this, his first Essanay picture, interprets the principal character with strength and ability such as to insure its success over any other obstacles.

The rest of the cast, including Nell Craig, Ernest Maupain, Peggy Sweeney and Frank Dayton, are all well chosen for their various parts and all acquit themselves admirably. The staging



REUNITED AT LAST

is consistently good, and while the photography in a few scenes is slightly below the standard, this defect does not in the least detract from the interest of the film.

The story shows the life-long efforts of an inherent coward to overcome this defect of character, which he knows to exist within him. It crops out when, as a poor bill collector, he is about to commit suicide after losing all his savings and some of his employer's money, betting on the races.

The girl, who prevents him from shooting himself, afterwards becomes his wife, but when she, two years later, falls in love with the doctor who has saved the life of their baby daughter, the coward, his heart crushed, quite meekly consents to a divorce.

In after years the doctor loses his fortune and afterwards his life, leaving his family penniless. The coward, on the other hand, has met with business success and is now a rich man. His daughter, seeking employment, becomes a stenographer in his office, neither his nor her identity being known to the other. One evening while they are alone, he tries to force his attentions upon her and receives a tongue slashing which arouses him to battle with and finally overcome his cowardly instincts.

He goes to her home to humbly apologize, and there meets her mother, whom he at once recognizes as his former wife. They are re-united and it ends happily for all concerned.

"THE FAILURE"

(Mutual Masterpicture—Four Reels)

REVIEWED BY CLIFFORD H. PANGBURN

TRAGEDY of the most pronounced sort runs through this picture, and culminates with the suicide of the hero, who, finding life no longer of interest, destroys the enemy who has ruined him, by this act. As is inevitable in a drama of this sort, a large amount of emotional acting is necessary, especially in the case of the leading character. This role, which is that of a young newspaper man, is played by John Emerson, who handles the many difficulties of the part in a commendable style.

Another important member of the cast is Olga Gray, who is seen as Rose, the actress, a woman who represents a vampire type, although her victim suffers only indirectly through her actions. Wahneta Hanson appears as the reporter's wife, and A. D. Sears as the villainous theatrical manager.

A theatrical manager insults a reporter's fiancee, and later the newspaper man gets a chance for revenge and prints a story of the producer's methods with girls which compels the man to leave town. When he goes he sends the newspaper man a note, promising revenge and stating that he would kill him if he had a chance.

Three years later the manager returns and discovering that his enemy has written a play, pretends friendship and considers the production of the work. Instead he steals it, and produces it before another manager to whom it has been sold can put it on. He also manages to get the author framed up as a thief, and sent to the penitentiary.

Tom, the innocent convict, manages to escape, but finds that his wife and baby have both died. By a threat he forces his enemy to meet him in a saloon. There he takes poison, slips the bottle into the man's pocket, and as he dies accuses him of poisoning him. He shows the police the letter threatening his life, and the story closes with the death of the unfortunate man, and the assurance that the villain will hang. The drama was written and produced by W. Christy Cabanne.

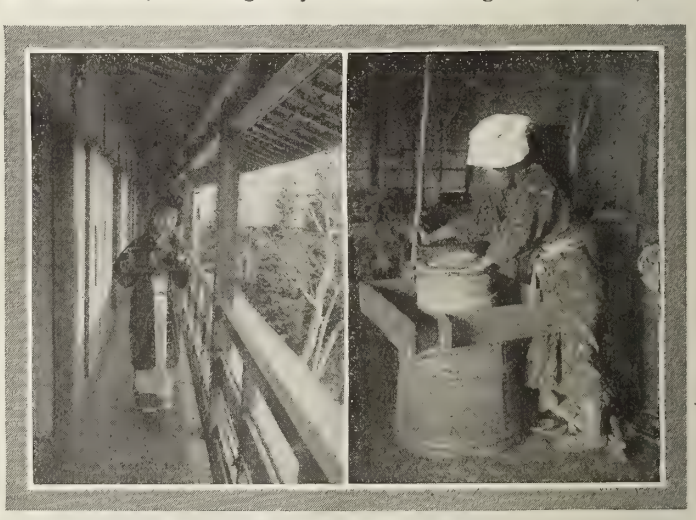
"JAPAN"

(United Photoplays—Six Reels)

REVIEWED BY T. S. MEAD

SIX reels of most pleasing film, so interesting that one does not realize he is being instructed as well as being entertained. This describes the first series of the Dr. George A. Dorsey travel pictures which are being released through the United Photoplays company of Chicago. At present this series is running at the Studebaker theatre in Chicago, and causing most favorable comment from those who have viewed it.

The beautiful scenery of Japan's mountains, forests and lakes, the life in its partially modernized cities, the quaint customs of its inhabitants, are caught by a discriminating camera man, and



THE LITTLE GEISHA HARD AT WORK

with the aid of surprisingly good photography are produced most realistically on the screen.

It is very interesting to see how pearls are gathered by the native divers off the shores of the island. It is even more interesting to see the harpooning of the sperm whale—a piece of really remarkable photography—and to see how these monstrous animals are cut up and prepared for the market.

While no story runs through the six reels, plenty of human interest is evident, enough to hold the audience's attention and keep them from being bored.

"THE TEST"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

MODERN business offices are the scenes of most of the action in this drama, which shows the efforts of a man to live down the stigma of a serious mistake. As so often is the case, he is hampered by the efforts of a jealous crook, who attempts blackmail. With this somewhat ordinary situation a a good drama has been built up by careful construction and good acting.

Herbert Prior plays the difficult role of the lawyer's clerk who sacrifices himself for the sake of his friend. His nemesis

is another clerk in the office, a part taken by Frank McGlynn. The newspaper man, for whom the clerk steals money, is portrayed by John Sturgeon. Charles Sutton appears as his employer, and Bessie Learn as his niece.

Because he has already drawn some salary in advance a clerk in a lawyer's office does not wish to ask for more money, but needs it for a friend who has to go West to save his life. He steals the money and is detected.

On telling his story the employer gives him a year's probation in which to return it and dismisses him. Later another clerk of dishonest habits is discharged. He reaches the Western town where the first man has succeeded in making good, partly through the help of his former employer's niece, who lives there.

The newspaper man, now recovered, is the editor of a local paper, and helps his friend in his campaign for the office of district attorney. Having stolen the signed confession made by the candidate at the time of his theft he attempts blackmail, but the girl cleverly obtains the paper before it can be published. The hero is elected to the office, and wins the hand of the girl, who has helped him to win out.

"HOW CALLAHAN CLEANED UP LITTLE HELL"

(Essanay—Three Acts)

REVIEWED BY T. S. MEAD

CORRUPT municipal politics furnishes the plot for this Selig Diamond Special, which will be released on June 3. Thomas Santschi is the predominant character, and his interpretation of the role of John Callahan, a fearless, upright police captain, is most realistic in its strength and virility.

Although the brunt of the acting falls upon Mr. Santschi, he receives suppor from an able cast which is increased as occasion demands, by a large number of supernumeraries who add realism to the politic rally, dance hall and other scenes characteristic of the part of a large city represented in the picture.

Captain Callahan incurs the displeasure of the machine by



A BARROOM BRAWL

refusing to release one of the boss' henchmen, who had been arrested for pocket picking. His punishment is a transfer to Little Hell, the toughest district in the city.

Making the best of the situation, he sets out to do his duty by cleaning things up, seemingly against unsurmountable odds. His efforts are bitterly contested by the boss of the ward, who, failing to bully or to buy him into submission, purchases the mortgage which Callahan had laid upon his home to meet the expense of a costly operation necessary to save the life of his only daughter.

The boss is only prevented from turning the family into the streets by Callahan's friends, who loyally come to his assistance. Soon after an unsuccessful attempt is made to assassinate Callahan, he wins the loyal friendship of one of the worst characters in the section, and the story ends with the defeat of the boss. Callahan is now supreme in the ward which is known no longer as "Little Hell."

"THE BLACK BOX"

(Universal Special—Episode Thirteen)

REVIEWED BY PETER MILNE

THE plot undergoes little development in this chapter, entitled "Tongues of Flame." The locale is still the cowboy camp and the Mexican saloon, where Craig has taken refuge from Quest. The action is very interesting despite the short halt in the story's progress. The mysterious pair of hands is still at work. Who they belong to is yet to be discovered, but the professor seems to be the most likely owner.



GUEST AND CRAIG COME TO AN UNDERSTANDING

It will be remembered that in the preceding chapter, Lenora sustained a severe fall from the half sawed bridge. It develops, when she has been brought back to the camp, that she will be confined to bed for a long time. In the meantime, Craig, across the border, is living more or less of a peaceful life among the Mexicans.

A telegram comes to the camp for Craig, in care of the professor. It reads that his (Craig's) sister has died leaving him the care of her daughter, who is to join him in New York.

Quest takes this message to Craig and informs him that he will allow him to go and meet his daughter, safely establish her with some friends, if he will then turn himself over to the police. Craig agrees to this plan and starts for New York.

Quest also attempts to catch the same train, thinking it safer to keep the other man within his sight, but through the treachery of the armless hands, which set his alarm clock back an our, he is too late to make the train.

"THE WIVES OF MEN"

(Biograph—Two Reels)

REVIEWED BY PETER MILNE

THIS is one of the Biograph Western offerings concerning life in a construction camp. In addition to a wealth of interesting scenes the picture contains a heart-interest story very well acted by the cast.

The picture is melodrama and should be classed with the better subjects of this variety. The blast superintendent of the construction gang is a confirmed inebriate, and mistreats his wife and the men under him.

On the arrival of the new engineer matters are somewhat altered. Through the kindness of the man's wife the sufferings of the wife and child of the drunkard are slightly alleviated.

Then a time comes when both the women give birth to children. The child belonging to the drunkard is healthy, while the other soon dies. In gratitude to her benefactors, and to shield the child from the brutalities of her husband, the woman consents to part with her baby so that the engineer's wife may recover with possession of her normal faculties.

When the inebriate learns of this he attempts to kill his boss, but when about to shoot him, he himself is shot down by a man whom he had terribly mistreated. This is rather gruesome but fully entertaining.

"MAN AND HIS MASTER"

(Biograph—Two Reels)

REVIEWED BY PETER MILNE

CAPITAL versus Labor is by no means a theme uncommon in motion picture dramas. Perhaps its familiarity is one cause of its periodical production by many companies. But at any rate, in "Man and His Master" the Biograph company has produced a story based on Capital versus Labor that should provide a very good half hour's entertainment.



SHE REPORTS HER FATHER'S DISAPPEARANCE

The construction of the drama results in the picture being most sympathetic. We are given the stony-hearted factory owner, his charitable daughter, who delights in relieving the suffering of the workers, and the factory foreman, champion of his men and also in love with his employer's daughter.

Of course the employer is antagonistic toward his employee, thinking him too low in life to marry his daughter. So nothing remains but to have the boss cast in a position by which he can discover for himself the suffering of the poor.

He is rendered powerless by a sudden stroke of paralysis and is taken in by an Italian. The foreign family interests him, and when fully recovered he raises everybody's wages and allows his daughter to marry the foreman.

Jack Drumier is cast as the father, Louise Vale as his daughter, Franklin Ritchie as the foreman, and Mary Malatesta and Victor Rottman as the Italians. The picture has been produced fairly well, with seemingly an accurate amount of attention paid to detail. The photography is good.

"THE INVENTOR'S PERIL"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

THIS scenario by Adrian Gil-Spear provides two reels full of interest, excitement and suspense—in a word it is a series of thrills.

Two inventors figure in the perils caused by a third inventor, who in a crazy delusion thinks he has been wronged by Marvelli, the great genius of the world. John Alden, the young inventor, meets and consults Marvelli at the house party of Mrs. Baldwin, who is trying to catch John for her daughter Lola.

A wireless phone is being perfected. When John retires to his island home while Marvelli works alone in a loft on the Baldwin place, the crazy Michaels has his innings. Stopped in his attempt to murder Marvelli by Lola's accidental entrance, he next almost kills her, but in the end she is saved by John, who thus makes himself the maniac's intended victim.

The test of the wireless therefore becomes a matter of life and death. It works in time to bring rescue. Mrs. Baldwin is made happy by John's love for Lola. Marvelli rejoices at the perfection of another invention. Joseph Smiley does some fine directing here, as well as capably acting Marvelli. Lulu Leslie and Jack Standing are wonderfully good in their big scene where Lola shares his peril, and he fastens her outside the window on a wire tied to his waist.

Another realistic scene is the crash of the motor car on the rickety bridge and its fall in the waters below, where Michaels drags Lola through a hole cut in the top of the car.

John Smiley gives a splendid impersonation of the maniac. Florence Williams acts the scheming mother to the life.

"THE EXPLOITS OF ELAINE"

(Pathé—Episode Twenty-two)

REVIEWED BY CLIFFORD H. PANGBURN

ORIGINAL as are the incidents in each episode of this serial, surprises are always to be found in the latest instalments. This one, which is known as "The Opium Smugglers," is no exception, and in addition to the clever work of Craig Kennedy there are some thrills which will have any audience on the edge of their chairs.

Wu Fang, beaten in every direction by Kennedy, decides to have a terrible revenge on Elaine. He kidnaps her chauffeur and substitutes one of his own by a simple trick. When she starts for the country she is taken by a back road, and captured by two Chinese of Wu Fang's gang.

The criminal's plan is to turn the unfortunate girl over to the captain of an opium smuggling ship which is just on the point of leaving for China. Her fate would thus be worse than anything that Wu Fang could devise at home. The girl is locked up in a cabin and Wu Fang's final instructions are to kill her if there is any chance of her escape.

Meantime Kennedy has been searching Chinatown for Wu Fang and, falling in with a friend in the U. S. Secret Service, joins him in running down the opium smugglers. Their warehouse is raided and most of the men captured. Just as the raiders are on their way home in a police launch, Elaine remembers the wireless telephone in her suit case.



PURSUING THE OPIUM SMUGGLERS

This device is Kennedy's latest invention, and he has told her that with it she can communicate with him anywhere. She succeeds in reaching him by the instrument, and at once the launch is in pursuit, guided by a lantern which Elaine holds from her cabin window. Discovering the pursuers, the captain tries to kill Elaine, but she eludes him and is soon safe in her fiance's arms on the police launch. The regular cast continues its usual excellent work.

"THE DIAMOND FROM THE SKY"

(North American—Fifth Chapter

REVIEWED BY CLIFFORD H. PANGBURN

THE sudden and mysterious disappearance of the Diamond from the Sky in the preceding chapter, leads to fast action and strange happenings in this instalment. As was suspected, Luke Lovell was the thief, but seeing himself in danger of capture by the police, who have followed him, he drops the necklace and diamond into a mail box. He then allows himself to be taken before

Detective Blake, who, being unable to prove anything against him, is forced to let him go.

Meantime sheriffs have arrived to arrest Arthur, but Hagar aids him to escape. By a burst of speed he manages to find safety in a freight car on a moving train, while the officers believe that he has gone in the opposite direction.

Hoboes in the car compel him to change clothes with them, but as he is in evening attire this is to his advantage. After traveling some distance Arthur drops off the train and obtains work on a farm. The hobo wearing his clothes is mistaken for him and placed under arrest.

Meantime the postman collecting mail from the box has dropped the diamond into his mail sack without seeing it. Becoming caught in the cloth, the necklace is not discovered until the mail sack falls from a wagon on which it is being taken with others to be repaired.

An Italian organ grinder finds the diamond, but while sleeping under a tree his pet monkey takes it from his neck and hides it in a bird's nest. This concludes the chapter.

The usual cast is seen, and the acting and settings continue to show the excellence which has characterized them from the start.

"ROAD O' STRIFE"

(Lubin—Episode Nine)

REVIEWED BY IRENE PAGE SOLOMON

IN this number the dramatic interest of the whole serial is rising to a climax. Daisy, the show girl, finds Dane without difficulty at Elmhurst. Together they journey back to town, and finding Alene has gone to Jerome's house, rush after her, reaching there just in time to see the dead body of Jerome taken in charge by the police.



THE BUTLER TELLS HIS STORY

Alene is accused of the murder and locked in a cell, and there we must leave her until next week. Rosetta Brice, as Daisy, the reformed show girl, shows herself as much at home in the good part as in the adventuress for which she is usually cast.

"THE DIAMOND FROM THE SKY"

(North American—Fourth Chapter)

REVIEWED BY CLIFFORD H. PANGBURN

FOLLOWING the thrilling events in the preceding chapter, the action in this instalment returns to a more usual course. The adventurous career of the Diamond from the Sky—if a gem may be said to have adventures—continues to be as lively as ever. At the conclusion of the second reel there is considerable doubt in the minds of the spectators as to the whereabouts of the remarkable stone.

The stream in which Arthur fell when his automobile shot off the cliff in the preceding chapter happened to be near the gypsy camp of which his mother Hagar was the queen. He was discovered by Esther and taken by her and his mother to her wagon, where he recovers.

Hagar, learning that her son is a fugitive from the police, who want him on a charge of murder, tells him the real story of his birth and the way in which the Diamond from the Sky became his.

Arthur leaves for Richmond, where he pawns the famous jewel owing to his penniless condition. With Blair he goes to a society ball, where he discovers the diamond in the possession of Vivian Marston, an adventuress posing as a respectable society girl.

Hagar, Esther and Luke Lovell attend the ball as fortune tellers. While Vivian is resting in an alcove an arm stretches out through the curtains and the diamond disappears. There is no indication as to the identity of the thief, although suspicion rests on Luke Lovell.

"WIFE FOR WIFE"

(Kalem-Broadway Favorites—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

WILMUTH MERKYL, who has been seen in many Broadway productions, plays the leading part in this feature, that of Edward Walton, a young landowner. The action is laid in the days of slavery in the South.

George, a slave, resolves to revenge himself upon Edward for the death of his wife, Susie, a pretty mulatto girl, thereby taking "a wife for a wife." Richard Singleton, who coveted Edith, Walton's wife, was the real cause of Susie's death, but he laid the blame on Edward.

Richard calls upon Edith one night and embraces her against her will. When Edward returns home suddenly Richard shoots him, the wound depriving Edward of his reason. When Edward is out of his mind Richard calls again. The sight brings Edward to his senses and, taking a sword, he kills Richard.

Then George, the negro slave, tries for his revenge. He is about to allow a poisonous snake to bite Edward when Edward tells him that Richard was the real cause of Susie's death. The mulatto relaxes his hold and is himself victimized. Edith enters, to find George dying and Edward bound. Edward, freed, tells Edith of how both had been victimized and vows to make amends for his lack of faith in the future.

The story is melodramatic and very well produced. Regina Richards is Edith; Robert D. Walker is Richard; Mary Kennedy is Susie, and John E. Mackin is George. Nell Tarrin, Mary Taylor Ross and Henry Hallam are also in the cast and do very well.

"THE MAN WHO BEAT DAN DOLAN"

(Gotham Film—Four Reels)

REVIEWED BY PETER MILNE

THIS, the initial production of the Gotham Film company, introduces Willie Ritchie to screen followers. The number of people who follow the fortunes of pugilists is large enough to insure "The Man Who Beat Dan Dolan" considerable attention, when it is announced that the lightweight champion of the world appears in the leading role.

To exhibit a picture in which a prize fighter stars without showing a fight, would be something like showing a ship without water, so for the benefit of the ringside followers a genuine bout is brought in, during the latter part of the picture. It is very good, and the knockout looks like a real one.

Playing opposite Mr. Ritchie is Betty Marshall, sometimes colloquilly known as the Gotham Fashion Plate. Others who appear in the cast are Lew Ritchie and William Vaughn. Neither of the leads are excellent exponents of the dramatic art.

The picture is an adaptation from a "Saturday Evening Post" story written by Helen Van Campen. The photography is fair, except in the fight scene.

For those who desire to see a renowned prize fighter in a picture, "The Man Who Beat Dan Dolan" is the required article.

BOSTON OPERA HOUSE WILL NOT BECOME FILM THEATRE

WHEN the Boston opera company went into banqruptcy recently and the word went out that the Opera House interests were dealing with New York people, it was expected that this fine structure would be devoted to pictures in the future.

But this expectation seems to be unfounded, for the Shubert interests, it is now reported, will take over the house, not for the legitimate drama or the pictures, but as a workship in preparing their larger productions.

EARLE WILLIAMS AND ANITA STEWART IN SOME RECENT CHAPTERS OF "THE GODDESS" (VITAGRAPH SERIAL)



CELESTIA IN HER NEW DRESS TIMID AMONG STRANGERS A PLAYFUL MOMENT

"THE GODDESS"

(Vitagraph—Chapter Two)

REVIEWED BY PETER MILNE

THE first two reels of "The Goddess" were practically preliminary in their entirety. Whereas the second chapter introduced Anita Stewart and Earle Williams, the stars of the continued photoplay, the two reels in hand find them on most intimate terms with one another.

With a beautiful almost spiritual charm does Miss Stewart invest the role of Celestia, the girl reared in the lonesome woods, instilled with the idea that she is to reform the world. Her type of beauty is especially appropriate for this character, and with a display of versatility Miss Stewart has succeeded in fully adapting herself to the extraordinary characteristics of "The Goddess."

On the other hand, Mr. Williams as Tommy Barclay is a most suitable opposite. As the worldly wise young man, who on a hunting trip encounters Celestia with all her unsophisticated charm Mr. Williams interprets a difficult role with his accustomed skill.

Much of the action in this number is humorous, much of it almost pathetic, and all is fascinating. The situations that confront the girl, who has lived for fifteen years without meeting a man, when she at last emerges and encounters such an animal are fraught with moments of comedy that create spontaneous laughter.

Little if any real consequence happens until the last few scenes when Stilleter, the hypnotist, is at last able to again bring Celestia under his power. He takes the momentary advantage created by Tommy who for a time abandons his charge and goes for a swim. When Celestia sees Stilleter approaching she calls for Tommy to come out, and then wonders why he refuses to help her. Of course Celestia is unaware of the fact that the iron clad laws of society forbid Tommy from emerging when his every article of wearing apparel is hanging on a tree.

To date, the acting is not to be adversely criticised, neither is the story nor the production. The scenes in this installment are all wooded mountain locations pleasingly photographed.

"BRAND BLOTTERS"

(Ideal—Two Reels)

REVIEWED BY CLIFFORD H. PANGBURN

FOUNDED on the novel of the same name, this is a stirring melodrama of cattle thieves in the old West. Effective scenery and rapid action add to the film's strength, with the result that the interest is well sustained throughout.

The head of a band of cattle thieves and bandits is a suitor for the hand of a ranchman's daughter, who does not suspect his true character. Seeing that his rival is favored, he steals some of his clothes, and by appearing in disguise, leads the girl to think that the honest man is the cattle thief.

Shortly afterwards he kidnaps the girl's father and an Eastern capialist as well as the girl herself. He holds them all for ransom. Several attempts to rescue them are frustrated, and finally the honest man is captured. The bandit is about to hang him, but agrees to let him go if the girl will become his bride at once.

He goes back on his word about freeing his prisoner, but the man escapes, and after a desperate fight drowns the criminal in a mountain stream, as he is returning from the home of the minister who has performed the wedding ceremony. Thus he finds happiness at last, and the girl realizes what a hero he has been all along. The other members of the gang are captured by the sheriff's posse.

JACKSONVILLE COMPANY TO BEGIN BIG FEATURE

Special to Motion Picture News

Jacksonville, Fla., May 26.

THE Reliable Photo Play company will begin work on a spectacular feature film within the next two weeks. They have secured several well-known artists who will be featured in coming productions. The staff is very large and the departments are complete in every way. The company will make dramatic features for the present but is going to form an extra stock to put on comedies shortly.

The company has not decided as yet just where the new studio will be located and for the present is using a temporary one in the centre of the city. The commercial department is very busy making some advertising pictures. King Morse is business manager and Lucien Lambert is chief director. Charles Kelly has charge of the photography and Robert Stevens is the assistant director.

The Lubin company left for Atlantic City on the 16th and will remain until the studio is remodeled.

The Kalem company is quite busy taking exteriors, having been held up by bad weather for almost two weeks.

TOPICAL FILMS SECURES FLEET PICTURES

HANS BAADER, general manager of the American Industry Motion Picture Producing Company, 109 East Eleventh street, New York, has secured one thousand feet of interesting motion picture views of Uncle Sam's navy, which has been on review in New York harbor for the past two weeks.

Besides close views of the United States ships Wyoming, New York, Texas, Delaware, Florida, Kansas, Virginia, submarines and torpedo boats, Mr. Baader successfully photographed at close view, President Wilson and his staff at the head of the gigantic Naval Parade which was held on Monday and Tuesday, May 17 and 18.

Intimate studies of Admiral Fletcher, Secretary of the Navy Daniels, show these great men reviewing 8,000 American sailors.

The president's yacht, the Mayflower, is clearly shown and close views of scenes on board were successfully photographed.

Remarkable motion pictures of the ships taken at night show the myriad of lights with which the fleet is illuminated, form a beautiful part of this topical release.

The Topical Film Company has secured the exclusive American selling rights on this subject.

WEATHER HOLDS BACK LOUISVILLE AIRDOMES

THE Sanders Amusement company has opened a new airdome in Crescent Hill, Ky. All of the airdomes in Louisville and vicinity have gotten away to a bad start this year on account of the weather during most of the month of May being rainy or cold, and the attendance, except on a few dates, has been light.

NEWS OF THEATRES THROUGHOUT NEW ENGLAND

THE Goldstein Amusement Company, of Springfield, Mass., is constructing a motion picture house at Hampton Beach, N. H., to seat 700 and be ready for use June 1.

E. J. Caren, of the Star theatre, Manchester, N. H., has leased a new theatre in Concord, N. H.

An open air theatre is being constructed in Oldtown, Me., directly opposite the Penobscot Indian reservation. It is called the Pastime. H. J. Thibodeau is business manager and E. E. Boucher owner.

The Strand, seating 2,400, is to open within two weeks in Providence, R. I. As there are no exchanges in that city the rivalry for the service among Boston exchange men is keen. The theatre will run only first class stuff, eighteen a week. Another feature of the rivalry is that all the big services are now represented in Providence.

The Nautical Gardens and Crescent Gardens theatres at Revere Beach, Mass., have been opened for the summer season.

The Dreamland in Boston, the Gem at Winthrop, Mass.; the Union Hall at Gloucester, Mass., and the Star in Foxboro, Mass., have been closed.

The Broadway in Somerville, Mass., has changed its name to the Winter Hill.

The opera house at Bennington, Vt., which, at the order of its owner, who recently died, has never shown a film, will go into motion pictures June 1.

The Queen at Pennacook, N. H., has closed after a run of two weeks only. Pennacook is close to Suncook, which already covered that field.

Motion picture houses which cater to the summer trade in Maine are opening for the season. The two big houses at Old Orchard, and the Holland at York Beach, will open Memorial Day.

First Daily Change Theatre in Bay State

Within the next two weeks there will open in Oak Bluff, Mass., a motion picture theatre which will present a daily change of program, the only such theatre in Massachusetts. The town is a famous summer resort, and another unusual feature of its new theatre will be the admission, 25 cents. Manager Egleston has made arrangements to show films furnished by the World, Fox, Metro, Paramount and Alliance, giving a day to each, and filling in with the United. The house seats 700.

Tom Murray, of the Empire theatre, Holyoke, Mass., is rebuilding the house, which was burned down recently, and will change it into an airdome.

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Professional Singers, Single, Trios and Quartettes. American Theatre, Terre Haute, Ind.

FOR SALE

Building, heart of the town, containing theatre, stores, office rooms, dance hall, lodge room. Reason of sale—other business. $2,000 net income annually. Brighton Theatre, Spring Lake Beach, N. J.

CAMERA—Ernemann Model B. Good as new. Trick attachments. 4 Magazines, 400 ft. Special tripod complete. Theatorium, New Philadelphia, Ohio.

PRETTY PHOTOPLAY HOUSE in most beautiful town in State of Michigan. Population 6,000. Makes good money year round. Has $1,000 Steinway baby-grand piano. "Happy Hour," Coldwater, Michigan.

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OPERA CHAIRS bought and sold everywhere, stock scattered, half price. Empire Chair Company, Corning, N. Y.

BUSINESS OPPORTUNITY

WANTED—Young lady theatre manager, with business established six years, wants live partner with capital to handle circuit of picture theatres in Indiana. Have investigated territory and can show a money making proposition. Address Box 445, Marion, Indiana.

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interesting business boosting schemes outlined in "Live Wire Exhibitors'" department of this issue. It will pay you to read every one of them.

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Clever, original stories suitable for Motion Picture production—high class comedies only, no slapstick or rough comedy considered. Work of professional writers solicited. Will pay from $25.00 per reel up, according to merit of pictures. Rejected manuscripts will be returned if accompanied by stamps.

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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Buckskin Shirt." (Biograph. Mon., May 31.)—A Western prospector and a little boy in the East figure in this effective story. The prospector fights off a band of outlaws to save a buckskin shirt which he has made for the small boy back in the East. Irving Christy is seen as Whistling Sandy, the hero.

"The Maid o' the Mountains." (Biograph. Two reels. Tues., June 1.)—The regulation moonshiner and revenue officer story, with a mountain girl far superior to her class as the heroine. A variation is provided in the disappearance of the girl after she becomes the wife of the wealthy Northerner, and their subsequent chance meeting. Louise Vale and Franklin Ritchie are the principals. Others in the cast are Edward Cecil, Kenneth Davenport, Jack Drumeir and Charles Bennett.

"The Heart of an Actress." (Biograph. Thurs., June 3.)—In order to bring an estranged rural couple together an actress on a vacation flirts with the man, and then laughs at him. In his disillusionment he returns to his former sweetheart. Of course the actress really loved the man herself, but made the sacrifice for the other woman, who had sayed her life. The cast includes Frank Newburg, Madge Kirby and Isabel Rea.

"Her Dormant Love." (Biograph. Fri., June 4.)—A strong Western story of a young wife who falls in love with her husband, and having done so takes a desperate chance in order to save him from danger at the hands of an outlaw. The cast consists of Charles West, Claire McDowell and Harry Carey.

"For Her Friend." (Biograph. Sat., June 5.)—A matchmaking woman is a bit careless about her methods and unconsciously leads her husband to suspect that she is too much interested in another man. He finds out his mistake in a way which makes him appear more than ridiculous. The cast consists of Charles Perley, Augusta Anderson, Violet Reed and Robert Nolan.

"The Dumb Wooing." (Edison. Sat., May 29.)—Two stuttering suitors seek the hand of a fair lady. Each finds his agitation is so great when he starts to propose that he decides to try a proposal by sign language. The girl thinks the two men have gone crazy. They nearly do when they have to stand by and see a third person win the prize for which they have been striving. Maxine Browne and Raymond McKee are in the cast.

"Cartoons in the Barber Shop." (Edison. Wed., June 2.)—Short pieces of comedy scenes in a barber shop serve to connect the sections of very excellent animated cartoons which make up the greater portion of the film. Dr. Bear nails down a leopard's spots when the animal calls for treatment. Another very good section is called "One Hundred Years of Fashion Slavery." Raoul Barre is the artist.

"A Chip of the Old Block." (Edison. Sat., June 5.)—A melodrama of a scheming mother who plans a marriage of brilliance for her daughter. The polished suitor selected by the mother turns out to be a thief. Augustus Phillips and Marguerite Prussing are the principals.

"The Longer Voyage." (Essanay. Mon., May 31.)—An ambitious man goes on a yachting trip with a millionaire broker. He learns that his wife, of whom he has lately become indifferent, is the only woman that the millionaire had ever loved. He returns home with a new appreciation for her, but in his absence she has undergone a serious operation which proves fatal.

"The Coward." (Essanay. Three acts. Tues., June 1.)—Reviewed at length in another part of this issue.

"The Fable of the Intermittent Fusser." (Essanay. Wed., June 2.)—Through high school and college Walter was an inveterate fusser, but when his father set him to work he was so filled with business that he had no time for the fluffy gender. At forty he was known as a good business man but all the fair sex had passed him up. Then he met Violet, a half portion, aged eighteen. She did not know who was President, but she was a cutey to look at. She landed him without a struggle, and now he is a proud father.

"Sophy and the Faker." (Essanay. Thurs., June 3.)—A Snakeville comedy showing how a magic electric belt enabled Sophy's husband to beat up two men who had been making love to Sophy. Harry Todd, Victor Potel, Ben Turpin and Margaret Joslin appear in the cast.

"The Clutch of Circumstance." (Essanay. Two acts. Sat., June 5.)—This picture contains some beautiful Tennessee mountain scenery, and is acted by a good cast, including E. H. Calvert, Lillian Drew, Betty Scott and Jack Meredith. It shows how a mountain girl thwarts the plot laid by her former sweetheart, an unscrupulous lawyer at the State capital, to get his rival, the son of the governor, out of the way. The action is exciting, and it is filled with many tense situations.

"A Railroader's Bravery." (Kalem. Sat., May 29.)—Helen frustrates a gang of wiretappers in this exciting chapter in the "Hazards of Helen" series. She uncouples the engine from a freight train and pursues the gang after she has discovered their plan of action at considerable risk.

The gang members flee on a gasoline speeder, but Helen gets them just the same. Incidentally she reforms Henry, the former relief operator, who fell into bad company when he joined the gang. As usual the daring of Miss Holmes is the chief attraction. There are thrills aplenty and an interesting story.

"Ham in the Nut Factory." (Kalem. June 1.)—One of the best of the always good "Ham" and "Bud" comedies. The two comedians become keepers in an insane asylum. After many trying encounters with the patients they are pursued by one of the fiercest. Exhausted they fall to the ground, expecting to be killed. But the patient catches up to them, taps them both playfully on the shoulders and says, "Tag, you're it."

"The Secret Well." (Kalem. Two reels. June 2.)—Marin Sais and an all-star cast are seen in this thrilling drama. Miss Sais plays Netty, a special investigator in pursuit of a moonshine gang.

The most thrilling scenes come when Netty is suspended by a rope from a high window and the members of the gang threaten to cut the rope if the police try to arrest them.

Lesan, one of the policemen, saves Netty's life by a daring trick. The police, freed from the fear of endangering Netty, capture the moonshiners after a terrific battle. Arthur Shirley plays Lesan. Frank Jonasson, W. H. West and Thomas Lingham are also in the cast.

"The Bell of Penance." (Kalem. Fri., June 4.)—A Carlyle Blackwell, Alice Joyce re-issue, in which there is some good horseback riding by Blackwell in the role of the American lover. Alice Joyce in her impersonation of the Spanish senorita has a great chance to show her natural aptitude for the languid, and leaves nothing to the imagination. The interior settings are very good, especially that of the sentencing of the American to "do penance that all may know." A good story and good acting throughout.

"The Human Chain." (Kalem. Sat., June 5.)—This latest of the "Hazards of Helen" is surely above the average release in that it is replete with thrilling situations. Helen in the role of the station agent does some great diving and swimming stunts, to say nothing of mounting a moving train, and, climbing down from a railroad bridge over the hanging forms of two other men swinging from the bridge, a veritable human chain.

There is an exciting race between a launch and train, all because of a registered package that was in Helen's charge, being secured by three crooks and finally re-captured by Helen. The photography is excellent.

"The New Butler." (Lubin. One reel. Sat., June 5.)—Here Billy Reeves is giving us an entirely new departure from his preceding impersonations, and it is also the first release in which he is supported by a large company who add to the general hilarity. From the time Bill is engaged as butler until he has to give up his job, willy nilly, there isn't a peaceful moment in this picture.

When Bill finds the master flirting with the maid, the situation is in his hands, and he carries it through all sorts of comical adventures, ending at last in an unwilling descent through the dining room ceiling, right on to the table where a dinner party is in progress. An indignation meeting results and Bill is hustled off the premises, and forced to hunt a new job. The company comprises Mae Hotely, Chas. Griffith, Amy Forrest, Johnny Doyle, Patsy De Forest, Billy Potter.

"The Decoy." (Lubin. One reel. Fri., June 4.)—The familiar tale of a "tenderfoot" being almost taken in by two Western sharpers and saved at the critical moment by the inevitable girl. In this case the daughter of the chief sharper is Robert Smith. Flo has been used as a decoy by her father, but falling in love with Bert Sheldon warns him and helps him escape, in spite of his Eastern sweetheart. In the end she reforms her father, a compensation in some measure for her hopeless love.

"His Pipe Dream." (Lubin. Split reel. Tues., June 1.)—One of the popular cartoons all audiences are now clamoring for. Rastus, after carefully filling his pipe and settling down to a good smoke, has a wonderful vision of himself as rich, as a successful prize fighter, as a hero aiding a maiden in distress; finally, after running all over the universe, he finds himself her accepted suitor. Alas! 'tis only a dream.

"The Actor's Boarding House." (Lubin. Split reel, with "His Pipe Dream." Tues., June 1.)—Slapstick from start to finish with no plot, but only Pat Rooney's acrobatic stunts as excuse for its being, this comedy shows nothing new. The pranks of Rooney and his pal with the dancer, tragedian, trombone player, landlady and other types, will doubtless amuse those who like this class of diversion.

"The Blood Yoke." (Selig. Two reels. Mon., May 31.)—A drama produced by E. J. Le Saint from a story by Catherine Henry. It tells of the love of a man for a girl who, unknown to anyone but her guardian, has negro blood in her veins. When the girl and the man are told of this, the latter first turns from her. His love conquers race prejudice, but the girl will not consent to the marriage.

"Polishing Up Polly." (Selig. Tues., June 1.)—A comedy by Maibelle Heikes Justice in which Polly after inheriting a fortune goes to the city to live with some supposedly rich relatives. Her country lover arrives upon the scene and elopes wtih her just as she is about to be married to the snobbish son of the family to save them from financial ruin.

"Red Wins." (Selig. Wed., June 2.)—An interesting and touching drama showing how a little girl of the slums supports her two baby brothers, and rising above her sordid surroundings marries a rich man. Well acted by Elsie Greeson and the children in the juvenile roles.

"Beautiful Belinda." (Selig. Sat., June 5.)—June settings, savages and wild animals make this an unusual and interesting comedy, though the humor is at time rather silly. It deals with a bug chaser's infatuation of a girl from her photograph. He thinks she has been kidnapped by savages, and after a perilous chase is much disappointed to find he has rescued an insignifican dog instead of the girl he loves.

"Mrs. Jarr's Auction Bridge." (Vitagraph. Mon., May 31.)—The ninth of the Jarr family series by Roy McCardell. Mrs. Jarr gives what she thinks will be an exclusive affair at Hay Corners. but Uncle Henry and a potent punch order otherwise. A good picture in an excellent series. Harry Davenport and Rose Tapley are as usual seen as the Jarrs.

MUTUAL PROGRAM

"Miss Fatty's Seaside Lovers." (Keystone. Sat., May 15.)—Roscoe Arbuckle dons the regalia of an heiress and succeeds in causing great commotion in a seaside hotel. Mr. Arbuckle also directed this, which is uproariously funny from start to finish as the Strand audience well testified.

"Three Roses." (Thanhouser. Sun., May 16.)—A drama based on the theme of a daughter estranged from her father by marrying against his wishes, and reunited through the influence of her little daughter. Some bad errors in the matter of costumes mar the effect considerably.

"He Wouldn't Stay Down." (Keystone. Thurs., May 20.)—A man, likewise a villain, inveigles friend Ford Sterling to feign suicide so he can collect the insurance money, and also get Ford's wife (Minta Durfee). However, things take an unexpected turn, and Ford is really thought dead, until a fisherman pulls him up from the bottom of the harbor. Another good Keystone. It seems that Mack Sennett is going stronger than ever.

"For Better—But Worse." (Keystone. Sat., May 22.)—Harry McCoy appears in makeup, and is sidesplittingly funny all the way through. A very funny plot adds to the interest of this film, which contains many original stunts. That pretty Keystone comedienne appears again.

"The Rivals." (Komic. Sun., May 23.)—This is one of the most clever child comedies seen on the screen in some time. Three youngsters are rivals for the favor of a little girl.

The fighting boy has little trouble in disposing of his studious rival, but is beaten out by wealth in the form of a boy with a two-seated "push-mobile."

The studious boy wins out in the end while the two others are fighting, by a daring rescue of the heroine from a burning powder magazine. The acting of all the child players is unusually good. They are George Stone, Violet Radcliffe and Carmen de Rue.

"Eleven-thirty P. M." (Majestic. Two reels. Sun., May 23.)—Excellent construction, setting and acting, combined with a strong detective story, make this a picture of decided merit. When a wealthy man is found murdered his daughter's sweetheart, whom the dead man has ordered off from the place, is accused.

The print of a mangled hand in some mud serves to identify the real slayer and save the innocent man. The guilty person's story results in an acquittal. In the cast are Al Filson, Eric von Ritzau, Loretta Blake, George Walsh, Sam De Grasse and Curt Rehfeld.

"The Cliff Girl." (Reliance. Mon., May 24.)—When it comes to a choice between the wild little girl of the mountains and his suspecting fiancee the geologist decides on the former. A fair story produced rather crudely, since much of the action as pictured is not well "motivated." The scenes and photography are very good.

"A Rightful Theft." (Majestic. Tues., May 25.)—Fierce rivalry exists between the villain, who holds a mortgage on the town church, and the deacon for the widow's favors. The deacon triumphs in a novel manner. While old in plot several unconventional situations and appropriate acting unite to make this reel a most pleasing drama with a very clever comedy element.

"Fairy Fern Seed." (Thanhouser. Two reels. Tues., May 25.)—Through the treachery of a false friend the mother and her estranged daughter who married against her parents' wishes are never reunited. Years later her two twin grandchildren are brought together, ostensibly through a dream indulged in by the children and the old lady.

This is rather a disagreeable offering as the act of the false friend is inhuman in the first place, and her appearance in the rest of the picture is most repelling. The Thanhouser twins are introduced in the final scenes. The double exposure work is good. But the theme lessens the value of the entire film. Peggy Benke is in the cast.

"The Deadly Focus." (Reliance. Wed., May 26.)—A novelly constructed yarn depicting the manner in which a gunsmith reaps the benefit of his own misdeeds and meets death by a contrivance he had arranged for his assistant. This reel produces an unusually large amount of suspense, while its out-of-the-way situations lend to it a refreshing appearance.

"Mutual Weekly, No. 21." (Thurs., May 27.) Of national interest are the two events in which President Wilson figured while in New York City. He is shown reviewing the Atlantic fleet's land parade, and later the fleet is shown passing out of the harbor—two truly inspiring sights. The Harvard-Cornell track games are entertaining, while war scenes and a few other events that transpired in our own country complete the reel.

"It's an Ill Wind—." (Falstaff. Fri., May 28.)—A clothes line on which hang a number of articles of wearing apparel blows away from its posts on an apartment roof and sails over various sections of New York City, finally landing in the room of a poor family.

An original comedy which should go very well in the small towns that clamor for New York views. It is to be regretted that the negative is streaked with black in many of the scenes. However, the double exposure work is well executed, and the reel as a whole is most pleasing.

"Little Dick's First Case." (Majestic. Fri., May 28.)—A juvenile comedy in which the kids play detective, but meet with little success. This is good for those who like the child comedies.

"Gasoline Gus." (Komic. Sun., May 30.)—One of Ed. Dillon's choice comedy selections based on rivalry and the jitney bus. Chester Whitey, Elmer Booth and Fay Tincher carry the important parts. This may best be described as a thrilling comedy, as some of the stunts performed by the bus and the principals aided by trick photography are very startling. There is much that is original in this, which really is an excellent comedy.

"Out of Bondage." (Majestic. Two reels. Sun., May 30.)—The escape of a thief's daughter from her environment is the theme of this strong drama. Dorothy Gish does fine work as the girl.

The others in the cast are F. A. Turner, Walter Long, Richard Cummings and William Hinckley. A thief forces his daughter to marry his partner, but later tips off the police and sends the man to jail in a spirit of revenge. He takes his daughter to the country in the orange growing district, where he becomes an orange thief.

The girl's husband escapes and comes to the place, where he and the father kill each other in a revolver duel. The leather case holding her marriage license stops a bullet and saves the girl's life. Then she finds real happiness with a young orange grower.

"The Angel in the Mask." (Thanhouser. Sun., May 30.)—By the brains and quick wit of a girl living in the same boarding house the country boy is freed from an accusation of theft. This is interesting but improbable to the extreme, but this fact is counterbalanced by the nicely worked out story. Marguerite Snow and Boyd Marshall lead the cast.

"The Resolve." (American. Two acts. Mon., May 31.)—Reviewed at length in another part of this issue.

"Little Chrysanthemum." (Beauty. Tues., June 1.)—A young Japanese girl adopted by an American family learns that their son whom she has grown to love is engaged to another girl. Home-sick and disappointed she stabs herself. Displays clear photography and excellent technique. Neva Gerber and Webster Campbell play the leads.

"The Girl of the Sea." (Thanhouser. Two reels. Tues., June 1.)—A reporter discovers that his orphaned sweetheart is heir to a large fortune, but we are in the dark as to whether she gets it or not. This contains the elements of a good story, but the ending is unsatisfactory in that it is not definite.

The direction has been rather poor in some places, while in others it is very good. For instance, people don't catch twelve inch fish in the surf, and again the snow stuff is bad, while on the other hand the newspaper office is the best we have seen in the films.

A short subject featuring Helen Badgley fills out the second reel of this. As the granddaughter of a grouchy old man she teaches him how to be charitable. This is called "The Baby Benefactor," and is a delightful little comedy drama.

"The Golden Rainbow." (American. Wed., June 2.)—A pretty story showing how the baby brother of a girl in a Western mining camp uncovers the plot which one of the rivals for the girl's hand had concocted to place the blame for a theft of gold dust upon the other. Vivian Rich, Harry von Meter and Jack Richardson are seen in this picture.

"The Conversion of Frosty Blake." (Broncho. Two reels. Wed., June 2.)—Frosty Bill is a gambler with few principles save trust in his own personality, which is fiercely domineering when perturbed. So when a much despised Sky Pilot lands in the godless Arizona town Bill immediately sets to work against him.

But the minister's powers are underestimated by the gambler, for in his sermons he makes Bill think of his boyhood days when he was the fond and obedient son of a staunch father and mother. Thereafter he supports him.

A day comes when Bill gets into a scrap with the Horned Toad from the next settlement. The Toad shoots at Bill but the parson receives the shot in his heart. He dies, but he leaves the whole town, including Bill and his girl, much reformed.

This is another William S. Hart picture, in which Mr. Hart renders the same yet magnetic and sympathetic performance as in other pictures of his direction. Louise Glaum is the girl and Charles Ray makes an appealing figure out of the minister. Lawlessness is predominant in all the scenes. The action is continually rapid and the interest never falters. The photography is clear and distinct throughout.

"Scales of Justice." (Domino. Two reels. Thurs., June 3.)—The wife of the busy judge encourages the attentions of another man. One night while she is in the company of this gentleman her husband returns unexpectedly. The lover exits via the fire escape, at the bottom of which a burglar has just murdered a policeman.

The escaping man is accused of the crime, but the judge knows the truth. He is confronted with the prospect of committing an innocent man to prison or laying bare the scandal regarding his wife, but he is saved from either alternative by the burglar confessing at the eleventh hour.

This is very strong, the final situation being most tense. The acting throughout is very good and the direction is praiseworthy. Walter Edwards is the crook, J. Barney Sherry the judge, Clara Williams his wife, and Frank Borzage the lover. The photography is good and the scenes appropriate in every sense.

"The Guiding Light." (American. Fri., June 4.)—Beautiful scenes of craggy shores and tumultous surfs produced by perfect photography make this a more than ordinarily good picture. The young wife of a lighthouse keeper induced to run away with a man from the city, risks her life by plunging overboard from a yacht to swim back to the lighthouse in order that there be a light to guide her husband home.

PATHE EXCHANGE INC.

"Pathe News, No. 38."—A reel of much interest, although almost exclusively devoted to happenings in this country. Some very fine views of the Kentucky Derby and a good animated cartoon are strong portions. For the various parts of the country scenes of local interest are added.

"Pathe News, No. 39."—The most important feature of this reel is the part showing the commanders of the Allied armies, at the front. This is the first of the pictures taken by Pathe for the French government to reach this country. In addition to news items from this country there is a fashion section, and a good animated cartoon of Col. Heeza Liar's latest exploits.

"A School in New Guinea." (Pathe. Split reel.)—An unusual sort of scenic picture showing life at a mission station in this great island of the Orient. In effective Pathecolor.

"Jaypore, the Rose City." (Pathe. Split reel.)—A Pathecolor scenic film of this famous city of British India. Interesting and instructive.

"The Police Dog." (Pathe. Three-quarter reel.)—This is one of the fine animated cartoons

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depicting the remarkable adventures of a police dog. In this story an Italian organ-grinder is using his tame monkey to rob a bank. The police dog goes on the trail, and after an exciting chase rounds up the monkey at the same time that his master captures the thief.

"Lonesome Luke." (Pathe. Split reel.)—Tad, the cartoonist, is the author of this comedy, but it is lacking in the originality which characterizes his drawings. Lonesome Luke is forced to take the place of a tame bear which is to perform with a lion in a country town. He decamps in his bearskin costume, and much excitement results.

"The Vanishing Cinderella." (Pathe. One reel.)—The familiar story of the girl reporter who starts out to interview a difficult subject, and in the course of the assignment tumbles into a romance. Well acted and staged.

"The Japanese Mask." (Pathe. Three reels.)—Made in the French studios of Pathe this picture is characterized by the elaborate settings and fine scenic effects always produced there. The story hinges on a Japanese mask, the tradition being that whoever gazes at it will die a violent death.

Two army officers are rivals for the hand of a girl. One of them is a crook and succeeds in having his rival sent to a military prison on a distant island. The innocent man escapes with a comrade who is subsequently killed. By changing clothes the other man leads the officers to think that he has died.

He also obtains some hidden treasure from directions left by his dead comrade. Thus wealthy and safe from arrest he returns to find that his rival has married the girl. Confronting the man he accuses him of his many crimes, and the shock is so great that the villain commits suicide after a long look at the fatal mask. The other man demolishes this terrible ornament, and thus the picture closes.

UNITED FILM SERVICE

"The Mystic Well." (Gaumont. One reel.)—Two imposters are discovered and forced to drink their own "mystic well" dry. Since the mixture of stuff in it is extremely filthy the comedy is rather unpleasant.

"The Word." (Lariat. Two reels.)—The leader of a band of highwaymen in the West reads a Bible in the loot, and the memories of his youth which it arouses lead him to go to a revival meeting. He thus avoids arrest, but surrenders voluntarily. He reforms and becomes a farmer and peaceful citizen. Later he imitates Jimmy Valentine by using his experience as a bandit to obtain money when some must be had at once.

"Man and the Law." (Ideal. Two reels.)—One man on a jury sticks out for acquittal in the case of a man being tried for murder. To convince the others he tells his own story. It is the familiar one of a country girl ruined by a city man. The girl was the juror's sister, and only the hand of Death saved the teller from himself being a murderer. The story is so convincing that a favorable verdict is returned.

"Aunt Matilda." (Luna. One reel.)—A Western picture in which some cowboys dress as cowgirls in order to help two of their number to elope with Aunt Matilda's nieces. The comedy is of the semi-slapstick sort and rather mildly humorous. Dot Farley plays the title role.

"Amateur Night." (Starlight. One reel.)—A typical Starlight picture. Two bums seek the living which they think the world owes them, by appearing as prize fighters on amateur night at a fistic club. The wildest sort of slapstick and rough-and-tumble work runs through the picture.

"The Near Capture of Jesse James." (Luna. One reel.)—A girl reads a Jesse James novel just as she is going to sleep. The rest of the film shows the adventures which she and her mother have in her dreams as two feminine bandits in the wild West.

"The Picture on the Wall." (Premier. Two reels.)—A fairly good plot in this drama is hurt by wretched construction and carelessness in other ways. For example a close-up which is used in rapid succession with a distant view shows the hero wearing a vest which mysteriously disappears in the distant view.

Besides this, there are at times too many close-ups. A jealous suitor on being rejected intercepts the letters which the girl writes home after her elopement with a young engineer. Later he goes to the city and wrecks her happiness by compromising her in her husband's sight. Of course the estranged couple and the girl's father are all brought together at the end of the story.

"Canned Curiosity." (Pyramid. Two reels.)—Edwin August and Ruth Blair are featured in this comedy. In order to prove the curiosity of their feminine friends two men send them carefully wrapped packages containing tin cans full of cigarette smoke.

Although marked not to be opened, all are at once investigated. Seeing that they have been fooled the girls fill the can with various sorts of smoke and send them back. Since the smoke in one of the cans is the same sort put into it the sender thinks he has discovered a woman who is not curious. An absurd, but fairly amusing story.

"Stepping Westward." (Ideal. Two reels.)—Lovers separated at the outbreak of the Civil War are brought together forty-four years later and are married in spite of difficulties which are put in their way. The drama is well acted and has pleasing settings.

"Love's Strategy." (Gaumont. Two reels.)—The son and daughter of business rivals fall in lóve much to their parents' disgust. After a foiled elopement they succeed in marrying by making their fathers think that the match will result in the inheritance of a fortune. Fairly well acted, and with an interesting plot.

"Heinie's Millions." (Starlight. One reel.)—One of the regulation Heinie and Louie slapstick pictures. Heinie and Louie strike it rich and proceed to spread their new found wealth about a large hotel. The film is of the most extreme rough and tumble type, and poorly done.

"Almost Lucky." (Superba. Split reel.)—A hobo steals an overcoat, and later runs away from a policeman who is trying to hand him a wallet which he supposes he has dropped. He throws away the coat, but it falls into the arms of another knight of the road who is soon discovered and the coat returned to its owner.

Trick photography and tiresome chases make up most of the footage. On the same reel is "Mixing the Cards," a comedy in which little sister changes the cards in the birthday gifts sent to her sister by her father and two suitors. As one of the latter has substituted a pipe for his rival's gift the result is rather surprising to everyone.

"Oh! You Mule." (Superba. Split reel.)—Medicine intended for a mule is accidentally given to a sick man, who at once goes out and eats grass and behaves in other ways as a mule should. A veterinary surgeon cures him. On the same reel is a very short comedy entitled "Copped." It shows the adventures of a hobo who steals a policeman's clothes while he is swimming and arrests him when he comes out. His fun is short lived as another officer soon appears.

"The Spider." (Grandin. Two reels.)—A mysterious burglar is getting away with some surprising thefts, and an amateur detective attempts to solve the problem. He discovers that the thief is his own fiance, but she has merely been amusing herself, and testing the detective ability of her sweetheart. Ethel Grandin is seen in the principal role.

UNIVERSAL PROGRAM

"Shattered Memories." (Gold Seal. Three reels. Tues., May 25.)—A drama concerning the Civil War produced by Robert Leonard. In theme the offering differs decidedly from other pictures laid in the same time. A romance is rudely interrupted by the outbreak of the war.

While in service, Jasper is rendered unconscious by a blow on the head given him by a spy. When the war ends he does not return. He wanders about the country and is taken in by the spy who struck the blow. His mind still unbalanced, the Southerner discovers his identity after some forty years, and returning with him to his home town on Memorial day, the sight of his aged sweetheart restores his memory.

The originality of situations and incidents give this entire picture a most refreshing and pleasing aspect. It keeps one interested every minute of the time. The battle scenes, of which there are quite a few, are most realistic. The whole is well photographed. In the latter stages of the picture, showing many scenes in which the two old people are much in the foreground; the make-up is the only poor point in the picture. Ella Hall is seen playing opposite Mr. Leonard, while Harry Carter appears as the Southern spy.

"Animated Weekly, No. 168." (Wed., May 26.)—The opening of the racing season at Belmont Park, N. Y.; an automobile race in Columbus, O.; gun practice at Sandy Hook, N. J.; and the public school tooth brush drill in New York City are the most interesting features in this number. A large quota of war scenes have been selected for this week, while Hy Mayer holds his usual place in his usual way.

"The House of a Thousand Relations." (Victor. Two reels. Mon., May 31.)—The married couple are disgusted with boarding and try housekeeping, but their many relatives soon give this brilliant idea a huge black eye, and back they go to the boarding house.

We remember having seen this story many, many times in pictures, yet never with such suitable direction, humorously developed situations, and last but not least containing subtitles that are good for many laughs in themselves. Harry Myers produced the picture, playing opposite Rosemary Theby in the cast. Both do good work and are aided by a large cast playing the relatives in a most humorous style.

"The Alibi." (Imp. Mon., May 31.)—A man whose purse is empty plans to cast his wife's friend in a compromising position with her and so obtain money by blackmail. All goes well and the wife disarranges her hair and clothes to accuse the man when her husband enters. But the other man discounts all her words of a struggle by showing the husband and others the long ash on his cigar, proving that there was no struggle.

This is a novel ending to an interesting story, but should have been made clearer by a title. William Garwood is the man and Violet Mersereau the woman who attempts to compromise him.

"Hearts and Clubs." (Joker. Mon., May 31.)—An actor volunteers to get his friend into his house past his henpecking wife by dressing him as a woman applying for a position as a maid and bringing him in in his trunk. This is a fair comedy containing a lot of action not relative to the plot which does not appear until the reel is half over. Ernest Shields, Ed Boland and Buck Conners are three very funny drunks, and their antics in the first scenes of the picture are comical, much more so than the rest of the offering. Roy McCray directed this from a scenario by Tom Forman who appears in a small part besides.

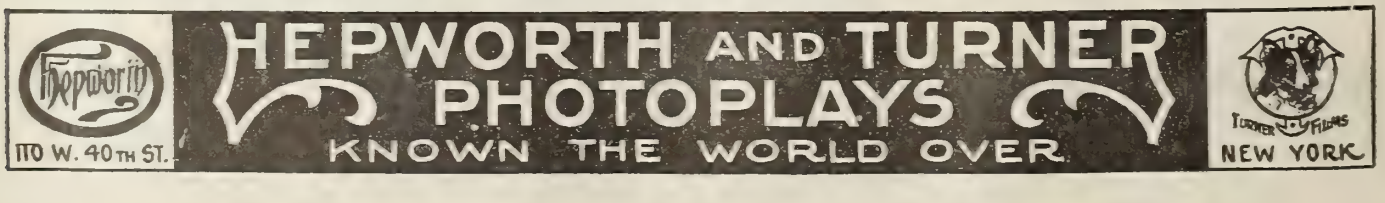
"Under the Crescent." (Gold Seal. Two reels. First Chapter. Tues., June 1.)—Reviewed at length in a previous issue.

"Too Many Crooks." (Nestor. Tues., June 1.)—An eloping couple are mistaken for a pair of crooks by the detective and his aides, and consequently are chased through the streets, over house tops and on board ship, until finally they have a chance to explain; then the real ones are caught.

The prolonged pursuit over the house roofs is funny in its entirety, and the other scenes run these a close second. Lee Moran has the character comedy part of the detective and presents a comical appearance throughout the picture. Billie Rhodes and Jack Dillon are the elopers.

"The Force of Example." (Rex. Tues., June 1.)—The young man reading of a dope fiend who murdered his sweetheart dreams that he does the same thing. Ben Wilson plays in this, supported by Dorothy Phillips and Joseph Girard. The story is rather foolish, but at the same time contains scenes of a tense nature. It is a novelty and may be appreciated by the admirers of gruesome offerings.

"The Silent Command." (Laemmle. Four reels. Wed., June 2.)—Reviewed at length elsewhere in this issue.



"The Heart of Cerise." (Rex. Three reels. Thurs., June 3.)—One of Joseph De Grasse's offerings adapated from a play. The young leading lady of a stock company playing "Camille" having sipped too deeply of the bubbling wine takes refuge in a nunnery.

On her return to the company her lover and the rest refuse to believe her story and she becomes an outcast. She becomes a teacher, and at length is arrested for keeping school without a license. Her old lover appears at her trial, which turns out to be ultra-dramatic.

The judge is the man who has caused all her sorrow. His many cruel deeds are laid bare by the girl and her now reconciled lover, and all ends happily.

Pauline Bush, appearing as Cerise, has been offered a role of varying emotions to interpret. In the first part of the picture she is wild and gay, then later she becomes disheartened and sad. Her acting in both stages is to be commended. Joseph De Grasse himself plays her lover, while William Clifford is cast as the heavy. The scenes and photography of this are not to be criticised.

"A Life in the Balance." (Imp. Two reels. Fri., June 4.)—The old town doctor dies. His widowed daughter, whose child is ill, will not allow the new physician to examine the girl, because of a hatred incurred against him when he first started practising in the town in opposition to her father. Finally the young man forces his attentions on the child, locking the mother in the room, with the result that her eyes are opened.

King Baggot appears as the younger doctor. His popularity will perhaps overshadow the mediocre aspect of the rest of the picture. Arline Pretty is the girl. The subject gives one the impression that in one-reel form it would have been much better.

"The Judgment of Men." (Victor. Fri., June 4.)—Evidently a plea for woman suffrage, which paints all men as scoundrels. It is rather far fetched yet contains many touching scenes. Mary Fuller appears as a girl who, with her baby, has been deserted by her husband. She attempts suicide but is rescued by the police and jailed for causing the death of her child. All the way men are emphatically pictured as to blame.

"When They Were Co-Eds." (Nestor. Fri., June 4.)—Clandestine meetings are not encouraged by the janitor of the co-educational college, who rules the students with an iron hand. One of Al Christie's best burlesques with most humorous farcial situations from end to end.

Lee Moran as the janitor cuts a funny figure in every scene. His alarming nonchalance in entering the girls' bedroom at midnight is uproarious and done in such a way as to be not the least offensive. Eddie Lyons and Victoria Forde are the lovers. Every scene in this is good for a laugh.

"The Smuggler's Lass." (Bison. Two reels. Sat., June 5.—This drama is laid in Ireland and is most remarkable for its scenic and photographic beauty. The plot is not really deserving two thousand feet of film, yet it is the artistry and clarity of the well chosen exterior locations which will carry the interest throughout the entire length of the picture.

There are many skirmishes indulged in between the soldiers and smugglers which belong to the sensational class. The story tells the manner in which a smuggler was saved from jail by his sweetheart. At last they successfully evade the troops and set sail for America. The pursuit of the smuggler takes up the greater portion of the picture. Gene Gauntier and Jack Clark play the leading parts.

"The Toymaker of Leyden." (Powers. Sat., June 5.)—After curing the consumptive, who is the daughter of the toymaker, the doctor marries his patient. This is rather loosely constructed. The Dutch atmosphere is not typical, and some scenes are badly photographed. Ettiene Giradot gives a sympathetic performance in the title part, but aside from this the reel has few merits.

"Park Johnnies." (L-Ko. Sun., June 6.)—Herewith are set down the adventures of a flirtatious policeman and an equally flirtatious bum. The actions of the two are quite funny. As a whole the reel will please. Louise Orth and Fatty Voss are in the cast.

INCORPORATIONS

At Indianapolis, Ind.:

EMNKAY MOTION PICTURE CORPORATION, Terre Haute, Ind., has incorporated for $5,000 to manufacture moving picture films. The directors are: L. E. Weinstein, L. McNutt and O. J. Kietz.

At Augusta, Me.:

THE FAMOUS PLAYERS FILM COMPANY has filed a certificate of organization at the office of the secretary of state, and the capitalization is given as $2,500,000, par value of shares $100. The officers named in the certificate of incorporation are: A. B. Farnham, president; Clarence G. Trott, treasurer; Charles W. Hamilton, J. R. Griffin, J. P. O'Donnell, Clarence G. Trott and A. B. Farnham, directors.

At Sacramento, Cal.:

ART SLIDE STUDIO. To manufacture and sell art and advertising slides and films. Capital stock, $2,000; 2,000 shares at $1 each; amount subscribed, $15. Place of business, San Francisco. Subscribers: Frank Hill, N. W. Hall, A. Williams, 5 shares each.

NATIONAL FILM CORPORATION, $100,000; subscribed, $125. Directors, William Parsons, Dain L. Tasker, A. W. Coldeway, Bruce Mitchell, George F. Zimmer.

At Louisville, Ky.:

Articles of incorporation of the CHILDREN'S FEATURE FILM COMPANY, with a capital stock of $50,000, divided into 5,000 shares of the par value of $10, were filed in the office of the county clerk. The stock is divided into 2,000 shares of common and 3,000 of preferred stock. The incorporators are Thomas J. Morrow, Jr., R. W. Conant and Norman M. Sweet, each of whom holds three shares. The corporation is authorized to incur an indebtedness not to exceed $25,000.

At Austin, Tex.:

In the secretary of state's department a certificate of dissolution was filed by the Texas Film Corporation of Dallas. The certificate shows that a majority of the stockholders consented to the dissolution of the corporation.

At Albany, N. Y.:

THE ZENITH FILMS CORPORATION, New York City.—Theatricals and motion pictures. Capital, $10,000. Directors: Philip H. Fett, Thomas H. Wallace, Harry O. Coughlan, 593 Carlton avenue, New York City.

AVEDGE AMUSEMENT COMPANY, New York City.—To manage theatres and moving picture houses. Capital, $1,200. Directors: Frederick I. Unger, David Levenstein, Abraham Levenstein, 200 West 111th street, New York City.

SUN AMUSEMENT COMPANY, Brooklyn, N. Y.—Theatrical, music halls and motion pictures. Capital, $6,000. Directors: Samuel Posner, Samuel Sonim, Abel Sonim, 102 West 114th street, New York City.

ARLAND W. JOHNSON COMPANY, New York City.—Theatrical and designers. Capital, $2,500. Directors: Arland W. Johnson, Laurens P. Dixon, Philomena M. Mallon, 35 Nassau street, New York City.

PITZER & SMITH COMPANY, New York City.—To conduct a real estate agency and deal in motion picture and vaudeville houses. Capital, $4,500. Directors: George E. Pitzer, William J. Smith, A. H. Fleming, 414 St. Nicholas avenue, New York City.

REEL PHOTO PLAY COMPANY, New York City.—To produce motion pictures and manufacture toy motion picture machines. Capital, $100,000. Directors: Chris O. Brown, Bernard Leavey, Arthur Leavey, 1579 Broadway, New York City.

ARENA INNOVATION SHOW COMPANY, New York City.—To engage in all branches of the theatrical stage producing and motion picture business. Capital, $6,000. Directors: Jolanda Presburg, Rudolf R. Presberg, Henry M. Fertig, 277 Broadway, New York City.

THE BROOKLYN HISTORICAL PAGEANT, INC., Brooklyn, N. Y.—To give theatrical, operatic and historical entertainments. Capital, $1,000. Directors: Eugene W. Harder, J. D. Harrison, Frank H. Tyler, 385 Franklin avenue, Brooklyn, N. Y.

ASTOR FILM CORPORATION, Rockville Center, N. Y.—To operate theatres, music halls, and carry on a motion picture business. Capital, $50,000. Directors: George L. Derr, John F. Mason, George Christian, 80 Broadway, New York City.

THE HANDS UP COMPANY, New York City.—To produce and exploit all kinds of stage attractions. Capital, $35,000. Directors: Helen White, Emanuel L. Klein, Meyer Klein, 817 West End avenue, New York City.

CLAREMONT BUILDING CORPORATION, New York City.—Real estate construction and general theatrical business. Capital, $10,000. Directors: Harry M. Gugler, Charles Monash, Edward G. Woody, 608 East 15th street, New York City.

PAN-AMERICAN THEATRICAL COMPANY, New York City.—To carry on the business of theatrical, motion picture and music hall proprietors. Capital, $10,000. Directors: Carlisle Mason, Roy Chandler, Truman W. Post, 30 Church street, New York City.

THE ALLIANCE FILM COMPANY, Cleveland; $10,000 capital. Incorporators: Philip Adler, Cecelia Adler, Davis Adler, Ernst Schwartz and Henry H. Lustig.

THE MILLIKEN THEATRE COMPANY; $5,000 capital. Incorporators: T. T. Milliken, J. J. Hardgrove, F. R. Kistler, T. H. Blackburn and H. G. Bye.

At Louisville, Ky.:

THE WEST LOUISVILLE AMUSEMENT COMPANY has been incorporated at Louisville with a capital stock of $600. The incorporators are: Frank A. Vogel, T. H. Sanders, and Alvin Irion.

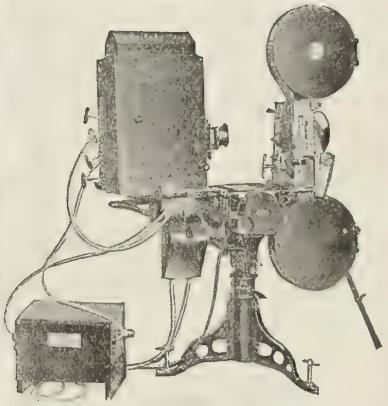
(*Continued on page 85.*)



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VITAGRAPH

"MRS. JARR'S AUCTION BRIDGE" Comedy — MONDAY, MAY 31
Uncle Henry gets full of punch. The party is deluged and uncle takes the water cure. A very lively affair. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"PLAYING THE GAME" Two-Part Comedy — TUESDAY, JUNE 1
They don't play their parts just right. They drop their disguise and both play a winning game. LILLIAN WALKER, FRANK CURRIER, CHARLES ELDRIDGE and EVART OVERTON are the cast.

"BUNNY IN BUNNYLAND" Cartoon — WEDNESDAY, JUNE 2
A side-splitting concoction of fun and imaginary doings of the well-known and celebrated Apostle of Mirth.

"SONNY JIM AT THE MARDI GRAS" Scenic Comedy — THURSDAY, JUNE 3
Everywhere he goes everybody knows him. It's the biggest day of the year and everybody enjoys it. BOBBY CONNELLY as Sonny Jim.

"JONES' HYPNOTIC EYE" Comedy — FRIDAY, JUNE 4
He has the eye all right, but it doesn't seem to work. He tries it on the dog and other domestic animals with disastrous consequences. An all star cast.

"THE WAY OF THE TRANSGRESSOR" Three-Part Drama Broadway Star Feature — SATURDAY, JUNE 5
Seeking the destruction of others, he finds his own. Those whom he intended to destroy come into their own happiness and love. The cast includes LEO DELANEY, LEAH BAIRD and ANDERS RANDOLF.

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"MRS. JARR AND THE BEAUTY TREATMENT"—Comedy. MONDAY, JUNE 7
"LOVE, SNOW AND ICE"—Three-Part Scenic Comedy, Broadway Star Feature .....TUESDAY, JUNE 8
"SPADES ARE TRUMPS"—Comedy .....WEDNESDAY, JUNE 9
"MR. BLINK OF BOHEMIA"—Comedy.....THURSDAY, JUNE 10
"FAIR, FAT AND SAUCY"—Comedy .....FRIDAY, JUNE 11
"FOUR GRAINS OF RICE"—Two-Part Drama..SATURDAY, JUNE 12

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THREE PARTS	UNCLE BILL	FIVE PARTS	THE LITTLE ANGEL OF CANYON CREEK
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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, May 31, 1915.

BIOGRAPH—The Buckskin Shirt, D., 1000..... 17973
ESSANAY—The Longer Voyage, D., 1000..... 17981
KALEM—Wife for Wife, D., 3000..... 17974
LUBIN—The Iron Hand of Law (Road o' Strife, No. 9), D., 1000 17982
SELIG—The Blood Yoke, D., 2000..... 17977
SELIG—Hearst-Selig News Pictorial, No. 43, N., 1000.. 17980
VITAGRAPH—Mrs. Jarr's Auction Bridge, C., 1000... 17979

Tuesday, June 1, 1915.

BIOGRAPH—The Maid o' the Mountains, D., 2000..... 17991
ESSANAY—The Coward, D., 3000..... 17983
KALEM—Ham in the Nut Factory, C., 1000..... 17990
LUBIN—The Pipe Dream, C., and The Actor's Boarding House, C., Split Reel..... 17989
SELIG—Polishing Up Polly, C., 1000..... 17986
VITAGRAPH—Playing the Game, C., 2000..... 17987

Wednesday, June 2, 1915.

EDISON—Cartoons in the Barber Shop, C., 1000..... 17993
ESSANAY—The Fable of the Intermittent Fusser, C., 1000 17996
KALEM—The Secret Well, D., and Seen Through Grandpa's Reading Glass, Ed., Split, 2000..... 17994
LUBIN—The Darkness Before Dawn, D., 3000..... 17999
SELIG—Red Wins, D., 1000..... 17998
VITAGRAPH—Bunny in Bunnyland, Cartoon, 1000... 17997

Thursday, June 3, 1915.

BIOGRAPH—The Heart of an Actress, D., 1000..... 18002
ESSANAY—Sophie and the Faker, C., 1000..... 18003
LUBIN—The Inventor's Peril, D., 2000..... 18004
MINA—Life's Mysteries, C., 1000..... 18008
SELIG—How Callahan Cleaned Up Little Hell, D., 3000 18009
SELIG—Hearst-Selig News Pictorial, No. 44, N., 1000.. 18007
VITAGRAPH—Sonny Jim at the Mardi Gras, C., 1000. 18006

Friday, June 4, 1915.

BIOGRAPH—Her Dormant Love, D., 1000..... 18019
EDISON—The Test, D., 3000..... 18012
ESSANAY—Broncho Billy's Word of Honor, D., 1000.. 18015
KALEM—The Bell of Penance, D., 1000..... 18016
LUBIN—The Decoy, D., 1000..... 18018
VITAGRAPH—Jones' Hypnotic Eye, C., 1000..... 18017

Saturday, June 5, 1915.

BIOGRAPH—For Her Friend, D., 1000..... 18028
EDISON—A Chip of the Old Block, D., 1000..... 18020
ESSANAY—The Clutch of Circumstance, D., 2000..... 18021
KALEM—The Human Chain, D., 1000..... 18027
LUBIN—The New Butler, C., 1000..... 18023
SELIG—Beautiful Belinda, C., 1000..... 18029
VITAGRAPH—The Way of the Transgressor, D., 3000 18024

RELEASES OF THE WEEK AFTER

Monday, June 7, 1915.

BIOGRAPH—The Tear of the Page, D., 1000.....
ESSANAY—The Gilded Cage, D., 1000.....
KALEM—Her Husband's Honor, D., 2000.....
LUBIN—The Unsparing Sword (Road o' Strife, No. 10), D., 1000 .....
SELIG—Hearst-Selig News Pictorial, No. 45, N., 1000..
SELIG—The Web of Crime, D., 2000.....
VITAGRAPH—Mrs. Jarr and the Beauty Treatment, C., 1000 .....

Tuesday, June 8, 1915.

BIOGRAPH—Man and His Master, D., 2000.....
ESSANAY—The Romance of an American Duchess, D., 2000 .....
KALEM—Ham at the Fair, C., 1000.....
LUBIN—He's a Bear, C., 1000.....
SELIG—Saved by Her Horse, D., 1000.....
VITAGRAPH—Love, Snow and Ice, Scenic C., 3000....

Wednesday, June 9, 1915.

EDISON—Up in the Air, C., 1000.....
ESSANAY—Dreamy Dud, Cartoon, C., and Joe Boko, Car. C., Split Reel, 1000.....
KALEM—The Money Leeches, D., 2000.....
KNICKERBOCKER—The Kick-Out, D., 3000.....
LUBIN—Tap! Tap! Tap!, D., 2000.....
SELIG—Willie Goes to Sea, C., 1000.....
VITAGRAPH—Spades Are Trumps, C., 1000.....

Thursday, June 10, 1915.

BIOGRAPH—The Divided Locket, D., 1000.....
ESSANAY—Sweedie's Finish, C., 1000.....
LUBIN—Courage and the Man, D., 3000.....
MINA—Father Forgot, C., 1000 .....
SELIG—Hearst-Selig News Pictorial, No. 46, N., 1000..
SELIG—Pals in Blue, D., 3000.....
VITAGRAPH—Mr. Blink of Bohemia, C., 1000.....

Friday, June 11, 1915.

BIOGRAPH—The Battle, D., 1000 (Reissue).....
EDISON—Cohen's Luck, C., 4000.....
ESSANAY—The Wealth of the Poor, D., 1000.....
KALEM—The Haunting Fear, D., 3000.....
LUBIN—The Cornet, D., 1000.....
VITAGRAPH—Fair, Fat and Saucy, C., 1000.....

Saturday, June 12, 1915.

BIOGRAPH—Life's Changing Tide, D., 1000.....
EDISON—MacQuade of the Traffic Squad, D., 1000...
ESSANAY—The Greater Courage, D., 3000.....
KALEM—The Pay Train, D., 1000.....
LUBIN—Nearly a Prize Fighter, C., 1000.....
SELIG—The Journey's End (Animal D.),1000.....
VITAGRAPH—Four Grains of Rice, D., 2000.....

(For Table of Contents See Page 80.)

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, May 31, 1915.

AMERICAN—The Resolve, D., 2000 03464
RELIANCE—The Race Love, D., 1000 03466
KEYSTONE—Title Not Reported 03467

Tuesday, June 1, 1915.

THANHOUSER—The Girl of the Seasons, D., and The Baby Benefactor, C., Split, 2000 03469
MAJESTIC—Her Filmland Hero, Com.-D., 1000 03471
BEAUTY—Little Chrysanthemum, D., 1000 03472

Wednesday, June 2, 1915.

BRONCHO—The Conversion of Frosty Blake, D., 2000. 03474
AMERICAN—The Golden Rainbow, D., 1000 03476
RELIANCE—One Who Serves, D., 1000 03477

Thursday, June 3, 1915.

DOMINO—The Scales of Justice, D., 2000 03479
KEYSTONE—Title Not Reported 03481
MUTUAL WEEKLY—No. 22, N., 1000 03482

Friday, June 4, 1915.

KAY-BEE—A Piece of Amber, D., 2000 03484
FALSTAFF—Truly Rural Types, C., 1000 03486
AMERICAN—The Guiding Light, D., 1000 03487

Saturday, June 5, 1915.

RELIANCE—The Celestial Code, D., 2000 03488
KEYSTONE—Title Not Reported 03490
ROYAL—His Twin, C., 1000 03491

Sunday, June 6, 1915.

MAJESTIC—The Living Death, D., 2000 03492
KOMIC—Brave and Bold, C., 1000 03494
THANHOUSER—A Freight Car Honeymoon, Com.-D., 1000 03495

RELEASES OF THE WEEK AFTER

Monday, June 7, 1915.

AMERICAN—The Right to Happiness, D., 2000 03496
RELIANCE—A Mother's Justice, D., 1000 03498
KEYSTONE—Title Not Reported 03499

Tuesday, June 8, 1915.

THANHOUSER—The Six-Cent Loaf, D., 2000 03500
MAJESTIC—Dirty Face Dan, Com.-D., 1000 03502
BEAUTY—The Redemption of the Jasons, D., 1000 03503

Wednesday, June 9, 1915.

BRONCHO—The Tavern Keeper's Son, D., 2000 03504
AMERICAN—The Soul of the Vase, D., 1000 03506
RELIANCE—Payment in Full, Mel.-D., 1000 03507

Thursday, June 10, 1915.

DOMINO—The Strike at Centipede Mine, D., 2000 03508
KEYSTONE—Title Not Reported 03510
MUTUAL WEEKLY—No. 23, N., 1000 03511

Friday, June 11, 1915.

KAY-BEE—The Pathway from the Past, D., 2000 03512
FALSTAFF—His Guardian Auto, C., 1000 03514
RELIANCE—The Ten O'clock Boat, D., 1000 03515

Saturday, June 12, 1915.

RELIANCE—United Again, D., 2000 03516
KEYSTONE—Title Not Reported 03518
ROYAL—An Unlucky Suitor, C., 1000 03519

Sunday, June 13, 1915.

MAJESTIC—The Burned Hand, D., 2000 03520
KOMIC—Unwinding It, C., 1000 03522
THANHOUSER—Through Edith's Looking Glass, D., 1000 03523

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 13), "Tongues of Flames," D., 2000 0555

Monday, May 31, 1915.

VICTOR—The House of a Thousand Relations, C., 2000 0537
IMP—The Alibi, D., 1000 0538
JOKER—Hearts and Clubs, C., 1000 0539

Tuesday, June 1, 1915.

GOLD SEAL—Under the Crescent (Adventure 1), "The Purple Iris," D., 2000 0540
REX—The Force of Example, D., 1000 0541
NESTOR—Too Many Crooks, C., 1000 0542

Wednesday, June 2, 1915.

LAEMMLE—The Silent Command, D., 4000 0543
L-KO—No Release This Week .....
ANIMATED WEEKLY—No. 169, N., 1000 0544

Thursday, June 3, 1915.

REX—The Heart of Cerise, D., 3000 0545
BIG U—No Release This Week .....
POWERS—Should We Eat Pie?, C., 1000 0546

Friday, June 4, 1915.

IMP—A Life in the Balance, D., 2000 0547
VICTOR—The Judgment of Men, D., 1000 0548
NESTOR—When They Were Co-Eds, C., 1000 0549

Saturday, June 5, 1915.

BISON—The Smuggler's Lass, D., 2000 0550
POWERS—The Better Way, D., 1000 0551
JOKER—The Lover's Lucky Predicament, C., 1000 0552

Sunday, June 6, 1915.

BIG U—The Swinging Doors, D., 2000 0553
LAEMMLE—No Release This Week .....
L-KO—Park Johnnies, C., 1000 0554

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 14), "A Bolt from the Blue," D., 2000.. 0575

Monday, June 7, 1915.

VICTOR—A Daughter of the Nile, D., 3000 0556
IMP—The Twelfth Hour, D., 1000 0557
JOKER—How Billy Got His Raise, C., and The Fox Hunt, Cartoon Com., Split Reel 0558

Tuesday, June 8, 1915.

GOLD SEAL—Under the Crescent (Adventure No. 2), "The Cage of the Golden Bars," D., 2000 0559
REX—The Struggle, D., 1000 0560
NESTOR—Their Friend the Burglar, C., 1000 0561

Wednesday, June 9, 1915.

LAEMMLE—From the Shadows, D., 1000 0562
L-KO—Bill's Blighted Career, C., 2000 0563
ANIMATED WEEKLY—No. 170, N., 1000 0564

Thursday, June 10, 1915.

REX—The Valley of Silent Men, D., 2000 0565
BIG U—In His Mind's Eye, D., 1000 0566
POWERS—The Sign of the Sacred Safety Pin, C., 1000 0567

Friday, June 11, 1915.

IMP—A Strange Disappearance, D., 3000 0568
VICTOR—Mumps, C., 1000 0569
NESTOR—No Release This Week .....

Saturday, June 12, 1915.

BISON—The Circus Girl's Romance, D., 2000 0570
POWERS—The Woman Hater's Baby, D., 1000 0571
JOKER—When Ignorance Is Bliss, C., 1000 0572

Sunday, June 13, 1915.

BIG U—Across the Footlights, D., 2000 0573
LAEMMLE—Little Mr. Fixer, D., 1000 0574
L-KO—No Release This Week .....

(For Table of Contents See Page 80.)

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES OF NEXT WEEK

Monday, May 31, 1915.

IDEAL—Man in the Law, D., 2000..... 4182

Tuesday, June 1, 1915.

SUPERBA—O, You Mule, C., and Copped, C., Split Reel 4183

Wednesday, June 2, 1915.

EMPRESS—The Vivisectionist, D., 2000..... 4184

Thursday, June 3, 1915.

STARLIGHT—Amateur Night, C., 1000..... 4185

LUNA—Aunt Matilda Outwitted, C., 1000..... 4194

Friday, June 4, 1915.

PREMIER—The Picture on the Wall, D., 2000..... 4187

Saturday, June 5, 1915.

LARIAT—The Word, D., 2000..... 4199

Sunday, June 6, 1915.

UNITED—The Mystic Well, C., 1000..... 4189

RELEASES OF THE WEEK AFTER

Monday, June 7, 1915.

IDEAL—Stepping Westward, D., 2000..... 4190

Tuesday, June 8, 1915.

SUPERBA—Almost Luck, and Mixing the Cards, C., Split Reel 4191

Wednesday, June 9, 1915.

GRANDIN—The Spider, D., 2000..... 4192

Thursday, June 10, 1915.

STARLIGHT—Heinie's Millions, C., 1000..... 4193

LUNA—The Near Capture of Jesse James, C., 1000... 4186

Friday, June 11, 1915.

PREMIER—At Twelve O'clock, D., 2000..... 4195

Saturday, June 12, 1915.

PYRAMID—Canned Curiosity, Com.-D., 2000..... 4196

Sunday, June 13, 1915.

UNITED—Love's Strategy, C., 1000..... 4197

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

Principle of Censorship Is Unfair, Says Harris

Gaumont Editor of United Program Declares That Censors Cannot Look at All the Footage Released and Do It Justice

"THE entire principle of censorship of moving pictures is unfair to the trade and unjust to the people," says C. J. Harris, Gaumont editor for the United program. "Moving pictures have become the one target for the concentrated activities of social reformers, wise and otherwise. It is the one public enterprise which appears to demand rigid and severe legislative consideration.

"The principle is unfair to the trade. No manufacturer of moving pictures offers to the public any of his wares without great consideration. From the time the scenario is considered to the day of the release of the drama, the entire course in production is watched with great carefulness by a large corps of men.

"These pictures often contain points on which all are not united as to worth. But having in mind future trade, no manufacturer will present scenes which are sure to bring upon him public disapproval. When the picture is completed, costing thousands of dollars, then comes along a censor, a State or city official, whose mental and moral character become the standard by which he judges. By his word the manufacturer wins or loses a small fortune and the public is given no chance to consider the quality of the drama.

"The idea is unfair to the public, and the public is a pretty good judge of what is worth while. A bad picture will not draw people and will soon drive itself from the screen.

"Censorship is unreasonable when applied to moving pictures especially. There is no censorship, so-called, of books, newspapers and various forms of public amusement. The worst moving picture that has reached the screen has not approached in injurious moral effect the average cheap novel. While censorship taboos murder, white slave pictures and their kind, the streets are filled with journals of varied tints of yellow and with dime and nickel novels dripping in blood. Rational censorship calls for justice which does not include all forms of journals, magazines and books, as well as moving pictures.

"Local censorship calls for a board in the city which passes on all screen stories before they are exhibited. A committee very often unpaid, but if on salary it would probably not exceed three or five in number. To do honest work as a censor, one must see the whole picture, 50,000 feet means 50 pictures of single reel, and would require at least 12 hours."

INCORPORATIONS

(Continued from page 79.)

At Dover, Del.:

THE RANDOLPH FILM CORPORATION of Wilmington, Del., with a capital of $1,000,000, has filed its charter. The corporation is authorized to manufacture and sell motion picture films. The incorporators include: Herbert E. Latter and Norman P. Coffin, of Wilmington, and Clement M. Egner, of Elkton, Md.

LUNA-LITE CO., Philadelphia, Pa.—Screens for moving pictures. Capital, $150,000.

MOTION PICTURE FINANCE CORPORATION, New York.—$100,000.

VITAPHONE COMPANY OF AMERICA, Wilmington.—$150,000.

At Richmond, Va.:

Amendment to the charter of the WORLD FILM CORPORATION, Richmond, increasing its maximum capital stock from $2,000,000 to $3,000,000.

At Boston, Mass.:

LESTER LONERGAN & CO., INC., Lynn.—To produce moving picture plays, dramas, etc. Filed April 28, 1915. Capital, $15,000; 600 shares $25 each. Directors: Lester Lonergan, president; Edmund V. Phelan, Lynn, treasurer, and C. F. Sullivan.

At Springfield, Ill.:

THE CASTLE AMUSEMENT CO., of Chicago, has been incorporated with a capital stock of $60,000 to own and operate theatres and moving picture shows. The incorporators are: William L. Hart, Raymond M. Smith and G. L. Hussey.

THE TYPEWRITER FILM & SLIDE CO., of Chicago, has been incorporated with a capital stock of $500. The company is to manufacture and deal in slides and films, and to conduct a general moving picture business. The incorporators are: Watterson R. Rothacker, Ricord Gradwell and M. V. Morrison.

At Indianapolis, Ind.:

ALLARDT AMUSEMENT COMPANY, South Bend, Ind.—Capital, $10,000; to operate amusement places; Charles J. Allardt, H. L. Breining and Charles O. Breining.

EMNKAY PICTURE CORPORATION, Terre Haute.—Capital, $5,000; motion pictures. Directors: Lee McNutt, Charles J. Knitz, Louis E. Weinstein.

CHASE D. GILLESPIE, who has been operating a motion picture theatre at Elwood, Ind., has filed a petition in voluntary bankruptcy in the federal court at Indianapolis. He listed his liabilities at $1,604.54, and his assets at $35.

At Frankfort, Ky.:

KENTUCKY PHOTO FILM COMPANY, Louisville; capital $25,000. Incorporators, Otto Schaeffer, E. O. Schaeffer and R. M. Jones.

WEST LOUISVILLE AMUSEMENT COMPANY, Louisville; capital $600. Incorporators: T. H. Sanders, F. A. Vogel and Alvin Irion.

THE PRINCESS SHOWS COMPANY, Mayfield; capital, $10,000. Incorporators: W. F. Grau, O. T. George and M. J. Wright.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

5—24. The Avenging Sea, D.....1000
5—25. Captain Fracasse, D.....2000
5—27. Gratitude, D.....1000
5—28. The Candidate's Past, D.....1000
5—29. Truth Stranger Than Fiction, D.....1000
5—31. The Buckskin Shirt, D.....1000
6— 1. The Maid o' the Mountains, D.....2000
6— 3. The Heart of an Actress, D.....1000
6— 4. Her Dormant Love, D.....1000
6— 5. For Her Friend, D.....1000
6— 7. The Tear of the Page, D.....1000
6— 8. Man and His Master, D.....2000
6—10. The Divided Locket, D.....1000
6—11. The Battle, D.....1000
6—12. Life's Changing Tide, D.....1000

EDISON

5—19. Chinks and Chickens, C.....1000
5—21. The Wrong Woman, D.....3000
5—22. A Hazardous Courtship, C.....1000
5—24. Sally Castleton, Southerner, D.....3000
5—25. All Cooked Up, C.....1000
5—26. The Man Who Could Not Sleep, D...1000
5—28. According to Their Lights, D.....2000
5—29. The Dumb Wooing, C.....1000
6— 2. Cartoons in the Barber Shop, C.....1000
6— 4. The Test, D.....3000
6— 5. A Chip of the Old Block, D.....1000
6— 9. Up in the Air, C.....1000
6—11. Cohen's Luck, C.....4000
6—12. MacQuade of the Traffic Squad, D....1000

ESSANAY

5—22. Otherwise Bill Harrison, D.....2000
5—24. The Secret's Price, D.....1000
5—25. Above the Abyss, D.....2000
5—26. Dud Visits the Zoo, C., and An Alley Romance, C.....Split reel
5—27. A Bunch of Matches, W.-C.....1000
5—28. Bachelor's Burglar, D.....1000
5—29. Vengeance, D.....3000
5—31. The Longer Voyage, D.....1000
6— 1. The Coward, D.....3000
6— 3. Sophie and the Faker, W. C.....1000
6— 5. The Clutch of Circumstance, D.....2000
6— 7. The Gilded Cage, D.....1000
6— 8. The Romance of an American Duchess, D.....2000
6— 9. Dreamy Dud (Lost in the Jungle), and Joe Boko (A Close Shave), Cartoon, Comedies.....Split reel
6—10. Sweedie's Finish, C.....1000
6—11. The Wealth of the Poor, W. D.....1000
6—12. The Greater Courage, D.....3000

KALEM

5—22. The Broken Train, D.....1000
5—24. Rivals, D.....2000
5—25. Ham, the Detective, C.....1000
5—26. The Figure in Black, D.....2000
5—27. Prejudice, D.....3000
5—29. A Railroader's Bravery, D.....1000
5—31. Wife for Wife, D.....3000
6— 1. Ham in the Nut Factory, C.....1000
6— 2. The Secret Well, D.....2000
6— 4. The Bell of Penance, D.....1000
6— 5. The Human Chain, D.....1000
6— 7. Her Husband's Honor, D.....2000
6— 8. Ham at the Fair, C.....1000
6— 9. The Money Leeches, D.....2000
6—11. The Haunting Fear, D.....3000
6—12. The Pay Train, D.....1000

KNICKERBOCKER

6— 9. The Kick-Out, D.....3000

LUBIN

5—24. In the Wolf's Den, D. (Road o' Strife, No. 8).....1000
5—25. Matilda's Legacy, C.....1000
5—26. Her Other Self, D.....2000
5—27. On Bitter Creek, D.....3000
5—28. Nobody Would Believe, D.....1000
5—29. Out for a Stroll, C.....1000
5—31. The Iron Hand of Law, D. (Road o' Strife, No. 9).....1000
6— 1. His Pipe Dream, C., The Actor's Boarding House, C.....1000
6— 2. The Darkness Before Dawn, D.....3000
6— 3. The Inventor's Peril, D.....2000
6— 4. The Decoy, D.....1000
6— 5. The New Butler, C.....1000
6— 7. Road o' Strife, No. 10, "The Unsparing Sword," D.....1000
6— 8. He's a P[illegible]r, C.....1000
6— 9. Tap! Tap! Tap! D.....2000
6—10. Courage and the Man, D.....3000
6—11. The Cornet, D.....1000
6—12. Nearly a Prize Fighter, C.....1000

MINA

5—12. The Knockout, D.....3000
5—13. The Trouble-maker, C., and Doctor Monko, C.....Split reel
5—20. Where Is Oliver? C.....1000
5—27. Once Is Enough, C.....1000
6—10. Father Forgot, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—17. The Jest of Jealousy, D.....2000
5—18. Across the Desert, D.....1000
5—19. Love Finds the Way, D.....1000
5—20. The Two Natures Within Him, D.....3000
5—22. The Jaguar Trap (Animal D.).....1000
5—24. Light o' Love, D.....2000
5—25. Two Brothers and a Girl, D.....1000
5—26. Mother's Birthday, D.....1000
5—27. The Quarry, D.....3000
5—29. In the Amazon Jungle (Animal D.)...1000
5—31. The Blood Yoke, D.....2000
6— 1. Polishing Up Polly, C.....1000
6— 2. Red Wins, D.....1000
6— 3. How Callahan Cleaned Up Little Hell, D.....3000
6— 5. Beautiful Belinda, C.....1000
6— 7. The Web of Crime, D.....2000
6— 8. Saved by Her Horse, D.....1000
6— 9. Willie Goes to Sea, C.....1000
6—10. Pals in Blue, D.....3000
6—12. The Journey's End (Animal D.).....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

VITAGRAPH

5—22. In the Days of Famine, D.....3000
5—24. Mr. Jarr Visits His Home Town, C...1000
5—25. The Esterbrook Case, D.....3000
5—26. The Story of a Glove, C.....1000
5—27. Hilda of the Slums, D.....1000
5—28. The Starring of Flora Finchurch, C...1000
5—29. Jane Was Worth It, C.....2000
5—31. Mrs. Jarr's Auction Bridge, C.....1000
6— 1. Playing the Game, C.....2000
6— 2. Bunny in Bunnyland, Cartoon.....1000
6— 3. Sonny Jim at the Mardi Gras, Sc. C.1000
6— 4. Jones' Hypnotic Eye, C.....1000
6— 5. The Way of the Transgressor, D.....3000
6— 7. Mrs. Jarr and the Beauty Treatment, C.....1000
6— 8. Love, Snow and Ice, Scenic Com.....3000
6— 9. Spades Are Trumps, C.....1000
6—10. Mr. Blink of Bohemia, C.....1000
6—11. Fair, Fat and Saucy, C.....1000
6—12. Four Grains of Rice, D.....2000

KRITERION SERVICE

March 8 to May 22

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd, the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D.....2 reels

NOLEGE

The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft.
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic, Kartoons, C....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

(For Table of Contents See Page 80.)

SOMETHING THAT SHOULD INTEREST *EVERY* EXHIBITOR

MINA FILMS are now made at MinA's new studios in California by a producing staff of unusual capabilities. The first picture of the series made on the Coast is called "Life's Mysteries." It is a one reel comedy, and will be released on the GENERAL FILM PROGRAM Thursday, June 3.

Occasionally there has been a comedy as good as this, but NONE BETTER. This is not a "thin-air" statement but an ABSOLUTE FACT.

Ask your licensed exchange to book you this picture, as well as all forthcoming MINA FILMS. It is to your advantage to INSIST upon getting them.

Released every Thursday.

MINA FILMS

MADE IN AMERICA

RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

5—12. The Broken Window, D.....1000
5—17. The Greater Strength, D.....2000
5—19. At the Edge of Things, D.....1000
5—24. The Purple Hills, D.....2000
5—26. Reprisals, D. 1000
5—31. The Resolve, D.....2000
6— 2. The Golden Rainbow, D.....1000
6— 4. The Guiding Light, D.....1000
6— 7. The Right to Happiness, D.....2000
6— 9. The Soul of the Vase, D.....1000

BEAUTY

5— 7. Dreams Realized, D.....1000
5—11. Life's Sacrifice, D.....1000
5—18. Naughty Henrietta, C.-D.....1000
5—25. The Stay at Homes, Com.-D.....1000
6— 1. Little Chrysanthemum, D.....1000
6— 8. The Redemption of the Jasons, D.....1000
6—15. The Mollycoddle, Com.-D.....1000

BRONCHO

5— 5. The Spark from the Embers, D.....2000
5—12. His Affianced Wife.....2000
5—19. The Operator at Big Sandy.....2000
5—26. Shorty's Trouble Sleep.....2000
6— 2. The Conversion of Frosty Blake, D...2000
6— 9. The Tavern Keeper's Son, D.....2000
6—16. His Superficial Wife, D.....2000

DOMINO

4—29. A Power of the Street, D.....2000
5— 6. The Man from Nowhere, D.....2000
5—13. The Shoal Light, D.....2000
5—20. Her Alibi, D.....2000
5—27. Hostage of the North, D.....2000
6— 3. Scales of Justice, D.....2000
6—10. The Strike at Centipede Mine, D.....2000
6—17. The Soul of Phyra, D.....2000

FALSTAFF

4—30. The Movie Fans, C.....1000
5— 7. A Scientific Mother, C.....1000
5—14. Ferdy Fink's Flirtations, C.....1000
5—21. The House that Jack Moved, C.....1000
5—28. It's an Ill Wind, C.....1000
6— 4. Truly Rural Types, C.....1000
6—11. His Guardian Auto, C.....1000

KAY-BEE

4—30. The Valley of Hate, D.....2000
5— 7. The Kite, D.....2000
5—14. The Human Octopus, D.....2000
5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000
6— 4. A Piece of Amber, D.....2000
6—11. The Pathway from the Past, D.....2000
6—18. The Secret of Lost River, D.....2000

KEYSTONE

4—26. Their Social Splash.....1000
4—29. A Bear Affair.....1000
5— 1. Mabel's Willful Way.....1000
5— 3. Gussle's Backward Way.....1000
5— 6. Gussle Tied to Trouble.....1000
5— 8. A Human Hound's Triumph.....1000
5—10. (Special) Our Dare-Devil Chief.....2000
5—10. Crossed Love and Swords.....1000
5—15. Miss Fatty's Seaside Lovers.....1000
5—20. He Wouldn't Stay Down.....1000
5—22. For Better but Worse.....1000
5—29. A Versatile Villain.....1000
5—31. (Special) Those College Girls.....2000

KOMIC

4—25. Home Again, C.....1000
5— 2. Ethel's Disguise (Bill No. 22), C.....1000
5— 9. Flooey and Axel, C.....1000
5—16. Ethel's Romance (Bill No. 23), C.....1000
5—23. The Rivals, C.....1000
5—30. Gasoline Gus 1000
6— 6. Brave and Bold, C.....1000
6—13. Unwinding It, C. 1000

MAJESTIC

5— 4. Her Grandparents, D.....1000
5— 9. The Spell of the Poppy, D.....2000
5—11. The Smuggler, D.....1000
5—16. At the Stroke of the Angelus, D.....2000
5—18. The Electric Alarm, D.....1000
5—23. Eleven-thirty P. M., D.....2000
5—28. Little Dick's First Case, D.....1000
5—30. Out of Bondage, D.....2000
6— 1. Her Filmland Hero, Com.-D.....1000
6— 6. The Living Death, D.....2000
6— 8. Dirty Face Dan, Com.-D.....1000
6—13. The Burned Hand, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

5—26. The Deadly Focus, D.....1000
5—29. The Man of It, D.....2000
5—31. The Race Love, D.....2000
6— 2. One Who Serves, D.....1000
6— 5. The Celestial Code, D.....2000
6— 7. A Mother's Justice, D.....1000
6— 9. Payment in Full, D.....1000
6—11. The Ten O'clock Boat, D.....1000

ROYAL

4—24. Hungry Hank at the Fairs, C.....1000
5— 8. That Doggone Serenade, C.....1000
5—15. Casey's Tribulations, C.....1000
5—22. When Beauty Came to Kos Kob, C...1000
5—29. Oh! Baby! C.....1000
6— 5. His Twin, C.....1000
6—12. An Unlucky Suitor, C.....1000

THANHOUSER

5—16. The Three Roses, D.....1000
5—18. The Heart of Princess Marsari, D....2000
5—21. The Refugee, D.....1000
5—23. Daughter of Kings, D.....1000
5—25. Fairy Fern Seed, D.....2000
5—30. The Angel in the Mask, D.....1000
6— 1. The Girl of the Seasons, D., and The Baby Benefactor, C. (Split).....2000
6— 6. A Freight Car Honeymoon, Com. D...1000
6— 8. The Six Cent Loaf, D.....2000
6—13. Through Edith's Looking Glass, D....1000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife, C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel
5—23. Can a Jealous Wife Be Cured? C..1 reel

EMPRESS

5— 5. The Shop Nun, D.....2 reels
5—19. The Spender, D.....2 reels
6— 2. The Vivisectionist, D.....2 reels
6— 9. The Spider, D. .....2 reels

FEATURES IDEAL

5—17. The Little Band of Gold, D.....2 reels
5—24. Red Tape, D.....2 reels
5—31. Man in the Law, D.....2 reels
6— 7. Stepping Westward, D. .....2 reels

GRANDIN

4—28. The Stolen Will, D.....2 reels
5—12. In Her Daddy's Footsteps, C.....2 reels
5—26. War at Home, D.....2 reels

LUNA

5—20. The Poor Fixer, Com.-D.....1 reel
5—27. She Couldn't Get Away From It, C.1 reel
6— 3. Aunt Matilda Outwitted, C.....1 reel
6—10. The Near Capture of Jesse James, C.1 reel

LARIAT

5— 8. Told in the Rockies, D.....2 reels
5—22. Alias Holland Jim, D.....2 reels
6— 5. The Word, D.....2 reels
6—12. Canned Curiosity, Com.-D. .....2 reels

PREMIER

5—21. The Curse, D.....2 reels
5—28. The Smuggler's Daughter, D.....2 reels
6— 4. The Picture on the Wall, D.....2 reels
6—11. At Twelve O'clock, D.....2 reels

PYRAMID

5—29. Law of Nature, D.....2 reels

STARLIGHT

5—20. The Ghost Fakirs, C.....1 reel
5—27. Love and Pies, C.....1 reel
6— 3. Amateur Night, C.....1 reel
6—10. Heinie's Millions, C. .....1 reel

SUPERBA

5—18. Davy Crockett, C.....1 reel
5—25. Bumped for Fair, C.....1 reel
6— 1. O, You Mule, C., and Copped, C..Split reel
6— 8. Almost Luck, C., and Mixing the Cards, C. .....Split reel

UNITED

5—15. The Stronger Mind, D.....2 reels
5—30. Business Is Business, C.....1 reel
6— 6. The Mystic Well, C.....1 reel
6—13. Love's Strategy, C. .....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued Every Wednesday.

BIG U

5—20. Celeste, D. 1000
5—23. The Old Doctor, D.....2000
5—27. The Memory Tree, D.....1000
5—30. A Modern Enoch Arden, D.....3000
6— 6. The Swinging Doors, D.....2000
6—10. In His Mind's Eye, D.....1000
6—13. Across the Footlights, D.....2000

BISON

5—15. The Jungle Queen, D.....2000
6— 5. The Smuggler's Lass, D.....2000
6—12. The Circus Girl's Romance, D.....2000
6—19. One Man's Evil, D.....2000

GOLD SEAL

5—18. The Dancer, D.....3000
5—25. Shattered Memories, D.....3000
Under the Crescent Series—
6— 1. (Adv. 1) "The Purple Iris," D.....2000
6— 8. (Adv. 2) "The Cage of the Golden Bars," D. 2000

IMP

5—28. You Can't Always Tell, D.....2000
5—29. The Pursuit Eternal, D.....2000
5—31. The Alibi, D.....1000
6— 4. A Life in the Balance, D.....2000
6— 7. The Twelfth Hour, D.....1000
6—11. A Strange Disappearance, D.....3000

JOKER

5—22. The Lady Doctor of Grizzly Gulch, C..1000
5—24. Hiram's Inheritance, C.....1000
5—29. No Soup, C., and Fun Among the Pharaohs with Homer Croy, Ed.Split reel
5—31. Hearts and Clubs, C.....1000
6— 5. The Lover's Lucky Predicament, C....1000
6— 7. How Billy Got His Raise, C., and The Fox Hunt, Cartoon.....Split reel
6—12. When Ignorance Is Bliss, C.....1000

LAEMMLE

5—23. One Kind of Friend, D.....1000
5—26. Trickery, D. 2000
5—30. The Golden Wedding, D.....1000
6— 2. The Silent Command, D.....4000
6— 9. From the Shadow, D.....1000
6—13. Little Mr. Fixer, D.....1000

L-KO

5—12. The Stool Pigeon's Revenge, D.....1000
5—19. Love and Sour Notes, C.....1000
5—26. Broken Hearts and Pledges, C.....1000
6— 6. Park Johnnies, C.....1000
6— 9. Bill's Blighted Career, C.....2000

NESTOR

5—14. Following Father's Footsteps, C.....1000
5—18. When Cupid Crossed the Bay, C., and Homer Croy Along the Nile...Split reel
5—21. They Were Heroes, C.....1000
5—25. When Her Idol Fell, C.....1000
5—28. With Father's Help, C.....1000
6— 1. Too Many Crooks, C.....1000
6— 4. When They Were Co-Eds, C.....1000
6— 8. Their Friend the Burglar, C.....1000

POWERS

5—29. The Amber Vase, D.....1000
6— 3. Should We Eat Pie? C.....1000
6— 5. The Better Way, D.....1000
6—10. The Sign of the Sacred Safety Pin, C..1000
6—12. The Woman-Hater's Baby, D.....1000

REX

5—20. A Fireside Realization, D.....1000
5—22. When Love Is Love, D.....2000
5—27. The Trail of the Upper Yukon, D....2000
6— 1. The Force of Example, D.....1000
6— 3. The Heart of Cerise, D.....3000
6— 8. The Struggle, D. 1000
6—10. The Valley of Silent Men, D.....2000

STERLING

4—29. The Chief's Revenge, C.....1000
5— 6. Counting Out the Count, C.....1000
5—13. Pokes and Jabs, C.....1000
5—20. The Battle of Running Bull, C.....2000

VICTOR

5—17. Baby, Com.-D. 2000
5—24. A Witch of Salem Town, D.....2000
5—28. The Nightmare of a Movie Fan, C....1000
5—31. The House of a Thousand Relations, C.2000
6— 4. The Judgment of Men, D.....1000
6— 7. A Daughter of the Nile, D.....3000
6—11. Mumps, C. 1000

(For Table of Contents See Page 80.)

Selig

"PALS *in* BLUE"



In this Selig Diamond Special in three reels, released in Regular Service on Thursday, June 10th, Tom Mix has outdone himself in daring horsemanship. "Pals in Blue" is an exciting story of the Western Frontier. There is an attack on a stage coach by savages, the troopers retreat to the railway station, and the structure is set afire by burning rags tied around wheels which are rolled against the structure. How the machinations of a villain are foiled by "Pals in Blue" goes over with a wallop in every inch of film.

DIAMOND SPECIALS IN THREE REELS HAVE HIT THE BULL'S-EYE OF POPULARITY
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Selig Program for Week of June 7th.

"The Web of Crime" Two Reels, Released Monday, June 7th.

"Saved by Her Horse" One Reel, Released Tuesday, June 8th.

"Willie Goes to Sea" One Reel Comedy, Released Wednesday, June 9th.

"The Journey's End" Jungle-Zoo Drama, Released Saturday, June 12th.

Hearst-Selig News Pictorial Every Monday and Thursday

SELIG POLYSCOPE COMPANY, Chicago

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ALLIANCE FILMS CORPORATION

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

EXCELSIOR FEATURE FILM CO.
When Fate Leads Trump.....4 parts
In the Shadow.....5 parts

FAVORITE PLAYERS
The Last Chapter.....5 parts
The High Hand.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
Lord Loveland Discovers America (coming)

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

PROGRESSIVE MOTION PICTURE CORP.
The Martin Mystery.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

SELECT PHOTO-PLAY PRODUCING CO.
At the Old Cross Roads, D.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts
The Middleman .....5 parts
Brother Officers .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata.....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenseau Case .....5 reels
A Woman's Resurrection.....5 reels
The Plunderer .....
Wormwood (coming) .....

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan....4 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent.....3 parts

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
The Avalanche .....5 parts
A Modern Magdalen.....5 parts
Strange Conduct of Judge Legarre...5 reels
The Unbroken Road .....5 reels

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

Cora .....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road .....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
7. On the Night Stage (*N. Y. Motion*)...5 reels
8. Man and His Mate (*Reliance*).....4 reels
9. Man's Prerogative (*Reliance*).....4 reels
10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)...4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels

F. O. NIELSEN
Guarding Old Glory.....5 reels

PARAMOUNT PICTURES

BOSWORTH
3—11. Sunshine Molly .....5 parts
4—19. Captain Courtesy .....5 reels
5—17. Betty in Search of a Thrill.....5 reels

EDISON.
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
4— 5. When We Were 21.....5 reels
4—15. May Blossom .....4 reels
4—26. Niobe .....5 reels
5—10. Fanchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels
6— 3. Jim, the Penman.....5 reels
6— 7. Rags .....5 reels

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels
5—27. Taming of Red Butte Western.....4 reels

JESSE LASKY COMPANY
3—15. The Governor's Lady.....5 reels
4— 1. The Unafraid .....5 reels
4—12. Snobs .....4 reels
4—22. The Captive .....5 reels
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels

MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....5 reels
4—29. Help Wanted .....5 reels

PATHE EXCHANGE, INC.

The Pathe News—Issued Twice Every Week.

Week of May 24, 1915.
Exploits of Elaine, No. 22, D.....2 reels
Tricks of Fate, D. (Balboa).....2 reels
A Stone Age Adventure, C. Cartoon, and Miscroscopic Marvels of Fresh Water, Ed. .....Split reel
The Ruins of Ancient Rome, Sc., and How Building Stone Is Quarried, Ed. .....Split reel
Baby's Trumpet, C., and How Troops Cross a River, Ed.....Split reel
Who Pays? No. 7, "Blue Blood and Yellow," D. (Balboa).....3 reels

Week of May 31, 1915.
Exploits of Elaine, No. 23, D.....2 reels
Madura and Its Pagodas (Col. Sc.), Stock Farming in Brazil, Ed., Chutes and Rapids of the Sivasamudran, Sc. .....Split reel
The Nemesis (Meester Drama).....2 reels
The Vanishing Cinderella, C.....1 reel
Whiffles Goes Two Ways, C.....1 reel
Who Pays? No. 8, "Today and Tomorrow," R. (Balboa).....3 reels

Week of June 7, 1915.
Exploits of Elaine, No. 24, D.....2 reels
The Japanese Mask, D.....3 reels
Police Dog, No. 5, Cartoon, Jeypoor, the Rose City, Col. Sc., School in New Guinea, Col. Sc., and Picturesque France, Lower Brittany, Col. Sc. .....Split reel
When the Lion Roared, C.....1 reel
Who Pays? No. 9, "For the Commonwealth," D. (Balboa).....3 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut .....5 parts
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts
6— 7. The Sporting Duchess.....6 parts

SELIG
5— 3. The Carpet from Bagdad.....5 parts
5—31. The Millionaire Baby.....5 parts
6—28. The Rosary .....5 parts

ESSANAY
4—26. Graustark .....6 parts
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts

WORLD FILM CORPORATION

Alias Jimmy Valentine .....5 parts
Money .....6 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts
6—14. Fine Feathers .....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras.....5 parts

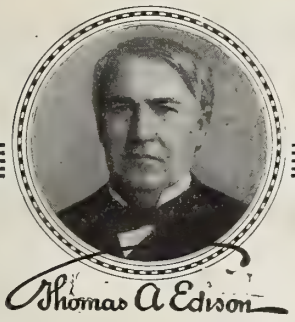
FLAMINGO FILMS
Compressed Air .....2 parts
The Rival Inventors.....2 parts
The Book Agent.....2 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

SHUBERT
4—13. Hearts in Exile.....
5—10. The Butterfly .....
5—17. When It Strikes Home.....
6— 7. An Indian Diamond.....

WORLD COMEDY STARS.
4—19. Sauce for the Gander (Kathryn Osterman).
4—26. Beware the Dog (Jeff de Angelis).
5— 3. Two of the Finest (Weber and Fields).
5—10. Something Just as Good (Paula Edwards).

(*For Table of Contents See Page 80.*)





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The Broadway Star

and exquisite little leading lady

Viola Dana

and

William Wadsworth

the clever character comedian

in the four-act feature

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Raymond McKee in **"Up in the Air,"** 1000 foot comedy. Direction Will Louis. Released Wednesday, June 9.

Pat O'Malley and **Bessie Learn** in **"McQuade of the Traffic Squad."** Direction by the author, Eugene Nowland. Released Saturday, June 12.

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- CARLYLE BLACKWELL
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- TOM MOORE
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- JACK RICHARDSON
- PHILLIPS SMALLEY
- MACK SENNETT
- WALLY VAN
- WILLIAM WADSWORTH
- BEN WILSON
- CRANE WILBUR
- LOTTIE BRISCOE
- LEAH BAIRD
- FRANCELIA BILLINGTON
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- CHARLOTTE BURTON
- LILA CHESTER
- CISSY FITZGERALD
- ETHEL GRANDIN
- ORMI HAWLEY
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- FLORENCE LAWRENCE
- ANNA LITTLE
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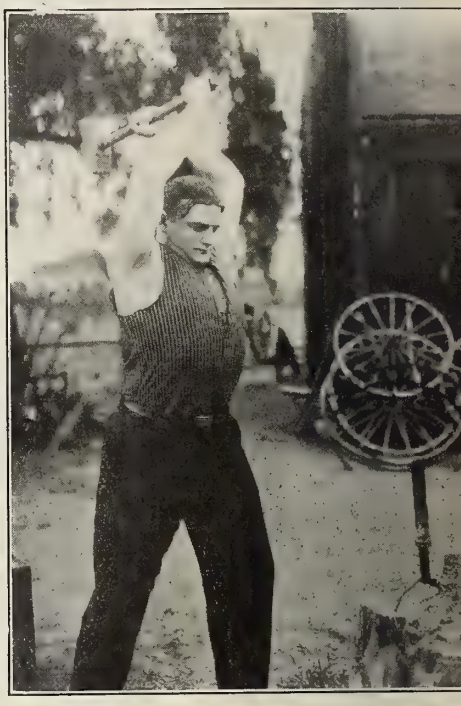
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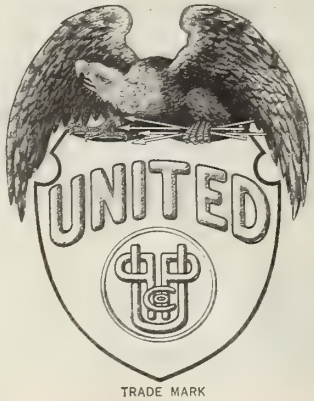
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SUMMER THEATRES NUMBER

Accessory News

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Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

AIRDOME LIGHTING WITH INCANDESCENTS

By R. E. Harrington

THE motion picture airdome may be divided into three sections with regards to the lighting requirements; i. e., exterior, entrance (ticket office and passageways) and interior.

In lighting the exterior it is highly desirable to provide a large amount of light, as a brightly lighted area attracts the crowds. Today individuals wishing to find a motion picture theatre invariably look for a brightly lighted exterior.

This condition may be readily met by the use of the large sizes of incandescent lamps. Many units are at present on the market for use with these lamps, consisting of a white glass globe with a metal housing.

The globe is used to diffuse the light and is held in place by the metal housing, the latter being so constructed as to protect the lamp and socket from the weather. The fixture or reflector should be ventilated in order to take care of the heat generated.

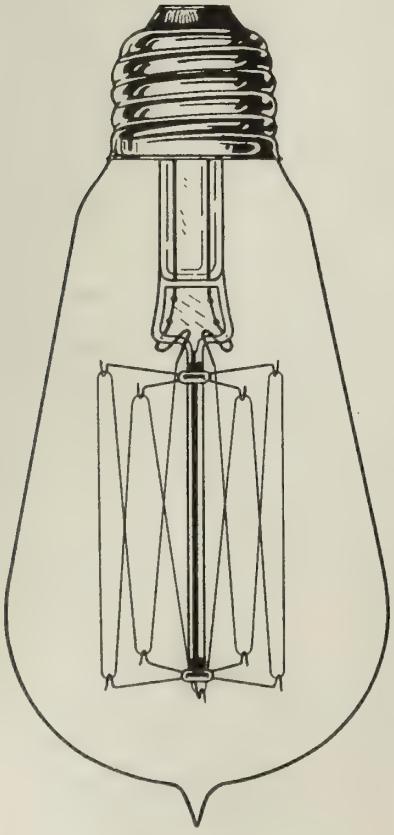


FIGURE 1

The complete unit may be supported from the side of the building by means of any of the standard methods of suspenson, such as bracket arms.

In the smaller motion picture theatres the use of two of these large-sized lamps will in general provide sufficient light. In the larger establishments, however, it is unusually advisable to provide a greater number.

The number and size of units will often depend on the location. When situated on streets that are brightly lighted and where there are stores, more light will be required than when located further from the business center. A relatively high intensity is necessary in order that the building may stand out from its surroundings.

It is usually advisable to provide some sort of an electric sign. Going from the exterior to the entrance, we find that many airdomes have their ticket offices so located that there is sufficient light from the exterior units for the ease of entrance and exit of patrons.

It is advisable in these cases, however, to provide a unit in the ticket booth in order to facilitate making change, et cetera. The smaller-sized lamps provided with a suitable reflector, and so located as to direct the light on the change counter, will readily meet these conditions.

In the larger airdomes there is a more elaborate entrance or lobby which should be provided with enough light so that the change from the brightly lighted exterior to the entrance may not be too great. If there is too much contrast the patrons entering the theatre will experience annoyance or embarrassment, due to the inability to see for the selection of a seat.

At present many lobbies are lighted by either the semi-direct or the totally indirect systems of illumination.

In the semi-indirect system a translucent dish is placed between the lamp and the floor. Part of the light is transmitted directly through the dish to the floor, the remainder being reflected to the ceiling and then redirected to the floor.

In the indirect system an opaque bowl is placed between the lamp and the floor. All of the light is reflected to the ceiling and then redirected to the floor.

In using either of these systems it is necessary that the ceiling be of light color in order that the best efficiency may be obtained. These methods of lighting result in soft, pleasing light. In uncovered entrances the indirect and semi-direct methods of lighting are, of course, inapplicable.

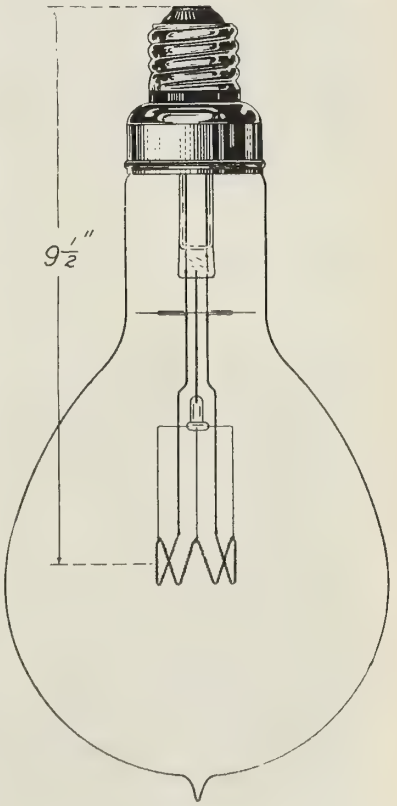


FIGURE 2

The ticket office should be lighted in a manner similar to that recommended for the less elaborate institutions, except that more attention should be given to attractive appearance.

The lighting requirements of the interior of airdomes are somewhat different than in the theatres that are enclosed.

Two methods of lighting at once present themselves. One consists of the use of lighting units located at the sides and rear. If this system is employed it is advisable to use some type of angle reflector so located that the light will be directed from the rear towards the front.

This method will make it impossible for the lighting units to be in the line of vision of the patrons. Relatively low wattage lamps should be used. The illumination towards the front should be of a low value in order not to interfere with the picture on the screen.

It is advisable for the circuits to be so arranged that a majority of the units may be turned off during the showing of the pictures.

(*For Table of Contents See Page 80*)

The second method consists of the use of low wattage lamps strung from wire cables stretched across the interior. Some type of reflector should be employed in order to shield the lamp from view. Instances of the lighting of airdomes have been noted



FIGURE 3

FIGURE 4

where this method was in use employing Japanese lanterns; also the use of round bulb, all-frosted lamps, thus giving a decorative feature.

Fixtures Subject to Weather

As the fixtures are always subject to the weather, it is advisable to provide weatherproof fittings, and where such units as Japanese lanterns are employed they should be so attached as to be easily removed.

The units should be hung high enough to clear the beam of light projected from the lantern. Exit lights should be provided in any case.

All of the conditions outlined above may be met by the use of incandescent lamps. In order to designate the latest development in incandescent lamps the trade name Mazda has been adopted by the leading American manufacturers.

At present Mazda lamps may be divided into two classes: Mazda



FIGURE 5

B and Mazda C. The Mazda B lamp is made in a construction similar to that shown in Figure 1.

Mazda lamps are made in this shape of bulb in a range of sizes from 10 to 250 watts for operation on 105 to 125-volt circuits. These are the types of lamps for use in the interior of the airdome, as they are made in low and medium wattages.

Different Styles of Mazda Lamps

The Mazda C lamps differ from the Mazda B lamps in three respects:

First.—The construction of these lamps is such that they are more efficient than the Mazda B. As a result more light may be secured for a given wattage consumed.

Second.—The color of the light from the Mazda C lamps is much whiter than that secured from the Mazda B.

Third.—The filament of the lamp is operated at a higher temperature giving a more brilliant light. This is of especial importance in exterior lighting.

The construction of these lamps is shown in Figure 2. They are made in sizes ranging from 100 to 1,000 watts for operation on 105 to 125-volt circuits.

The larger sizes, such as the 750 and 1,000 watt lamps, are applicable to the lighting of the exterior as well as the entrance.

In Figures 3 and 4 are shown night views of the exteriors of two motion picture theatres. These are lighted by means of the 750 watt Mazda lamps equipped with white glass enclosing globes.

A flood of light such as that secured surely will attract the attention of the public from a considerable distance.

Volts.	Size of Lamp in Watts.	Efficiency W. P. C.	Type and Size Bulb.	Diam. Bulb, Inches.	Maximum Over All Length, Inches.	Base Regularly Supplied.
			Straight Side.			
105 to 125....	10	1.30	S-17	2⅛	4⅝	Med. screw
	15	1.15				
	20	1.10				
	25	1.05	S-19	2⅜	5¼	Med. screw
	40	1.03				
	60	1.00	S-21	2⅝	5½	Med. screw
	100	0.95	S-30	3¾	7⅞	Med. sc. sk.
	150	0.90	S-35	4⅜	8¾	Med. sc. sk.
	250	0.90	S-40	5	10	Med. sc. sk.
220 to 250...	25	1.20	S-19	2⅜	5⅛	Med. screw
	40	1.12	S-19	2⅜	5⅛	Med. screw
	60	1.10	S-21	2⅝	5⅞	Med. screw
	100	1.06	S-30	3¾	7⅞	Med. sc. sk.
	150	1.00	S-35	4⅜	8¾	Med. sc. sk.
	250	0.95	S-40	5	10	Med. sc. sk.
			Pear Shape.			
105 to 125....	100	0.80	PS-25	3⅛	7⅛	**Med. screw**
	200	0.75	PS-30	3¾	8⅜	Med. sc. sk.
	¶300	0.70	PS-35	4⅜	9¾	**Mog. screw**
	¶400	0.70	PS-40	5	10	Mog. screw
	¶500	0.70	PS-40	5	10	Mog. screw
	750	0.65	PS-52	6½	13⅜	Mog. sc. sk.
	1000	0.60	PS-52	6½	13⅜	Mog. sc. sk.

Enclosed Globes Necessary for Larger Sizes

The larger sizes of Mazda C lamps when used for lighting light ceiled corridors should be equipped with enclosing globes or used in semi-indirect fixtures. In Figure 5 is shown a night view of the corridor of a large motion picture theatre in Chicago. In this case 750 watt lamps are used equipped with semi-indirect units.

The smaller sizes of Mazda C lamps and all sizes of Mazda B lamps may also be used for this service equipped with open type reflectors. It is advisable that lamps, if exposed to view, be bowl-frosted; i. e., the lower half of the lamp etched. The lamps should be hung high to avoid excessive glare.

In table No. 1 is given the physical data on the lamps mentioned above. Under the heading "straight side" is given the data on Mazda B lamps, while under the heading "pear shape" is given the data on Mazda C lamps.

The above data gives the general methods to follow in lighting airdomes with Mazda lamps.

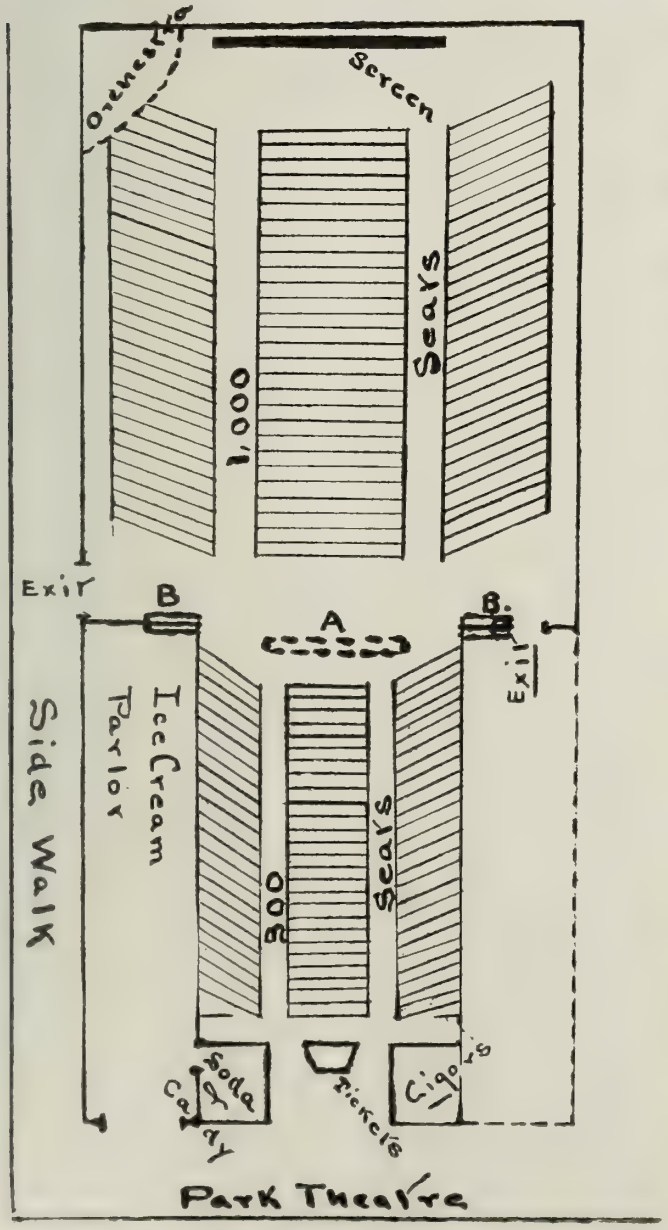
The important points are: A large amount of light for the exterior in order to attract attention; a smaller amount of light in the corridors, but not so low as to make the change from exterior to interior objectionable; a low value of illumination in the interior, with units so located as to be out of line of vision of the patrons.

There must always be sufficient light for ease of entrance and exit.

A Clever Combination of Theatre and Airdome

ONE of the cleverest pieces of theatrical architecture near New York City is that at Cropsey avenue and Bay Twenty-sixth, Bensonhurst, Brooklyn, where a beautiful little community theatre has been combined with an airdome in such a way that the summer capacity is thirteen hundred seats and the winter three hundred.

Under the advice of J. H. Hallberg, Thomas Lewers, who owns the Bensonhurst Hotel, decided to make use of part of his unimproved property so that it would render him an income. The result was the Park theatre and airdome. The question was how to build in order to accommodate the large summer crowds without having waste space in winter, thereby keeping down coal, lighting and other necessary bills. The plans were drawn similar to the accompanying sketch.

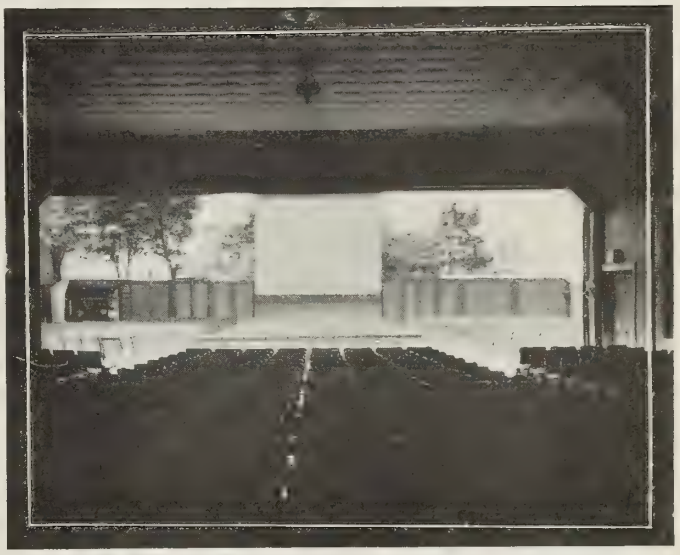


FLOOR PLAN, PARK THEATRE, BENSONHURST, N. Y.

The theatre itself is a three hundred seat house finished most artistically in stucco. From the street the whole blends with its surroundings, the lobby being decorated in summer with plants and box trees. On one side Mr. Lewers installed a cigar shop and on the other an ice cream and soda parlor, both of which are most lucrative.

The theatre proper is set in from the side streets so that there is a very comfortable pavilion filled with small round tables where ice cream, soda, et cetera, are served directly from the booth at the front of the theatre. To add to the attractiveness, this is separated from the sidewalk by a box hedge and is covered by an attractive green and white awning.

The theatre itself, which, as stated, seats three hundred



LOOKING FROM THE THEATRE INTO THE AIRDOME

patrons, is separated from the airdome by a collapsible wall, which runs back upon itself, as is shown in the drawing at the letters B. The theatre screen is shown by the letter A. This rolls up when the airdome is in use, fitting in a special box which is above the opening in the roof. This opening is necessary because the same projection room is used for the theatre and the airdome, with the exception that the lenses are changed.



THE THEATRE PROPER, SEEN FROM THE AIRDOME

The airdome, like the theatre, is fitted with the standard Polo chairs, so that comfort is assured. At the left of the large open air screen is a covered booth for the orchestra, which, like the rest of the house, is neatly decorated with plants and flowers.

There is another very important point which should not be overlooked and that is that business goes on rain or shine because it takes but a half minute to close the airdome from the theatre and to drop the curtain into place.

MAKING THE ROOF OF YOUR THEATRE PAY

WHILE there are many exhibitors so situated that the operation of an airdome during the hot weather is an easy matter, there are hundreds who find themselves less fortunate. The man who is located in the centre of a city has little chance of finding any vacant land near his theatre which can be used for an out of doors show, or else he must pay an exorbitant rent. Even in the more open portions of the town there are often many obstacles in the way of a ground level airdome. The solution of the summer theatre problem is found in three words—use the roof.

At the outset it should be remarked that the first step in planning to use the roof is to be sure that the construction of the building is such as to make this possible. In most theatres of modern construction it will be found that the load of an audience on the roof will cause no dangerous strain.

If inspection shows that the structure is too weak for this special use a competent builder or architect should be consulted. In most cases it will be found comparatively simple to reinforce the rafters until proper strength is obtained. If the walls of the building do not require any reinforcement, the alterations will not be found very expensive.

The advantages of an airdome on the roof over one in a vacant lot are too obvious to need much comment. The owner of such an establishment is independent of all conditions save those of his own making. Obviously one of the first considerations in operating a roof resort of any kind is the problem of getting the patrons up and down.

As a matter of fact, this can hardly be called a problem in these days. Easily installed and cheaply operated escalators and elevators can be obtained in a variety of models, specially designed for use in motion picture houses. Entirely aside from their practical value, the mere presence of such devices in a theatre stamps the owner as progressive, and so adds to his prestige.

Planning for Roof Shows

Of course the ideal way to arrange for a roof show is to plan for it when the theatre is built. In fact it is foolish to consider building now without planning for this important feature. Each theatre will present its own problems, but much help can be obtained from a knowledge of what others have done. One of the most all-around satisfactory examples of two theatres in one is located at 304 Market street, Newark, N. J., and is operated by W. H. Meier and Martin Singer. In this theatre the ground floor is used as a regulation picture house. The roof theatre is so arranged as to be an exact duplicate in floor plan.

The operators' booths are located one directly over the other, the upper one being reached by a ladder from the lower. This not only gives a convenient arrangement, but makes the handling of films for two shows at once a simple matter. Ample protection from showers is provided by sliding roofing and curtains. The result of this scheme is that instead of finding summer a dull season, the house does just about twice its winter business, since the roof has the same capacity as the main auditorium, and both are usually well filled. The seating capacity of both sections is 440.

By operating two theatres in one in this way the indoor show not only enjoys the patronage of those who prefer it to the one on the roof, but also draws a good attendance from late comers who cannot find room above. Once the roof equipment is ready, the cost of operation is only a trifling amount larger than normal with about double the returns, a situation which is decidedly pleasant.

Same Films Up and Down Stairs

Another theatre run on the same general plan as that mentioned above is the Roof Garden, a part of the United States Garden Theatre, in Elizabeth, N. J. This open air show exhibits the same films which are shown downstairs, and during its first season, which was last summer, did an average monthly business of over $20,000, with a seating capacity of about 1,000.

Another interesting fact about Elizabeth theatre-goers is that in spite of the attendance at the Roof Garden, and a capacity business at two ordinary airdomes, the business of the regular film theatres was almost unaffected.

This seems to indicate what has often been noticed in other cities, namely, that open air theatres create a special line of patrons who are at most only occasional attendants during the winter. Once he has reached these people, any live exhibitor should be able to hold some of them after the open air season is over. This problem is much simplified if they have been attending a show on the roof of the theatre for which the owner wants their patronage in the winter.

There are many other examples of the remarkable value of a roof show. There has been some division of opinion, as to the affect on the business of the ordinary airdome. For the most part exhibitors now favor them, but whatever may be their views in this direction there can be no doubt about the worth of a roof show. When properly conducted it offers the exhibitor a great additional source of revenue as well as strengthens his position. One thing should be remembered. Any attempt to do things in a slipshod or cheap way will be just as fatal on the roof as in the main part of the theatre.

Theatre Deodorizers and Disinfectants for the Summer

NOW that the summer season is at hand, theatre managers are once again up against the problem of how to dissipate the stuffy, close and disagreeable atmosphere so universally met with in the crowded theatre during the summer months.

It is known that well ventilated as the modern theatre is, on still nights when there is no breeze stirring, fans only aggravate the evil smelling atmosphere, and while they undoubtedly cool the air, the odors are not dispelled. Right here is where the deodorizers and disinfectants that have lately come to the fore, are bound to be needed.

There is no doubt that as soon as the theatre proprietors and managers can see the benefits of making good use of this new departure for theatres, they will be quick to take advantage.

There are a number of so-called "theatre sprays" on the market that when sprayed through the theatre, leave an agreeable scent, and yet that is all that can be said of most of them. They perfume the atmosphere for a short time and that is all. The close air has not been dissipated, nor has the original stuffy odor been dispelled for long. And yet there are one or two combinations on the market that combine the properties of a disinfectant and still have an agreeable odor.

The general run of the first mentioned sprays are not disinfectants, and only are good for spraying a lobby or entrance where there is no odor to dispel, but in the theatre proper, they are absolutely worthless as a disinfectant or deodorizer, for their scent cannot be noticed after a short time, say five or ten minutes.

Theatres that remain open for the summer have not alone their regular competitors and the weather to combat and contend with, but this is the season when the open air shows—roof gardens, airdomes and so on—have their swing.

So if the theatre expects patronage it must furnish an agreeable substitute for the outdoor air, in the shape of pure, if not cool, air; scented instead of foul air, and above all this must be evident.

There are a number of concerns manufacturing disinfectants and deodorizers, there are others that make perfume sprays. Some concerns make both. Why not combine a disinfectant with some concentrated extract of Atamol and use it in a sprayer. Take for instance, the product known as Pineofect. This, combined with Atamol in enough proportion to disguise the smell of creosote, or whatever is the unpleasant odor, could be sprayed throughout the house to good effect.

If the theatre floor is scrubbed or washed down, some sort of disinfectant should be used in the wash water, and this would go a great way to tend to purify the air.

The compound known as Pineofect, has four times the strength of pure carbolic acid, but its prevailing odor is pine or creosote. This makes a good deodorizer, and if coupled with some pleasant smelling extract of flowers, etc., and sprayed through a spraying gun, would prove very effective.

Looking at this matter from a box office standpoint, the most that this spray would cost would be five dollars per gallon, or at the outside, six dollars. This might seem almost prohibitive at first glance, but six dollars a week means one dollar a day or ten admissions. If a comfortable theatre otherwise can be made to have a breathable atmosphere at an outlay of one dollar a day, it is not too much to expect that ten times ten extra admissions would be the result.

The Exhibitors' Attitude on the Airdome Question

Marked Variation in Opinion Revealed in Different Sections of the Country—Looked on as Unfair Competitors in Philadelphia; "Pests" in New Orleans; Boycotted in Milwaukee—Omaha, St. Louis, Elizabeth, N. J., Louisville and Cincinnati Find Them Successful, But Mostly as Annexes to Regular Theatres

WITH the many radical changes that have come over motion picture business methods, manufacturing and exhibiting, within the last year or eighteen months, the popularity of the "airdome," or open-air theatre, has suffered an emphatic decline.

Were this decline equally apparent everywhere, it could be dismissed by observing that the motion picture business had outgrown that form of "retailing" to the public for something better.

But the fact is that while the airdome is completely out of favor in some sections of the country, in others it is still in a strong and flourishing condition, though its relation to the "all-year-round" motion picture theatre has undergone a radical change.

The extent to which the airdome has fallen from grace, and the reasons for its altered character, are discussed in the pages that follow by various representatives of Motion Picture News. Much of the information given below will prove of undoubted value to manufacturers and exchange men, both in itself and as a basis for further investigation.

CONCRETE-PAVED, CANVAS-ROOFED AIRDOMES IN NEW HAVEN, CONN.

ONE out of every three neighborhood exhibitors in New Haven, Conn., and vicinity operates an airdome in summer. In addition there are those conducted by men engaged in other pursuits during the winter, so that in all New Haven has about ten airdomes.

Airdomes vary in size and style from small backyard enclosures, shut down in rainy weather, to those seating as many as twelve hundred people, canvas-roofed for use at all times. Of these latter, probably the best is the White Way, which is not run in conjunction with an all-year-round theatre, but opens in spring and plays until late in the season. It has twelve hundred seats, and is as well-equipped in every way as an up-to-date motion picture theatre can be. It is concrete-floored and has all improvements.

Savin Rock has two so-called airdomes—buildings well-roofed and substantial, but so constructed as to permit constant change of atmosphere and keep the interiors cool and comfortable. Both permit smoking, smoke being carried off by gigantic suction fans.

Four airdomes are conducted apart from regular theatres, and being in densely populated centres do a thriving business in New Haven each year. These are the Skydome, corner of George and Temple streets; Stella, 916 State street; White Way, corner Davenport avenue and Kossuth street, and Murphy & Brown's, corner Chapel and Ferry streets.

In the centre of the city the Skydome is the only airdome, and not being very large, is hardly capable of handling the crowds that flock thither nightly. The overflow usually finds its way to Savin Rock.

Neighborhood houses which run airdomes in summer are the Lyric, 158 Dixwell avenue; De Lucia, Grand avenue and Hamilton street; Arcade, 185 Congress avenue; Junction Garden, corner Dixwell avenue and Munson street; Cleary's Orpheum, 1002 State street; Pavone, White City theatre, Grand avenue and East street; Hedderson's Bronx theatre, at the corner of Dixwell avenue and Bassett street.

AIRDOME PRODUCES GOOD RESULTS, DECLARE EXHIBITORS OF ELIZABETH, N. J.

MOTION picture exhibitors in Elizabeth, N. J., are practically agreed that the properly conducted airdome is productive of good results to the business. In Elizabeth there are three airdomes —two in the lower section of the city and one in the uptown district. The Colonial airdome and Shepherd's theatre, both in the downtown section, have facilities for the accommodation of a total of 1,500 a night.

The Roof Garden, a part of the United States Garden theatre, in the uptown section, will accommodate more than a housand. These places open about the middle of May and for five months do practically a capacity business.

A conservative estimate of the aggregate attendance at the Roof Garden for a month during the summer season may be placed at 20,000. The Roof Garden, which is in the heart of the business section, has on each side one of the largest theatres in this city. The natural inference might be that the 20,000 who attend the shows at the Roof Garden each month are taken from the patrons of other playhouses. Figures of attendance, however, would tend to prove that this is not true. The films shown on the Roof are the same as shown in the theatre proper.

No special inducements in reduced prices are offered to attract patrons to the Roof Garden.

What is true of attendance at the Roof Garden is equally true of the two airdomes in the lower part of the city. Both play to capacity houses almost every night and the opening of the airdomes means little change in attendance figures to the theatres in the immediate vicinity. Briefly it means that in Elizabeth about 45,000 more people each month attend motion picture shows in the summen than in the winter.

That means an excess of about 225,000 people during the summer season.

Local managers are unanimous in the opinion that the class of patrons attracted by the outdoor performances is just as desirable as the regular patron of the year-round playhouse. Residents who are seldom seen at a motion picture show during the winter are regular attendants at the outdoor exhibitions. The open air, the privilege of smoking and the general spirit of Bohemianism appeals to the individual as well as to the theatre patron who enjoys belonging to the theatre party. The properly conducted airdome offers pleasing features that are attained with great difficulty by the regular theatre manager. To divert at the end of the season the patronage of the airdome to the regular playhouse is a subject that is being carefully studied by Elizabeth exhibitors.

OPEN AIR THEATRES LOOKED UPON AS UNFAIR COMPETITORS IN PHILADELPHIA

SO far as can be foreseen at present there will be fourteen airdomes in Philadelphia this summer. As all of them are in neighborhoods plentifully supplied with regular motion picture theatres, there is a feeling that they provide competition that is somewhat unfair. And undoubtedly the theatre proprietor has somewhat to complain of. He has to book and pay for his service all the year round; and if he does not provide his patrons with a bonne bouche in the form of a four or five reeler two or three times weekly he loses his business.

The airdome operator is treated much more leniently. He doesn't have to look for an early run service, if he does run a feature he gets it at summer price, and frequently at a much lower rate than is given to the theatre nearest him.

If a wet night happens, then by returning his service he is excused payment; whereas, if in a regular theatre an accident happened that might close the house for the night, service would still have to be paid for.

1914 was a poor season for the Philadelphia airdomes, some failed to last the season out, others left a trail of debt behind, probably not a third of them made real money, yet they operate cheaply enough. The owner of the lot usually exacts the rent in advance, but chairs and machines can be rented. Sometimes there is some little expense for grading, and wiring up, but appearances don't count for much in the dark. Of course where the airdome is an appurtenance to a theatre, conditions are improved, for then on a stormy night the building is opened, and there is no loss of patronage.

There are five such in Philadelphia, distinguished in the following list by the letter T:

Imperial, Second and Poplar, T; Third and Cambridge, Seventh and Poplar, Twenty-sixth and York, T; Thirty-third and Ridge, Forty-fifth and Lancaster, T; Fifty-second and Wyalusing, T; Fifty-ninth and Market, Empire, Frankford avenue, T; Lippincott and Park, Germantown and Diamond street, Broad and Ontario street, N. Chelten avenue, Tacony.

NO SUCCESS TO BE HAD WITH AIRDOMES AT PITTSBURGH

THE airdome business in the Pittsburgh district has never been what might be termed a real success. It has been tried out a number of times and all those who have invested their money in it have found it to be a poor proposition.

In some of the suburbs several of the airdomes have made a little money but not enough to warrant them going to the trouble of running their theatres. In one case in Brookline, one of the men, an experienced motion picture man, made a decided failure of the theatre.

Another case at Dormont, a Pittsburgh suburb, found that exhibitor running about even. He did not make any money during the past summer and will not operate the theatre there this season.

Another exhibitor at Sharpsburg ran motion pictures and vaudeville and he did not clean up much money—not enough to pay him for his trouble. Airdomes have never proved a popular pastime in this section and it is said that there will be fewer of them in this section than ever before.

AIRDOMES PROMISE TO FLOURISH IN THE CAPITAL THIS SEASON

WITH the advent of the warm weather the Washington, D. C., airdomes have already opened their gates. Owing to the fact uncertain weather conditions have caused financial loss in the past few seasons with the managers of open-air shows, these parks, with a few exceptions now adjoin the theatre and both are under the same management. According to the weather conditions, the show is under a roof or in the open. This arrangement has been found more satisfactory to managers and patrons.

The newest motion picture park is Penn Gardens, adjoining the theatres of the same name. With a seating capacity of 2,500, this is most attractive and commodious structure of its kind in Washington. The screen is placed across one of the corners and the seats radiate from this point as in a semi-circular auditorium. To relieve the usual barrenness below the screen a landscape garden of evergreens and palms has been attractively arranged.

The lighting system harmonizes with that of the theatre in its subdued circles around the screen and tall supported globe lights surmounting the enclosure at definite intervals. The ground has been well rolled, making walking easy and noiseless. An excellent orchestra accompanies the pictures.

The uniqueness of Penn Gardens must be accredited to George C. Schulz, its manager.

The Savoy Park, connected with the Savoy theatre, is another large airdome, with a seating capacity of 1,200. This is under the management of Edgar Tracy and has already been in use during the warm weather. While the lighting system forms no decoration it is sufficient for all purposes in clearing the park and retaining a subdued light at all times. The screen is good, the seats comfortable and the aisles broad.

Another airdome that has thrown open its gates is Washington Park, adjoining the theatre of the same name and under the management of A. H. Brown and his assistant, Robert A. Babbett. With a seating capacity of this of 800, neat appointments and an excellent lighting system, this park promises to repeat its popularity of last season.

The Maycroft took advantage of the warm weather to begin its summer shows in the northeast. This park is noted for its family patronage and especially for its baby attendance in carriages, which are provided for at the rear of the enclosure. This airdome is managed by Fred Stein.

The other airdomes, which will be enjoyed this summer are the Apollo, adjoining the theatre of the same name, under the management of Mr. Moorhead; the Truxton, connected with the theatre of the same name; Arcade Gardens, with Norman Luchs as manager; and Liberty Park, under the management of the Biron Brothers. The Bates street park is displaying poster and is ready for summer business. A few other airdomes will be added to the number as the hot weather approaches.

AIRDOMES HAVE PROVEN POPULAR WITH LOUISVILLE PUBLIC

IN Louisville, Ky., it is probable that eight or ten will be in operation. Airdomes have proven very popular with the public of Louisville, where summer nights are exceedingly warm, ever since their institution here several years ago.

Most of the airdomes here are connected with and adjoin motion picture theatres, which works to the advantage of the exhibitor in rainy weather, when he can transfer his show to the inside. The average seating capacity of the airdomes here is about 1,000 while the largest, Woodland, which is not run in connection with any theatre can take care of almost twice that number. The Woodland airdome has taken in at times as high as 1,850 paid admissions in one night. Others in various sections of the city do proportionately as well on many nights during the summer.

The money invested in airdomes in Louisville will run high in the thousands of dollars; how many thousands, it is hard to figure when the upkeep of them and improvements made from year to year is considered.

It is probable that one new airdome, if not more, will be opened in Louisville this summer. The site mentioned is at Fourth and Central avenues near the Churchill Downs racetrack but the plans have not matured as yet. An open air picture theatre in this locality ought to be a winner as it would have all of South Louisville as well as Oakdale to draw from.

NO FAVOR SHOWN TO AIRDOMES IN CANTON, OHIO

THREE years ago the first airdome made its appearance in Canton, O. It was built in the foreign settlement and was closed by Fire Chief Robert Mesnar after operating one night. It was an enclosure formed by a nine-foot corrugated steel fence, with crude wooden benches, a piano for music, a muslin screen and a wooden housing for the projecting machine.

Two years ago the second airdome was built. It conformed more closely to the fire laws of the city and state but charged only five cents admission and used a poor quality of pictures so secured poor patronage. This second airdome still stands, but will not be opened this summer, according to the management.

Motion picture patrons of Canton have shown no favor to these two open air theatres, but both are of a standard generally considered poor.

VALUE OF THE INDEPENDENT AIRDOME IS A MINUS QUANTITY IN CINCINNATI

IN the Cincinnati territory, the value of airdomes, operated independent of any theatre, is considered rather a minus quantity. There are said to be less than 20 of these in the entire district.

Airdomes which are operated in conjunction with theatres and adjoining these theatres for use during the hot weather season have a definite value. There are about ten of these in the territory. Their value lies in the fact that they are operated by a theatrical company which is established and is able to supply for the airdome regular programs and good features which they are able to get because of the fact that they are established.

On the other hand, the independent airdomes fail because of the quality of the service they give. They are considered unreliable by the exchange men and for this reason cannot secure good film service.

An instance of this kind is cited in the losing venture of a number of exhibitors who rented the baseball park here last year and used it as an airdome. They were put to great expense in hiring the park and an appropriate orchestra, but were unable to get first-run film service. People of the territory from which this aidome drew its patronage had already seen the pictures exhibited on this out-door screen, and the venture was not a success. However, the field will be used again this summer as an independent airdome.

A newcomer in the airdome field is the Forest theatre in Avondale, considered one of the most attractive motion picture houses in the country. Its airdome adjoins the theatre so that in rainy weather this summer the crowds may be easily transferred to comfortable seats inside the theatre.

Theatres, such as the Clifton, Victoria and Main, all in Cincinnati, equipped with sliding roofs which enable their owners to convert them into airdomes in a few moments, are considered the best bet along this line. They are always prepared for an emergency.

TOO MANY OTHER AMUSEMENTS IN DETROIT TO MAKE AIRDOMES PROFITABLE

ALTHOUGH Detroit is noted for being a summer resort city, and is no doubt visited by more tourists during the summer than any other town in the country outside of some of the large eastern cities, it is a fact that the theatres do not prosper as much

as might be generally expected. In fact, Detroit is really a peculiar city when it comes to summer entertainment. The very enterprises that outsiders imagine would be most successful are really poorest patronized.

The motion picture houses do a fair business on the days when the weather is cool, but when the weather is warm "they starve to death," to use a slang expression. The trouble is that Detroit has too many counter attractions at nearby resorts.

For instance, there is Belle Isle park, owned by the city, comprising 740 acres of beautiful boulevards, lagoons for canoeing, bathing, athletic games, daily band concerts, etc., which draws thousands and thousands of people. Large ferry boats of the most modern type ply between Detroit and the island every ten or fifteen minutes, taking over several thousand each trip. The fare is only ten cents for the round trip. On these boats a large orchestra plays constantly. People are permitted for the ten cent fare to get off at the island and stay as long as they like. Where in the whole world can you get more for your money?.

Then there are dozens of other parks in and around Detroit, where ferry boats will take you for 35 and 50 cents, and which call for a day's outing. Dancing is permitted on the boats. It is estimated that approximately 50,000 people are daily taken away from the city by these ferry boats. Then there are daily excursions to Cleveland, Buffalo, Toledo, Mackinaw Island and other neighboring cities.

You will probably say, "But what has this to do with the airdomes?" Just this. The airdomes have been tried here for the past five years and have never been a success. At the present time there is not one in the city that will be operated this summer. When the weather is warm the people go on the boats where they can ride as long as they want for ten cents and listen to a large orchestra, or they can spend 35 cents and take a moonlight ride where a 12-piece orchestra plays for dancing on boats that are floating palaces. When the weather is cold, they don't want to go to an airdome but prefer to go to the regular motion picture theatres.

MILWAUKEE OFFICIALS AND EXHIBITORS ARE UNITED IN DISCOURAGING AIRDOMES

THOUGH there is no ordinance in force against the erection of airdomes, Milwaukee is one of the few large cities in this country that does not boast of a single airdome within its corporate limits. There are two airdomes outside of the city limits, but these can hardly be called Milwaukee airdomes as a very small part of the population even knows of their existence.

And the reason for this lack of airdomes can be found in the building inspector's office in the person of Building Inspector W. D. Harper. Though, without any ordinance which specifically prohibits the erection of airdomes, Mr. Harper has been able to prevent their erection by insisting that they shall comply with the building code in every particular and with the aid of Mayor Bading, who refuses to license any theatre whose building plans Mr. Harper does not approve of.

Mr. Harper has been fair in his crusade against the airdomes and has had the support of the majority of the Milwaukee exhibitors. "Airdomes are not only dangerous, but it is impossible to take proper precautions to make them safe," said Mr. Harper in explaining his stand against them. "Then, too, it is unfair for us to compel an established theatre owner to spend thousands of dollars in the erection of a theatre that complies with our building code, and then let a man come in next door to him for a few months with a canvas theatre and not have him comply with our code in any manner.

"This is unfair competition and in allowing it a city is violating the federal statute covering unfair competition. It is almost impossible to supply a theatre of this kind with proper exits and here arises the danger from panic which is infinitely worse than the fire danger."

AIRDOME WILL BE EXPERIMENT OF THE SEASON IN MINNEAPOLIS

MINNEAPOLIS is to try the airdome this summer. The out door film show has never had a fair trial here because the larger theatres have managed to keep their patrons fairly cool and no one ever ventured into the new branch of the business.

This year, however, W. A. Steffes, secretary of the Northwestern Motion Picture Exhibitors' Association and some of his associates are to open the airdome at Hennepin avenue and Tenth street, Minneapolis, which was completed last year just at the close of the season. A few plays were shown there and the indication was that there was a field for the business but the promoters went into another line. Mr. Steffes now proposes to take charge and give the coolest entertainment in town.

The airdome is three blocks from the center of the theatrical district, is on the principal car line of the city and is one block nearer the center of the city than the Auditorium, the city's largest hall.

The airdome will be arranged to accommodate 3,000 persons.

AIRDOMES TO BE FOUND ATTACHED TO MOST THEATRES IN ST. LOUIS

ST. LOUIS is an ideal city for airdomes, and almost every theatre of any consequence maintains an airdome. The climate is favorable, as, after summer is fairly begun there are very few, if any, chilly nights. During the season for 1914 airdomes were open for business from May 1 to October 1. In that time rain prevented outdoor performances for perhaps five or six nights, and on those nights practically all programs were moved to the theatres that maintain the airdomes.

A few airdomes are not connected with any theatre, such as the Hamilton, on Hamilton and Easton avenues. The Hamilton is the largest in St. Louis, seating 4,000 persons, and running an equally divided bill of pictures and vaudeville.

The Lyric Skydome is under the same management as the downtown Lyric theatre and the West End Lyric. All three places will run all summer, and make a specialty of large motion picture features. Both the houses have special air cooling systems that make them ideal summer theatres.

The California Airdome, in south St. Louis, seating 2,500, is managed by the owners of the Euclid theatre and airdome, in the northern part of the city. The California will show only pictures this year, in compliance with the requests of many of its patrons for more and better pictures.

The Eighteenth Street theatre has a large airdome directly in the rear of the house, and was the first outdoor theatre to open this season, on April 18.

Small theatres with three to five hundred capacity are perhaps more prosperious during the airdome season than any other, for it is the rule that an airdome has nearly always twice the seating capacity that the theatre in conjunction with it has, and many airdomes will hold as many as three and four times as much as the theatre.

There are said to be 125 theatres in St. Louis. It is safe to say that seventy-five per cent. of these theatres maintain airdomes, and with the independent airdomes scattered throughout the city, the number of outdoor shows would probably reach 100.

There are perhaps ten or twelve theatres with open sides; both sides can be opened by a system of shutters and transoms from front to back and from roof to floor. These theatres are ideal summer places of entertainment, and usually run all the year round.

The Juniata, the Mikado, and the Gravios are three such theatres, and some of the new theatres in course of construction are being built on the same plan. The new theatres building without the open sides usually put in an air cooling device. The New Grand Central, on Grand and Lucas avenues, has an excellent cooling system, and shows to as large audiences in summer as it does in winter.

OUTLOOK FOR AIRDOMES EXCELLENT IN THE MIDDLE WEST

AIRDOMES in the midwestern territory promise to be more regular factors in the motion picture field this summer than ever before. Several dozen near to Omaha are awaiting favorable weather to begin their season, which will last about three months. Dozens of letters have been received by Omaha exchange managers inquiring about rates.

The airdomes of the central west appear to be greater customers of features than of regular programs. They realize, their managers say, that the season is only temporary, that its chief attraction outside of the pictures is that it is out of doors and cooler, and that an outside crowd needs something more striking to hold their attention.

The most building of airdomes in the immediate territory surrounding Omaha this summer will be by a syndicate of business

(*Continued on page* 121.)

Projection

CONDUCTED BY HERBERT W. ANDEM

No agent is permitted to take subscriptions for Motion Picture News for less than the authorized rates. Have the agent taking your subscription show his letter of credentials and receipt book.—Projection Problems answered.

Problems that Puzzle Projection People

What Makes a Good Carbon?

THE satisfactory working of projector arc lamps is largely dependent upon the quality of the carbons used. If carbons are made of impure materials, they will jump and flame badly; if not baked properly they may cause annoyance by excessive hissing or flaming, or become too hot because of high resistance.

A free burning, uncoated carbon of medium life should be used so as to give a good quality and quantity of light. By coating a soft carbon with copper plating its life is prolonged without materially interfering with the light.

Molded carbons and some of the forced carbons deposit dust when burned in the open arc. Those depositing the most dust give out the most light, but have the least life. Those depositing the least dust usually have the longest life, but the light is of an inferior quality on account of the increase in the proportion of violet rays.

The quality of a carbon may be quickly tested by a method employed by carbon manufacturers. The important points to be determined are the range, including the hissing, jumping and flaming points, the resistance, and the life.

The range is found by trimming the lamp with carbons to be tested, allowing them to burn to good points and the lamps to be thoroughly heated. Then connect a voltmeter across the lamp terminals and very slowly and steadily depress the upper carbon until the lamp hisses, when the voltage will make a sudden drop.

This is called the hissing-point, and varies according to the temper of the carbon. At this point the voltmeter should indicate between 40 to 45 volts—preferably 42 volts. Then lengthen the arc somewhat, and allow it to become longer by the burning away of the carbons.

Sputtering of Upper Crater

Presently the arc will make small jumps or sputters out of the crater in the upper carbon. This is the jumping-point, and should be not less than 58 or 60 volts.

Then let the arc still increase in length, carefully watching the voltage, and in most carbons there will soon be a decided flaming. This is the flaming-point. This point should give a voltmeter reading of not less than 62 to 65 volts.

The range is important as being a practical test of the purity of the materials used in the manufacture of the carbon, an increase of a quarter of one per cent. of impurity making a very decided reduction in the extent of the range. The hissing-point should be 4 or 5 volts below the normal adjustment of the lamp to insure steady burning.

Resistance is measured by means of the ordinary Wheatstone bridge, care being taken to see that the contact points go slightly into the carbon. A ½-inch by 12-inch carbon should have a resistance of .14 to .18 ohms. The same carbon with a copper coating of four pounds of copper per thousand carbons will have a resistance of .04 to .05 ohms.

Life of a carbon is most easily tested by consuming it entirely in the lamp, observing, of course, the current and average voltage during the entire time. A quicker test for a comparative test of the life of a carbon can be made by burning the carbons to good points, then weighing them. Replace in the lamp and burn them for exactly one hour, then weigh them again. The amount burned by both upper and lower carbons show the rate of the consumption which will accurately indicate the comparative merits of the carbons tested as to life.

Dust from burning carbons may be collected by a paper bag suspended below the lamp. In an ordinary plain molded carbon this dust amounts to 4 per cent. of the weight of the upper carbon.

A variation below this amount will indicate good life, but inferior light. An excessive amount of dust would show a short life, but usually a good quality and quantity of light. Coating a carbon with copper eliminates this deposit of dust entirely. Soft copper coated carbons would therefore seem to be the best to use for the best quality and quantity of light.

Objective Lens to Make Picture Smaller Wanted

J. J. T., Jackson, Minn.—*On account of a limited seating capacity, and to allow of patrons being better satisfied when occupying the front seats, I wish to obtain an objective lens that will throw the picture farther away and make it smaller.*

The curtain is twelve by fourteen feet, and I want to have it cut down to ten by twelve feet. The throw is about seventy-five feet. Is there an objective lens that will give me this size picture at this distance?

ANSWER.—The change you contemplate making is to be commended and you will discover the advantages to be gained by the placing of the screen back some distance from the front of the stage. Not only will it afford a greater number of desirable seats, but it allows of a better stage setting.

You will want an objective lens for film projection having an equivalent focus of five and one-half inches, and an obective having an eighteen-inch focus for slides to give equal sized pictures at the new projection distance of seventy-five feet.

Cleaning a Projection Machine

D. C. J., Akron, O.—*The projection machine I am operating has been in use for some time. I have only come to this new position recently. I want to give it a good cleaning and want to know if there is a way of getting the old grease off without taking the machine all apart?*

ANSWER.—If the machine is in good adjustment and parts not worn, a good method to use is to give it a bath in gasolene, or to pour gasoline over and through the mechanism. The machine head is to be stripped of the parts easily taken off and anything to be damaged, such as the objective lens. The final washing should be given in clean gasoline.

Airdome Screens Coated With Non-Peeling Mixture

ONE of the very important points about an open air screen, if it is of sheet metal, is to see that the joints are made just as tight as possible, then two or three coats of a good white paint, with a border of black or dark green, will make a very excellent projection surface. It might seem unimportant to have the dark border, but this will tend to set the picture out clearer and brighter, and will cost but a very little.

The manager of the Sumner, Sumner avenue, Brooklyn, N. Y., had, during the first year, a great deal of trouble finding a white

paint that would stand the extreme heat rising from the concrete roof of the open air roof garden. The coating broke and peeled off the screen, leaving a bare metal sheet. The Strand Screen Coating was applied the latter part of last year, and it was found just the thing. It did not peel, and even during the winter it did not deteriorate. It gives a clear and sharp picture, both at a distance and close to the screen.

Device Prevents Buckling of Films

ON page 106 of Motion Picture News for March 13, was fully described a device easily attached to any style of projecting machine for overcoming automatically the following defects:

The running of the film on the floor; the buckling of film under guards or fire shields; controlling switch to motor manually; running the machine by motor where switch to motor is controlled; manually operating fire or safety shutter by machine where switch to motor is controlled manually.

During the past few months this device has been tried out and found thoroughly practicable. Among the Chicago Theatres which are using it at the present time are:

The Bijou Dream, the Circle Theatre, Schindler's Theatre, the Austin Theatre, and the Bryn Mawr.

Thompson, Feaster Representative, Reports Good Business

WILLIAM V. THOMPSON, the special representative of the Feaster Film Feed Company, reports from Chicago that the business of the company there is surprising. He has deals pending with large financial interests in the West, which will comprise the sale of the exclusive territory rights for the Feaster film feed machine for six states, namely, Illinois, Ohio, Indiana, Missouri, Michigan and Wisconsin.

Options are now held by New York parties on New Jersey and New York state, and the Boston office of the company expects to close for the sale of its entire New England territory within the coming week.

Sixty-Four Spokane Operators Get Licenses

Special to Motion Picture News

Spokane, May 24.

SINCE the ordinance requiring motion picture operators to have city licenses went into effect last November, the city electrical inspector states permits have been issued to sixty-four men, most of whom are at work, while not one license has been revoked for failure to comply with the city regulations.

A. C. Clapp, a Spokane operator, has invented an automatic safety shutter, which drops in case of a fire in the booth and prevents the blaze escaping in the auditorium of the theatre. The inspector says the device has proved so effectual that all of the local houses have adopted it.

Women's Orchestra Furnishes Music in Boston

CONTROLLED by the Keith interests, the Boston theatre, Boston, Mass., after using the submarine pictures and playing a season of English opera, has opened a high-class motion picture program, with music furnished by the Fadettes women's orchestra, led by Mrs. Caroline Nichols.

There is no other motion picture house in Boston where better music is played with the pictures.

Port Arthur Has New Theatre

FOUNDATIONS for a motion picture theatre, to be erected on the pier at Port Arthur, Tex., on the gulf coast, was begun recently.

The building will accommodate five hundred people, with the walls so constructed as to carry the weight of a balcony should it be required, in which three hundred additional seats can be provided.

Action of New Orleans Operators Upheld

UNION operators scored quite a victory in a New Orleans court on May 19. Four of them were discharged from a house that went "non-union," and in revenge the men stuck up posters denouncing that house. The judge upheld the men's actions.

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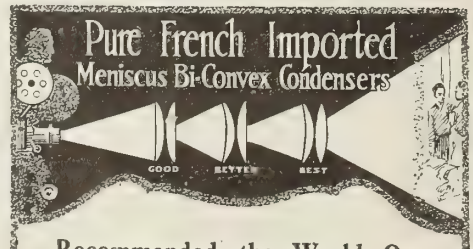
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MISSOURI

THE Elite airdome opened to the public on May 16, at 18th street and Park avenue, St. Louis, with motion pictures and a dramatic stock company. Five reels of pictures are shown every night, with the addition of a play by the stock company on Sunday and Wednesday, when ten cents is charged, five cents being the price on other nights.

The Delmar airdome, connected with the Delmar theatre on Delmar and Aubert avenues, St. Louis, opened on May 15, with a program of high class motion pictures in short reels and big features. The airdome is connected with the theatre in a manner that allows the patrons to pass from one to the other, and the arrangement is ideal in case of rain, or cold and chilly nights, when the program can be moved into the house at a moment's notice. The Delmar has a very fine orchestra, which is considered one of the features of the program, and is highly spoken of by the patrons of the place.

The Apollo airdome, a new place at Grand and Bell avenues, St. Louis, opened on May 15, with an all picture program of features and shorter photoplays. K. B. Avouris is the manager, and has engaged a fine orchestra to furnish the music for the Apollo.

The Knickerbocker airdome opened with a Broadway star feature on Sunday, May 16, at 3145 Park avenue, St. Louis. Paramount features will be run on Tuesdays and Thursdays, with a "Who Pays?" on Saturday. The airdome is under the same management as the Knickerbocker theatre.

The Rex airdome, connected with the Montgomery theatre, at 2705 North Fifteenth street, St. Louis, opened on May 22 with a mixed bill of motion pictures and vaudeville.

The New Favorite Airdome at Cherokee street and Iowa avenue, St. Louis, opened on May 14, with Mary Pickford in "Such a Little Queen." The New Favorite will show Paramount features, with a musical comedy company on Monday and Tuesday, and vaudeville on Sunday.

MONTANA

Facey and Bruen have opened a new theatre in Denton, Mont.

Kennedy and Gibson, of Great Falls, Mont., are enlarging their Imperial theatre.

A. A. Sandahl, formerly connected with the C. O. D. laundry business in Butte, has taken up the Pantages circuit in Great Falls, Mont., and will use motion pictures with vaudeville for his show.

Attorney B. P. Sandlie, of Saco, Mont., has purchased the "Theatorium," a moving picture house in that city, from V. W. Vaupel, and proposes to change the name to "The Grand." Saco is a small town between Malta and Glasgow, on the Great Northern Railway line.

MARYLAND

Baltimore's newest motion picture theatre opened the middle of last week. It is the Bridge theatre, located at Edmondson avenue and Pulaski street. The structure is one of the most attractive in Baltimore, and was built by Messrs. Rudolph B. Werkmeister, Louis Schlichter and Frederick A. Auman. The Bridge has a seating capacity of five hundred. It also has a large gallery and is the first of the new picture theatres to have a balcony feature.

The Crescent theatre, of Baltimore, which has been renovated and remodeled, was opened this week. The Crescent, of which S. Krauss is manager, is at Lafayette and Striker streets and uses first runs of feature photo plays.

The new Maryland theatre, Hagerstown, Md., opened May 10.

FLORIDA

The Arcade theatre, Jacksonville, Fla., is making arrangements for their opening. It is to be one of the finest picture houses in the south. The interior decorating and scenery work is in charge of Victor Gordon, formerly with the Vitagraph Co.

Plans are now being perfected at Miami for a new development of the lot on which now stands the Airdome theatre, on Twelfth street, which will, if carried out, provide the business with a cityfied cabaret. The dance floor will occupy the present site of the theatre, while the theatre is to be pushed back to Thirteenth street and made into a real open air picture house.

EXHIBITORS' ATTITUDE ON THE AIRDOME QUESTION

(*Continued from page 117.*)

men from Plattsmouth, Neb., and adjoining towns, who are planning a string of houses through Nebraska and Iowa. They will be known as the Midwest Airdome Co., and will be incorporated, according to plans. Organization and building will begin at once.

W. R. Pramer, whose airdome is at Seventeenth and Vinton streets, and Charles Goff, owner of a large airdome at Fortieth and Hamilton street, Omaha, have made additions and other improvements to their places. Exchange men have heard of a large airdome at Lake Manawa, Council Bluffs, and another at Carter Lake, Omaha, to be erected for the coming season.

D. L. Shlaes, of Plattsmouth, owner of a theatre there, will open a huge airdome at Missouri Valley, Ia., this spring, and R. R. Booth will open one at Nebraska City, Neb., soon. Airdomes are likely to be a fixture of small towns after this summer, breaking all former experiences in the central west.

Airdome business in the central west was knocked out during the opening month, May, by a style of weather as unusual in this section as it was unexpected. Snow flurries and storms, with frost and freezing weather, covered the state and made it too disagreeable to even venture out to the community theatre, much less the airdome.

Charley Franke opened his airdome at Twenty-eighth and Farnam streets, Omaha, only to have to close it because of the weather. He will open again as soon as the weather permits.

A new airdome at Fairfield, Ia., seating 1,200, has been prepared for an opening day by the Orpheum Theatre Co. of that city. It will be opened as soon as there is good weather.

W. F. Stoecker is erecting an airdome at Twenty-fifth and Harney streets, Omaha, that will seat between 500 and 600 people. He has erected the metal fence surrounding the block where the airdome will be located and expects to have an opening night early in June.

Whether the weather has been severe enough to injure crops is of serious concern to the exhibitors, as well as to everyone else. The loss of the crops means dull business. Soon, however, the roads are expected to be in shape so the farmers, after their chores are done, can go in their automobiles to the nearest town and "take in" the motion picture theatres, and business in the middle west will be on the increase once more.

NO DEMAND FOR OPEN AIR THEATRE IN OKLAHOMA CITY

AIRDOMES in the past have not proven popular with Oklahoma City film fans, but whether the underlying cause was prejudice against that class of theatre, lack of service and comfort, or mismanagement, has never been definitely determined. To date, however, none has proven a financial success.

Several years ago, when the motion picture business was in its infancy, and all equipment was poor, resulting in poor pictures, an airdome was started here, and in a sense, flourished for a season. But the second season it lost popularity and later a combination vaudeville and picture house was erected on the site.

In other cities and towns of this state, according to reports, many airdomes prove financial successes each summer.

AIRDOMES LOOKED UPON AS "PESTS" IN NEW ORLEANS

NEW ORLEANS airdomes are to the big exhibitor like the jitneys are to the street railway company. In other words, the large show men look upon them as "pests." And they are successful pests, too, just like their brother jitneys.

As a matter of fairness, it may be stated that airdomes in the Crescent City do not compare as favorably, perhaps, as those in cities of similar size. The reason of this is that the idea has not been pushed. Most every New Orleans airdome shows films that have been run over again and again, and their big features are almost always sure to be repeaters, films that have been shown at the big houses a long time before they went to the small airdome man. Despite this, airdomes of New Orleans enjoy a healthy patronage from a certain class. Women and children and the family man represent their greatest percentage of patrons.

There are about seven theatres in New Orleans exclusively airdomes, and three for negro patrons only. Their seating capacity ranges from 300 to 1,500 though this year at the beginning of the summer season, several are arranging for larger seating capacity.

The largest airdome is at Spanish Fort, the resort of tired

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Orleanians, and here in the summer thousands nightly throng the picture place, sit and enjoy cooling drinks and the breeze from the lakeside.

In the country immediately surrounding New Orleans the popularity of the airdomes is unquestioned. Managers have seen the wisdom of the airdome in the country, for it means to them cheaper rent.

Taking it all in all, airdomes in New Orleans are generally successful, but there is much room for improvement in this particular field.

HOUSTON A CITY WITHOUT AN AIRDOME

HOUSTON, Texas, the home of motion picture houses that rival palaces in grandeur of architectural settings and fine furnishings, doesn't boast of a single theatre that can be rightly labelled an airdome.

And the reason of this is simple. The scheme has been tried and found wanting. Rather than lose money, exhibitors have about given up the idea.

The first man who tried out the airdome in Houston was a very progressive exhibitor. He thought he saw the trend of the times towards an airdome in summer. He put money back of his brains, but both availed him nothing.

According to the views of Houston's largest exhibitor, Houstonians don't want airdomes when they have theatres like the Isis and Queen, both the finest types of theatres in the country.

SUMMER DAYS TOO LONG FOR OPEN AIR SHOWS IN WINNIPEG

"WINNIPEG has too many hours of daylight," exhibitors in Winnipeg assert. During the summer months, particularly in June and July, which two months the populace can affect the fresh air, sit out in the parks and be bothered neither by winds, cool air or mosquitoes, darkness does not descend until nearly ten o'clock.

This fact precludes the possibility of out-door motion pictures. Consequently airdomes are unknown in the central Canadian city, and a scheme that the public parks board had under advisement, that of having motion picture exhibitions in the evenings at Assiniboine park, has been abandoned, for the same reason.

NO PROFIT IN AIRDOMES FOR CALIFORNIA

AIRDOMES have not in the past proven profitable in cities along the coast in California because of the cool evenings which continue throughout the summers, and as a result there are very few open air theatres in California, as all of the larger cities are located along the ocean.

In Los Angeles in past seasons, five or six have been operated, with more or less success, but its theatres are comfortable evenings throughout the summer. So far this season but one airdome has opened, and so far as can be learned, no arrangements have been made for the opening of others in this city.

In the towns and cities back off the coast, or those in the San Joaquin valley, which extends about two hundred miles north and south between the ranges of mountains on the east and those on the coast side of the state, and in Imperial valley, to the southeast of Los Angeles, as well as in Arizona and New Mexico, small open air theatres have been conducted with success. Local exchanges have been receiving inquiries from owners of these airdomes and by the time this appears in the NEWS many will be in operation.

OUTDOOR PICTURES FLOURISH IN SPOKANE

THE outdoor picture business promises to flourish in Spokane, Wash., during the summer. The interests which handled them last year made money and plan to proceed on a little more ambitious scale now.

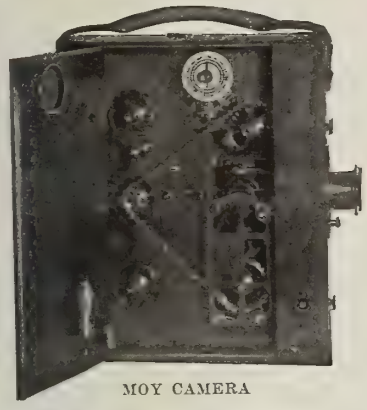
Spokane has no built airdomes, but several privately-owned parks and resorts in and near the city are using motion pictures as a regular attraction.

Chief of these is Natatorium park, owned by the traction department of the Washington Water Power company, and only 15 minutes' ride from the center of the city.

Pictures were an important part of the programs at Spirit Lake last summer, particularly during the Chautauqua. This year the Chautauqua will be held in Spokane, and it is probable that that feature will be retained.

Pictures also may be used at Liberty lake, which is controlled by the Spokane & Inland Empire Railway company.

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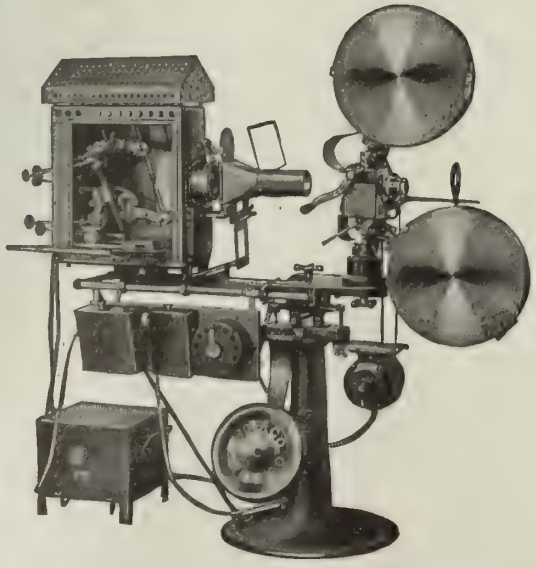
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Building and Furnishings

Ventilating and Heating a Picture Theatre

By PERCIVAL R. PEREIRA

ONE of the subjects that is now being given more and more attention by the owners, as well as by architects of picture play houses, is that of providing adequate, yet economical, methods of heating and ventilation. This is from a standpoint not only of cost of installation, but as well as operation.

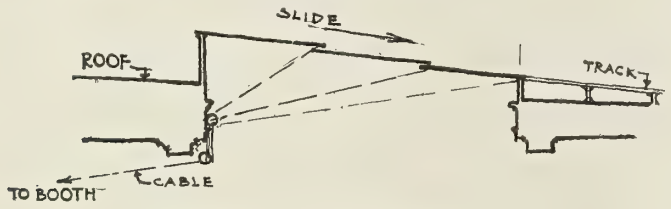


DIAGRAM OF SLIDING SASH

The owner is very often in a dilemma as to the particular type or cost of a plant to be installed for his building, since he is often assured by his architect or his engineer that if he installs a plant of a certain type, which may involve a considerable outlay of money, that this particular type of plant will give him excellent results at low cost of operation, but that if he is unduly careful in his first expenditure that the plant installed may very likely be highly expensive as regards fuel consumption and repairs.

Solving the Problem of Ventilation

There is no doubt that there is a happy medium between the cheap plant and that which is more elaborate in its arrangements. The type of plant to be used for ventilation and heating varies greatly for the size of the auditorium or building in which it is to be installed. For a moderate sized picture house, say one of about six hundred seats capacity, excellent results are often obtained by a semi-indirect system, that is, placing radiators at the more exposed points, such as the lobby and near the doors leading from the lobby and at several points in the auditorium.

The foregoing, of course, does not take care of the ventilating problem, which is solved sometimes in the following manner. Vento stacks or coils are placed in the basement near the boiler room. Steam is run through these coils, thus heating the fresh air which is forced over them by means of blowers. Many excellent types have been manufactured, such as those of the B. F. Sturtevant Company.

The tempered air from this source is then carried, by means of concrete ducts, under the floor of the orchestra (concrete is used where the space under the auditorium floor is not excavated), and from these points it is carried into the auditorium by means of chases and registers in the side walls.

Another and better method of distributing this air, and one which is more expensive, is that of providing a plenum chamber or large air space under the auditorium floor, and from this space providing ducts or mushrooms under a greater number of seats, thus giving a better distribution.

A System Economical to Install

In addition to the foregoing, particularly in theatres where smoking is permitted, it is found advisable to place an exhaust fan in the ceiling. The size and capacity of the blowers and fans of course vary with the cubic contents of the auditorium as well as with the number of times which the air is to be changed. Whereas this system is an expensive one, it is found to be the most practical, both for large and small picture houses.

A more economical system from the standpoint of the cost of installation, is that which is designed as follows:

Radiators are placed about six or eight feet above the floor lines and fans are placed directly above them, the heat of the radiator causing the air nearer the floor to rise by force of gravity and the fan blowing this warmed air toward the center of the auditorium. Then a fan is provided which blows the fresh air from the exterior of the building and another fan is provided in the ceiling at the end of the auditorium, which exhausts the vitiated air.

Of course, there are many variations of these types of heating and ventilation mentioned. In more expensive plants the fresh air is not only passed through the heat coils, but is also strained and washed by means of air washers or sprays of water, thus removing all dust particles.

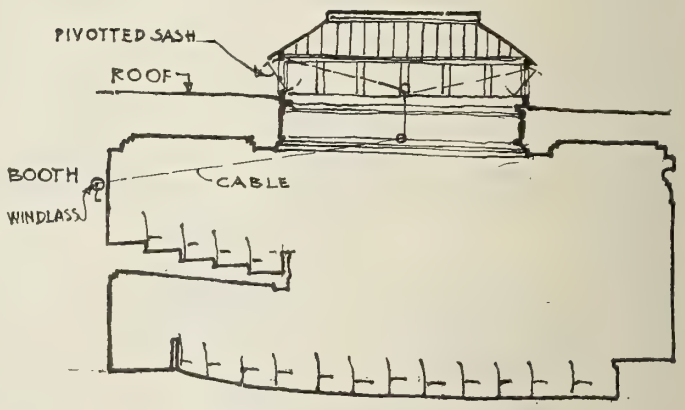


DIAGRAM SHOWING PIVOTTED SASH AT SIDES OF SKYLIGHT

Another phase of the ventilating problem which has presented itself more recently, is that which comes up in the summer.

Many picture theatre owners are now arranging their houses so that the roof may be opened by means of a series of ventilators formed of sliding skylights or panels. These are arranged in sections run on a track, opened by gravity, and are closed by means of cables connected to a windlass in the picture booth. This permits a large section of the roof to be opened to the sky on a summer evening.

Another method used is to provide a large skylight of the usual type, excepting that the suds are provided with pivoted sashes. These also open by gravity and are controlled in the same way as the sliding sash previously mentioned and shown on the accompanying diagram.

The last mentioned type is similar to that manufactured by the Superior Cornice and Skylight Works, New York City, which has been successfully used in a number of roof gardens and theatres, the most notable of which is that of the William Fox's roof garden over the Rivera theatre, Ninety-seventh street and Broadway.

Another type is one with a switch resting in a nearly horizontal

position, but is pivoted. These do not present a very sightly appearance, however. At the present time in New York City, as well as many other large cities of the country, a fixed allowance of fresh air must be provided for each occupant of the theatre. This whole subject should be treated from a strictly engineering standpoint, excepting as it affects the appearance of the building.

Artificial Cooling for the Larger Type of Theatre

In the larger type of houses a method of artificial cooling is sometimes employed. This is done by two means. One is to force air through ammonia coils, and into the auditorium by a blower. This plant would be similar to that used in making artificial ice. Another method is to use the air washer, where such has been installed, forcing the air through the water spray, which must be cooled continuously. This is expensive from the standpoint of water consumption, unless an artesian well or other ample means of water supply is available.

So it is advisable that the owner should consult with a competent architect or engineer before awarding the contract.

First Concrete Theatre Under Way In Idaho

THE star Amusement Company, Sandpoint, Idaho, has erected a concrete theatre in that city. The structure is built entirely of concrete blocks, and is probably the first of its kind in this country.

Concrete buildings are of course not new, and nearly every town has stores, dwellings, out houses and other structures made of this material. The use of this substance for building purposes has been beyond the experimental stage for sometime, but it does not appear that concrete has appealed to the amusement guild in theatre construction.

This material should prove cheaper than wood in many localities, particularly in towns remote from lumber districts, where freight rates are also high.

The theatre erected by the Star Amusement Company will have a seating capacity of seven hundred. A feature of its construction is the method taken to insure perfect ventilation. An air space four feet along the sides of the building directly under the ceiling has been provided for. However, this is well fitted with permanent frames and glass, and can be closed or opened as weather conditions require.

$50,000 Theatre for Oklahoma City

REPRESENTING eastern theatrical interests yet unnamed, the Kauffman Investment company, of Oklahoma City, has secured a twenty-five-year lease on property in the heart of the Oklahoma City business district, on which construction of a $50,000 modern combination vaudeville and motion picture theatre will be started within thirty days. Plans for the theatre now are being drawn in the office of a Chicago architect, according to announcement.

It is planned to complete the theatre in time for opening September 1. The new theatre will be 55 by 175 feet in ground floor dimensions, will be constructed along the latest lines of modern theatres and artistically finished throughout. The property fronts on Robinson avenue, and has short alleys on the other three sides, being admirably adapted to theatrical purposes.

Goldstein of Springfield, Mass., Buys Out Schneider

THE Goldstein Bros., of Springfield, Mass., owners of one of the biggest New England amusement circuits and proprietors of the Springfield Broadway theatre, have recently materially extended their activities. They have purchased the entire stock of Chas. E. Schneider & Co., in their city, dealers and distributors in motion picture machines and supplies and general theatre equipment, who have been their only competitors in this line; and they are now the only general wholesalers and retailers in Western New England.

The Goldsteins are also erecting a new theatre, to seat more than 1,400, at Hampton Beach, N. H., where for some years they have controlled the amusements and where they already have the Bijou theatre. The new house, the Strand, will be of most modern design and equipment in every detail, and the firm has just purchased an entire block, on which it will erect an immense dancing pavilion and other new enterprises.



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Construction Work Active All Over the Country

THE Gaiety theatre on O'Farrell street, San Francisco, is to be renovated throughout and changes are to be made in the lighting system. The house was opened by the Western States Vaudeville Association early in May as the Hippodrome and it is announced that this is to be one of a chain of Hippodromes, which will extend to all of the large cities of the West. Six acts of vaudeville will be furnished, with five or six reels of moving pictures.

The Opera House at Porterville, Cal., is to be rebuilt by A. R. Moore to take the place of the one destroyed by fire several months ago. The new building will be larger than the old one and will cost about $30,000 in a completed form. It will be located at Main and Garden streets and will have a capacity of about 1,000. Work is to be commenced on it at an early date in order to have it ready for occupancy during the coming summer. High class moving pictures will be shown here, in addition to legitimate stage attractions.

Nelson, Roleke and Alexander are erecting an airdome next to the Knights of Pythias Hall, in Bethany, Mo. The new amusement place will be ready for the grand opening in May. It is their intention to cater to the best class of patronage.

The Palace theatre in Little Rock, Ark., announces that from Monday, April 26, the prices for the entire lower floor will be "Children 10 cents and 20 cents Adults." The 5 and 10 cent prices will be in effect for the balcony floor.

April 22 witnessed the initial program of the new Airdome Motion Picture Show in Brinkley, Ark. Chas. Johnson and Ruel Henderson, owner. The management announce that good, up-to-date pictures will be furnished.

The Tenant Moving Picture Company Philadelphia, for a Henry Elfreth the photoplay theatre at the southwest corner of Sydenham and Cumberland streets, has conveyed to W. nominal consideration, subject to a mortgage of $7,000. The lot measures 35 feet 10 inches by 88 feet, and the assessed valuation is $15,000.

The moving picture theatre at 1809 to 1813 South Seventh street, Philadelphia, occupying a lot with a frontage of 50 feet 3 inches and a depth of 99 feet 9 inches, at the northeast corner of Seventh and McClellan streets, has been conveyed by Mark Haller to Arthur I. Bellin. The consideration was nominal, subject to a mortgage of $14,000. The assessed valuation is $30,000.

K. Morland has taken over the Majestic theatre at Missouri Valley, Ia., from B. S. Brown. He has overhauled the house, redecorated it, installed a $5,000 orchestra and a new, up-to-date cooling plant. His house seats five hundred and he charges five and ten cents admission. He shows the Mutual programs.

Abe Adelman of the Gem, the beautiful, big motion picture theatre at Des Moines, Ia., was in Omaha recently. He is considering a new six-hundred-seat theatre which he expects to build and have ready to open on or about September 1. It will be up-to-date in every respect, he says. He will show the Mutual pictures, according to present plans.

J. L. Morrison will soon open a new theatre at Tabor, Ia.

Bruno Weber, of Waverly, Ia., will soon open a new theatre at Waverly.

Bushby Brothers, of Waterloo, Ia., are the proprietors of a new house at Oskaloosa, Ia.

Ward and Ward will soon open a new house at Bancroft, Neb.

W. H. Osborne closed the Bon Ton theatre at Clarinda, Ia., on Saturday, May 15, and opened an airdome, showing the Mutual program.

Manager Parker, of the Photoplay theatre at Pontiac, Ill., has let the contract for remodeling his theatre. The front is to be completely changed, and the rear wall extended fourteen feet. When the remodeling is completed the house will seat about 500 persons.

Netschert Completes Theatre Decorations

THE Frank Netschert Company, 61 Barclay street, New York City, has recently supplied with complete floral decorations the Third street theatre, of Easton, Pa., the Flatbush theatre, of Brooklyn, N. Y., and F. W. Carling's theatre, of Ottawa, Canada.

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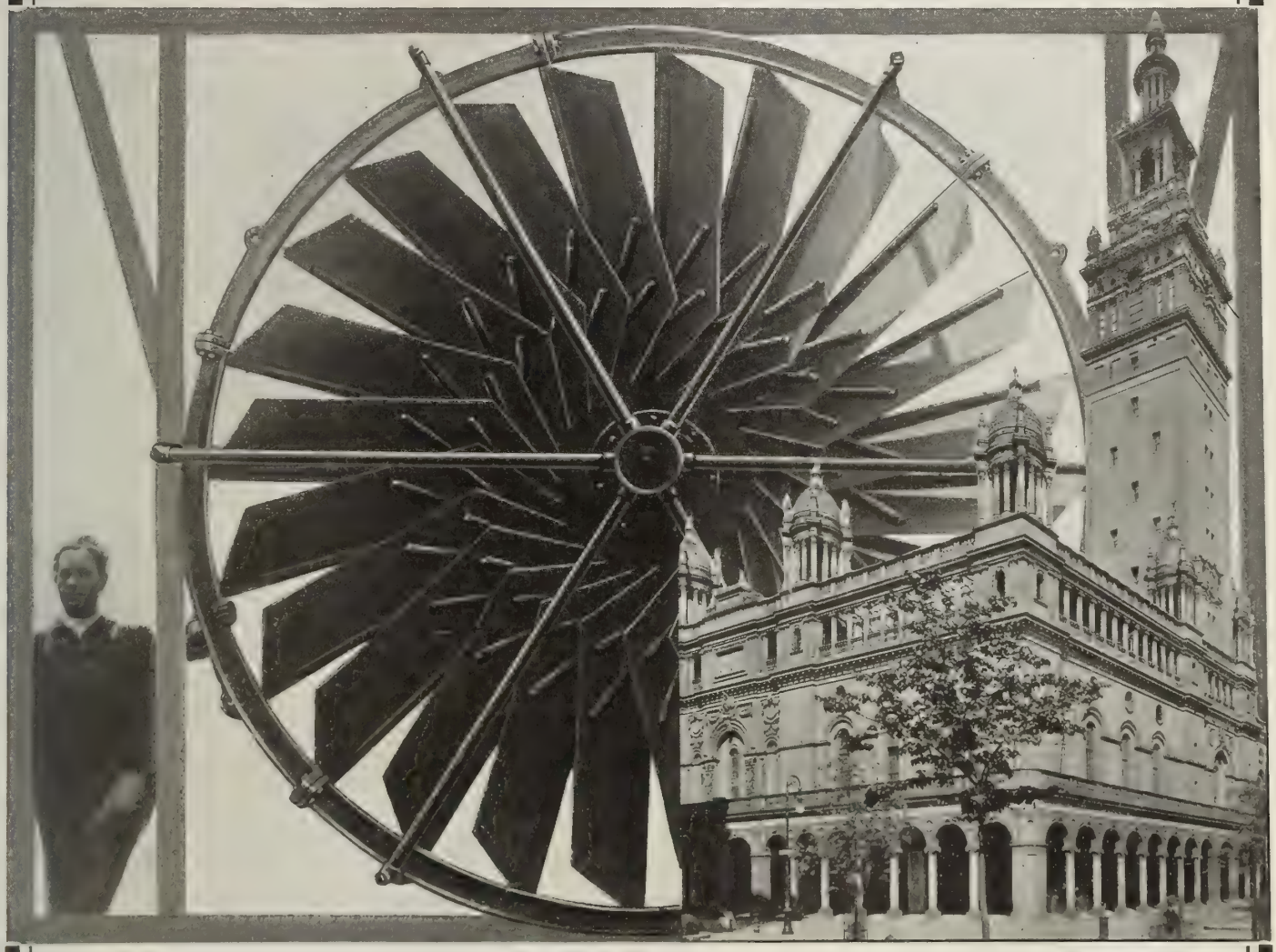
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Directory of New Theatres

Photoplay Theatres Here and There

CALIFORNIA

THE old Pioneer theatre, Fruitvale, has been re-opened by the owner of the property.

The Majestic theatre, Tulare, is being overhauled and new equipment is being installed by S. Greenwood, the proprietor.

Work is to be commenced shortly on the enlargement of the Adeline theatre, on Seventh street, Oakland. Space will be provided for almost one hundred and fifty additional seats.

Colbert and Cook will shortly open a new moving picture house at Selby, a manufacturing town near San Francisco.

The first Baird projection machine to be installed at Monterey, will shortly be placed in the Star theatre, conducted by J. N. Rice.

Rainy weather has interfered with the work on the new theatre at Mill Valley, being erected by C. H. Mehrten, but this will be rushed from now on.

A deal is pending whereby the Alameda theatre, conducted by the Turner and Dahnken circuit, will be taken over by Oakland parties.

Irving Augar, well known in amusement circles of San Francisco, Oakland and Berkeley, where he conducts theatres, has just purchased the Optic theatre, at 533 South Main street, Los Angeles, and has taken possession. Mr. Augar is an experienced live-wire manager, and in the few days he has been in charge of the Optic has introduced a number of innovations which are adding to the popularity of this 800-seat, 5-cent theatre.

INDIANA

The cold and inclement weather throughout Indiana in the last month has caused airdomes all over the state which opened during the spring weather, to close their doors, but they will be reopened again as soon as the weather will permit.

The Williams theatre at Monticello, which is owned by C. B. Williams, of Frankfort, and is operated by William Roth, is to be remodeled.

The Star City, at Union City, has been closed temporarily. Changes are being made by Manager Fouts to comply with the state law governing moving picture theatres.

C. A. McIntyre, of Aurora, will operate his new moving picture theatre as an airdome during the summer months.

An airdome was opened recently at Darlington, by Glenn Bower.

The Princess, of Crawfordsville, will open May 29, with "The Spoilers." Manager White had to pay a war tax of $87.50 for the privilege of opening his theatre for three months.

G. M. Royer, of Bellefontaine, O., has bought the Theatorium at New Castle. Harry B. Royer, his son, is in charge of the theatre.

James Alcorn, owner of three moving picture theatres in Greensburg, has opened an airdome in the same town.

Roy Shanks, manager of the Kai Gee theatre at Rochester, will open an airdome at Main and Seventh streets, May 26.

The Theatorium, at Washington, has been leased by Roscoe Houchin, who bought the equipment from Laymon & Cochrane, who formerly operated the theatre.

The Lyceum theatre, of Columbia City, is being remodeled by George Brookins, proprietor of the Palace and Lyceum theatres in that town.

Charles A. Spanley and John E. O'Connor have bought the Lyric theatre at Fort Wayne, from Frank E. Stouder and Byron K. Barnett, for $130,000.

MASSACHUSETTS

The open air theatre at Norumbega park, Auburndale, one of the summer outing places around Boston, opened last week with improved picture and vaudeville program. It seats 2,500, shows twice daily and is managed again this year by Carl Alberty.

William P. Connery, Jr., a son of ex-Mayor William P. Connery, of Lynn, has signed a lease with Peter W. Maguire of the Empire theatre, Salem, for the summer months and are operating a picture and vaudeville house.

Howard Eaton, for the past several months manager of the Premier theatre, and Stanley Sumner, have leased the Premier theatre, Newburyport, for a period of two years, for motion pictures.

Work has been started in earnest on the new modern $100,000 fireproof theatre building, covering an area of 12,000 square feet, being constructed at 34-36 Salem street, Medford, by M. M. Dyer.

MICHIGAN

The Washington Theatre Co., controlling the Washington theatre at Washington boulevard and Clifford street, Detroit, has again leased this playhouse to John H. Kunsky, the present occupant. Under the terms of the new contract, Mr. Kunsky has full right to operate the Washington until September, 1916, the rental for the 12 months, starting from September of this year, being in the neighborhood of $25,000. By the time Mr. Kunsky is ready to give up the Washington he hopes to have completed what will be the largest motion picture theatre in Detroit, seating 2,800, and located at Broadway and Witherell street. Plans are now in progress in connection with this new structure, which will cost close to a half million dollars, and include a six-story building with stores on the main floor. Most of the building will be devoted to the various Kunsky enterprises.

June 15 is the date set for the opening of the new $75,000 Lakewood theatre at Jefferson and Oneida avenues, Detroit, Mich. It will accommodate 1,500 people. John Cutler is president of the Lakewood Theatre Co., owners of this new theatre.

It is practically assured that Detroit will have a large new east side theatre before another year. At a meeting of the prominent business men of the east side on May 13, over $50,000 was subscribed to the proposed new theatre, which also includes a business block. It is to be located at Chene and Warren avenues, the entire enterprise costing $400,000. The theatre proper will seat 2,000.

A. J. Gillingham, manager of the local office of the General Film Co., has purchased the Park theatre building at 303 Woodward avenue. The property has 21 feet frontage and depth of 110 feet. The theatre is a three-story brick building. The present lease has several years yet to run. Mr. Gillingham makes the purchase as an investment. The property is worth about $75,000.

Announcement has been made by Mortimer Hoffman, of Detroit, manager of the Hippodrome Amusement Co., of Saginaw, that work will start on the $75,000 photo play house here pending the disposal of injunction suit brought by Judge William Glover Gage. Most of the stock in this new enterprise is held in Detroit.

Architect M. P. Carney, of Battle Creek, Mich., is drawing plans for a small moving picture theatre, costing $3,500, to be erected in Albion, Mich. It will be one story, 33 by 88 feet in size.

Architects Williamson & Crow, Grand Rapids, are drawing plans for alterations to the Orpheum theatre in Grand Rapids, that will cost $15,000. This house is owned by the United States Theatres Co., of which A. J. Gillingham is the controlling spirit.

The Walling theatre, Lafayette and Shelby streets, Detroit, which has been operated as a stock burlesque theatre for the past ten months, closing several weeks ago, has been reopened as a photoplay house, featuring sensational film. L. J. Young has taken over the Walling on a percentage basis with the lessees of the theatre. Prices are five and ten cents, and performances are continuous from 11 a. m. to 11 p. m.

NEW JERSEY

The work on the new moving picture theatre of Hildinger & Papier, Lambertville, N. J., is being pushed in an effort to have it in readiness for business at an early date. It is anticipated that the opening date will be Saturday, May 29.

The Regent theatre, 86-88 Main street, East Orange, opened May 17, The building is 58 x 157 feet and two stories high, costing $50,000. The architect is Henry Baechlin, of Newark. The exterior is of tapestry brick and limestone. The theatre seats nearly 1,000 persons.

The M. & S. Amusement Company has a chain of theatres in Newark and Bayonne. Mr. Martin Singer, of Newark is the president and Mr. Walter H. Meier is the treasurer of the company. This, the latest link in the chain, is the finest house they control.

NEW YORK

The Strand motion picture theatre in Franklin street, Watertown, Harry Stowell proprietor, is to be enlarged to double its seating capacity, with a large stage added in order that vaudeville as well as pictures may be booked by Mr. Stowell from next fall on.

The Dreamland moving picture theatre, at the corner of Oliver street and First avenue, North Tonawanda, has opened for business.

The new moving picture theatre on Delaware avenue, owned by Carl Weisel and William Baur, opened recently. It is known as the Delaware avenue theatre. It has a seating capacity of 300.

A new picture theatre to be built on the southwest corner of Nostrand avenue and Robinson street, Brooklyn, by Glynne & Ward, proprietors of the Alhambra theatre, at the corner of Knickerbocker avenue and Halsey street. The new motion picture house will be known as the Mardi Gras. It will seat 1,500 people.

The projection room will be equipped with six machines, consisting of two motor generators. There will be a balcony at the side of the stage for soloists. Plans are being prepared by Arthur Carlson, architect. The Mardi Gras will be a solid building of attractive architectural design. It will occupy a plot of ground 110 x 100 feet. The cost of the building will be upward of $65,000.

M. Pilnacek, of 425 East 71st street, Manhattan, has filed plans for a motion picture and vaudeville theatre at Steinway and Jamaica avenues, Astoria, to cost $75,000. The building will be of two stories. The theatre lobby will be in the centre of the building on Steinway avenue. The exterior of the structure will be of light brick, with terra cotta trimming. The theatre will have a main floor and balcony, with a total seating capacity of over 1,000.

The entire building will be on a plot 54 by 135 feet. The stage of the theatre will be 21 by 45 feet.

An airdome is to be erected on Main street, Flushing, by Nathan Moskowitz, who conducted the Imperial theatre, at 22 Main street, Flushing, several years, and William Ey, of 368 Bowne avenue.

MISSOURI

A new airdome is being built adjoining the Mogler theatre, 9th and Bremen avenue, St. Louis, that will be a part of the theatre, as the side exits of the house open into the airdome. Mr. Jos. Mogler, owner of the theatre and airdome, says that his reason for building the house and outdoor theatre on that plan, is that he wants his audiences to be seated while waiting their turn to see the show, as well as while they are seeing it. On Sundays the crowd has always been so great that many people do not wait for the show, but go elsewhere.

Under the new arrangement 3,700 persons can be seated in the two places, and during the summer two programs will be shown on Sunday, one in the theatre and one in the airdome, and one admission will include both shows.

The California Garden, at California and Sidney street, St. Louis, has been sold to A. D. Lawrence and Chas. Deveto, who have indeed made a garden of the place, with the large spraying fountain and the many beautiful flowers just back of the seats, and along the sides of the airdome.

A new Minusa screen has been installed, and an all picture bill will be maintained, with many large features. J. C. Scott, former manager of the Euclid theatre, on Easton avenue, has been made manager of the California.



Our 32-page catalogue No. 3, illustrated in colors, contains a large variety of artificial flowers, vines, garlands, shrubbery, palms, etc. Mailed free for the asking.

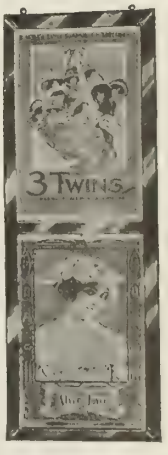
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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

The Right Kind of Music for Airdomes

NOW that the summer season is at hand, the same unsatisfactory conditions will be encountered by the average picture lover on going to the usual open air picture show. The modern airdome may have every conceivable innovation, every new appliance that would tend to enhance the comfort of its patrons, and yet, lack good music.

The motion picture industry has made such strides since last summer in almost every department, that there would seem to be no excuse for that bugbear, "poor music" this year.

Projection has made such strides that a throw of three hundred feet is no longer improbable, and the new Madison Square Garden show will have the longest throw hitherto attempted.

Many of the new airdomes have retiring rooms for their patrons, cushions on the the seats that take the place of the old time benches, beautiful lighting effects around the enclosure, decorations around the screen, and then all this is spoiled by the management clinging to that most abominable combination, fortunately only met with in airdomes—a piano and a drum.

The old time converted store front theatre is fast dying out, and save for the small towns or in the outlying districts, is almost extinct. These theatres depended solely on the piano and drum combination, and as long as there was some sort of music accompanying the picture it was deemed all sufficient.

Theatres Gaining in Favor

Today the theatre that is gaining most in favor is that of the fifteen hundred to three thousand seat house. These houses have expensive organs and symphony orchestras of from twelve to sixty expert musicians, or both. There are even the theatres seating seven hundred that have a seven to ten piece orchestra. Then why should the airdome that seats as many, and often more than the large theatres, still be content with the piano and drum?

Theatres for the most part have raised the price of admission to ten cents, and on feature nights to fifteen and twenty-five cents. A few of the exclusively feature houses charge twenty-five and fifty cents, and there is one theatre in New York that charges up to two dollars.

The picture loving public being willing to pay these prices to see their favorite on the screen of a popular theatre, why not apply the same logic to the summer place of amusement?

An airdome having the advantage of being in the open, almost always cool after sundown, the men being able to smoke in comfort has, or should have the preference. If the same grade of pictures is shown in the airdome as is shown in the high-class theatre, why not give the patrons the same grade of music, and if necessary charge the same prices?

The show attractions being even, the airdome has the advantage and should be a great drawing card this summer. But this can only be, if the musical accompaniment to the pictures is equal in quality to that in the theatres.

It is doubly imperative in the case of the airdome to have music that can be heard about the outside noises; sometimes it is the rumbling of the overhead elevated road or the traffic on the streets; anyhow, the idea of the piano and drum is inadequate.

The piano can be heard by those in front when played normally but necessarily becomes a pounding when played so that those in the rear can hear the music (?). Needless to add the drum *is* heard in the rear.

Let us have real music in the airdomes as well as in the theatres.

Orchestra Installed in Spokane Theatre

AN orchestra of twelve pieces has been installed by Manager William Cutts at the Liberty theatre, Spokane, Wash., where a Wurlitzer-Hope-Jones organ has been furnishing all the music.

This is an innovation for this territory. The Arcade, since closed, used an orchestra of three to four pieces at one time, but other picture houses have been content to depend upon piano or organ accompaniment for pictures and vocalists.

The Liberty players are in charge of Charles Glaze, who comes from the Majestic theatre, Portland.

New York Pianist Plays at Minneapolis Theatre

EDWARD B. HORTON, musician at the Princess theatre in Omaha, Neb., has gone to Minneapolis, Minn., and the management of the Princess has been fortunate enough to get Professor Gruendler of New York to take his place.

Professor Gruendler was instructed by his physicians to come West for his health. To the mutual benefit of himself and the managers of the Princess he decided on Omaha as his stopping place.

Symphony Orchestra and Harpist Featured at Globe, Philadelphia

THE Globe, Philadelphia, which since the inauguration of its photoplay policy, draws large crowds, makes a special feature of its music. Besides a concert organ, there is a symphony orchestra of eighteen pieces, of which Chas. Klitsch is leader. Wm. M. Klaiss is organist and Jason Milton Jones, pianist. F. N. Nicoletti, one of America's leading harpists, gives harp solos during the performance.

Chester, Pa., is a town of 10,000 inhabitants, and has a theatre, the Grand Opera House, of 1,000 seats. It was formerly under the management of J. Fred Small, but on May 1 F. J. Myers became lessee and manager. This is a ten-cent house; many of its attractions are booked through the Exhibitors' League of Philadelphia.

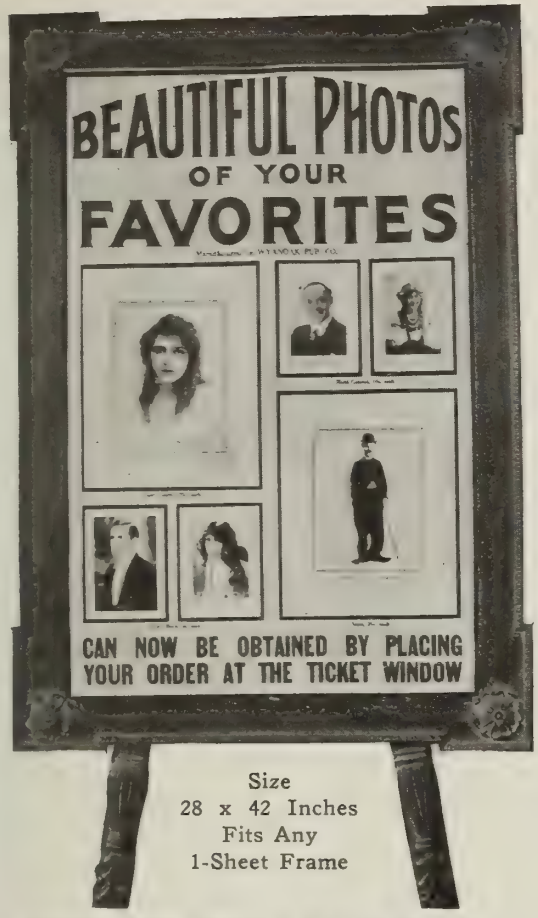
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"GAMBIER'S ADVOCATE,"
by
RONALD MACDONALD

A DRAMA OF LOVE AND SOCIAL INTRIGUE,

IN MOTION PICTURES

RELEASED JUNE 17TH

PRODUCED BY THE

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WM. A. BRADY PICTURE PLAYS INC.
PRESENTS

VIVIAN MARTIN
IN
LITTLE MISS BROWN

BY PHILIP BARTHOLOMAE

PICTURIZED FROM THE VERY SUCCESSFUL COMEDY WHICH ENJOYED A 6 MONTHS ENGAGEMENT AT THE 48TH ST. THEATRE, N.Y., CITY

4 ACTS RELEASED JUNE 7.



For Further Information Communicate With the Nearest Branch of the
WORLD FILM CORPORATION
LEWIS J. SELZNICK, Vice-President and General Manager,
130 West 46th Street, New York City, N. Y.
BRANCHES EVERYWHERE





THESE STARS Are Now Shining Brighter Than Ever Before









The sky they twinkle from is never cloudy—every story, every setting you see them in, is Thanhouseresquely consistent. So they're ALWAYS brilliant!

THANHOUSER TRADE MARK

WATCH the work of Florence LaBadie in "The Six Cent Loaf," the two reel Thanhouser release for Tuesday, June 8th. A story of starvation and high food prices that will strike home anywhere.

On the single reel for Sunday, June 13th, you will find "Bud Blossom" and "Through Edith's Looking-glass" two charming little subjects in which dinky little Helen Badgley will just steal your heart away, and Lorraine Huling, Carey Hastings and the Benham youngster add the stuff that makes good pictures.

FALSTAFF FILMS

FALSTAFF TRADE MARK

THE Friday Falstaffs are coming along in great shape—nice, genteel comedies that call for more brain-work than foot-work. Just see "His Guardian Auto," released June 11th. One reel, as usual. Ethyl Cooke gets a ride in a machine that carries champagne where the gasoline ought to be. Isn't that original?

And Remember This:

The Thanhouser-Mutual Masterpictures give you the Thanhouser stars in feature work. "God's Witness" was the first and it scored heavily. The second is "The Patriot and the Spy"—they are Masterpictures in every detail.

THANHOUSER FILM CORP.

New Rochelle, N. Y.

ON THE MUTUAL PROGRAM













THE CROWN OF THE TRADE

KAY-BEE



Friday June 11

JEROME STORM
ESTELLE ALLEN & JACK NELSON
IN Pathway from the Past

BRONCHO



Wednesday June 9

FRANK BORZAGE
GERTRUDE CLAIRE & J.P LOCKNEY
IN The Tavern Keeper's Son

DOMINO



Thursday June 10

RICHARD STANTON
IN THE STRIKE
At Centipede Mine

KEYSTONE

EVERY OTHER MONDAY A TWO PART COMEDY RELEASED EVERY TWO WEEKS
THREE ONE PART COMEDIES RELEASED EVERY WEEK
MONDAY
THURSDAY
SATURDAY

8"-10" Photos of our Players can be had by sending to Publicity Dept.
15 Cents for one - 50 Cents for set of 4
A WONDERFUL LOBBY DISPLAY
22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle
20 Cents each

NEW YORK MOTION PICTURE CORPORATION

Released Exclusively through the Mutual Film Corporation

LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers.

Important Announcement!

Canadian Province Rights Now Open On All American Film Mfg. Co. Releases

EFFECTIVE June 14th, all regular releases of American Film Mfg. Co. and all American Master pictures will be offered for exclusive distribution throughout the Canadian Provinces. Offers for Provincial Rights are now being considered from Exchanges and private parties.

The regular American releases include a two-reel "Flying A" photoplay every Monday, a one-reel "American Beauty" production every Tuesday, a one-reel "Flying A" photoplay every Wednesday and a one-reel "Flying A" production every fourth Friday. The releases for the week of June 14th are announced on the following page. In addition to the regular weekly releases, all American Master Picture Features announced after June 14th will be offered to Provincial Rights buyers. The American Film Mfg. Company's $800,000.00 continued photoplay, "The Diamond from the Sky," will be distributed by the Mutual Film Corporation in Canada as in the United States.

Quick Action is Necessary WIRE AT ONCE!

This announcement offers an exceptional opportunity to Provincial Rights buyers to secure the regular releases of one of the best known makes of film productions. It offers an opportunity for buyers to profit from the popular prestige the American releases have gained through years of distribution in Canada. There will be many offers for these rights. We urge you to wire or write us immediately for detailed information. State Provinces in which you are interested.

American Film Mfg. Co.

Chicago, Ill.

American Film Mfg. Co. Releases

His Obligation

A Two Part "Flying A" Drama

Directed by WILLIAM BERTRAM

Date of Release—JUNE 14th

A masterful picturized story, with a strong moral lesson. Vigorous—tender—beautiful. Featuring ***Winifred Greenwood*** and ***Ed Coxen.***



The Mollycoddle

An American "Beauty"

Directed by FRANK COOLEY

Date of Release—JUNE 15th

A comedy-drama—a laugh all the way, at the expense of an artless porkpacker. The American "Beauty" Favorites—***Neva Gerber*** and ***Webster Campbell.***



Her Musical Cook

A "Flying A" Drama

Directed by JAMES DOUGLASS

Date of Release—JUNE 16th

Inspiring scenic effects—plenty of hilarious fun. Featuring ***Nan Christy*** and ***Wallace McDonald.***

American Films have powerful box office drawing attraction.

American Film Mfg. Co.

Chicago, Ill.

Distributed throughout the United States and Canada by the Mutual Film Corporation.



Irving Cummings

Starring in
American Film Mfg. Co.'s
$800,000 "Flying A" Photoplay

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell

You who have seen the remarkable dramatic talent displayed by Irving Cummings as the hero in "The Diamond From the Sky" know that this great film star has set a new high mark in motion picture interpretation. The magnetic personality of Mr. Cummings is one of the factors that has brought such pronounced success to this wonderful "Flying A" continued photoplay. The entire cast is probably the greatest ever assembled for a film production. It includes eight exceptional stars—Lottie Pickford, Irving Cummings, William Russell, Charlotte Burton, George Periolat, Eugenie Forde, W. J. Tedmarsh and Orral Humphrey. Six chapters of "The Diamond From the Sky" are now appearing. A new two-reel chapter is released each week. For booking information wire, write or see the North American Film Corporation's Representative at your nearest Mutual Exchange or write us.

North American Film Corporation
JOHN R. FREULER, President
Executive Offices: 222 South State Street, Chicago, Illinois

North American Representatives at every Mutual Exchange in America

24

Summer Conditions Are
But to Render Them
WILLIAM FOX, Herewith Presents, A
plays Supreme; Positive Money-

STAR	PLAY	LENGTH
WILLIAM FARNUM	**The Bondman** (Ready Shortly)	Five Parts
THEDA BARA	**The Vampire** (Suggested by La Gioconda—Ready Shortly)	Five Parts
ALL STAR CAST	**Wormwood**	Five Parts
WILLIAM FARNUM	**The Plunderer**	Five Parts
BETTY NANSEN, EDWARD JOSE, WM. J. KELLY	**A Woman's Resurrection**	Five Parts
NANCE O'NEIL	**Princess Romanoff**	Five Parts
THEDA BARA	**The Clemenceau Case**	Six Parts
NANCE O'NEIL	**Kreutzer Sonata**	Five Parts
BETTY NANSEN	**Anna Karenina**	Five Parts
BETTY NANSEN	**The Celebrated Scandal**	Five Parts
THEDA BARA	**A Fool There Was**	Six Parts
WILLIAM FARNUM	**The Nigger**	Five Parts
WILLIAM FARNUM	**Samson**	Five Parts
WILLIAM FARNUM	**A Gilded Fool**	Five Parts
ROBERT EDESON	**The Girl I Left Behind Me**	Five Parts
DOROTHY DONNELLY	**The Thief**	Five Parts
WILTON LACKAYE	**Children of The Ghetto**	Five Parts
EDMUND BREESE	**The Walls of Jericho**	Five Parts
CHARLES RICHMAN	**The Idler**	Five Parts
ALL STAR CAST	**From the Valley of the Missing**	Five Parts
CLAIRE WHITNEY, STUART HOLMES	**Life's Shop Window**	Five Parts
ALL STAR CAST	**St. Elmo**	Six Parts

EXECUTIVE OFFICES
130 WEST 46th STREET

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WILLIAM FOX,

Admittedly Abnormal, Normal Is Very Simple

Comprehensive, Complete List of Photo-getters and "Thermometer-Proof"

SUBJECT	AUTHOR	DIRECTOR
Strong, Rugged Drama	Hall Caine	Edgar Lewis
Passion and Intrigue	Gabriele D'Annunzio (Author of Cabiria)	Frank Powell
Deeply Impressive	Marie Corelli	Marshall Farnum
Vital and Brisk Story	Roy Norton	Edgar Lewis
Redemption from Evil	Count Leo Tolstoi	J. Gordon Edwards
Love and Revenge	Victorien Sardou	Frank Powell
A Siren's Lures	Alexandre Dumas	Herbert Brenon
A Wife's Vengeance	Count Leo Tolstoi	Herbert Brenon
The Social Law	Count Leo Tolstoi	J. Gordon Edwards
Evil of Gossip	Jose Echegaray	J. Gordon Edwards
The Vampire Woman	Porter Emerson Browne	Frank Powell
The Colored Problem	Edward Sheldon	Edgar Lewis
Modern Finance	Henri Bernstein	Edgar Lewis
A Fool and His Money	H. Guy Carleton	Edgar Lewis
Love and Indian War	David Belasco	Lloyd B. Carleton
Social Corruption	Henri Bernstein	Edgar Lewis
A Father's Love	Israel Zangwill	Frank Powell
Society Shams	Alfred Sutro	Lloyd B. Carleton
Domestic Triangle	C. Haddon Chambers	Lloyd B. Carleton
Mystery and Adventure	Lou Miller White	Frank Powell
A Woman's Love Hunt	Victoria Cross	J. Gordon Edwards
A Man's Redemption	Augusta Evans	J. Gordon Edwards

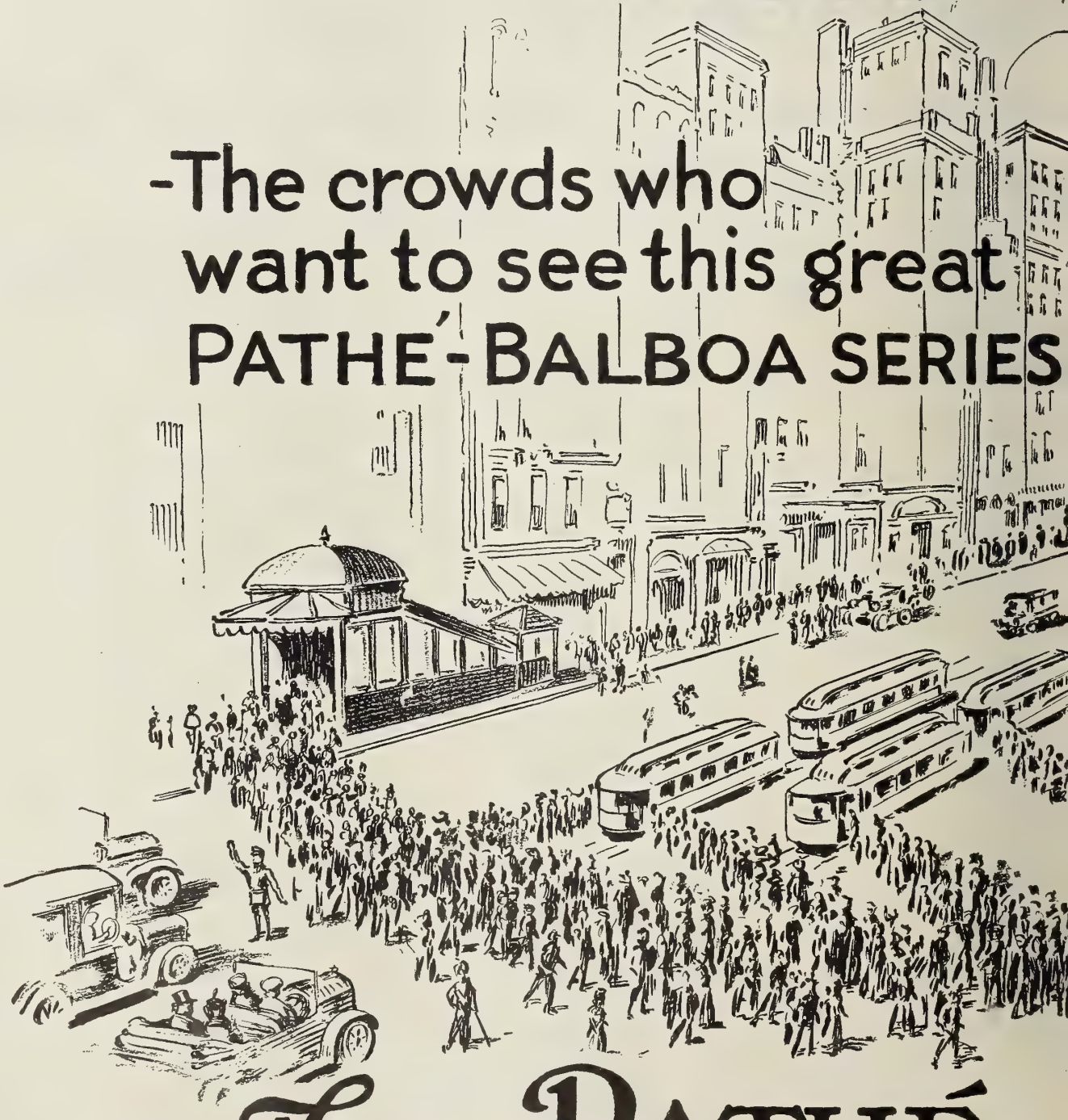
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President

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-The crowds who want to see this great PATHÉ-BALBOA SERIES

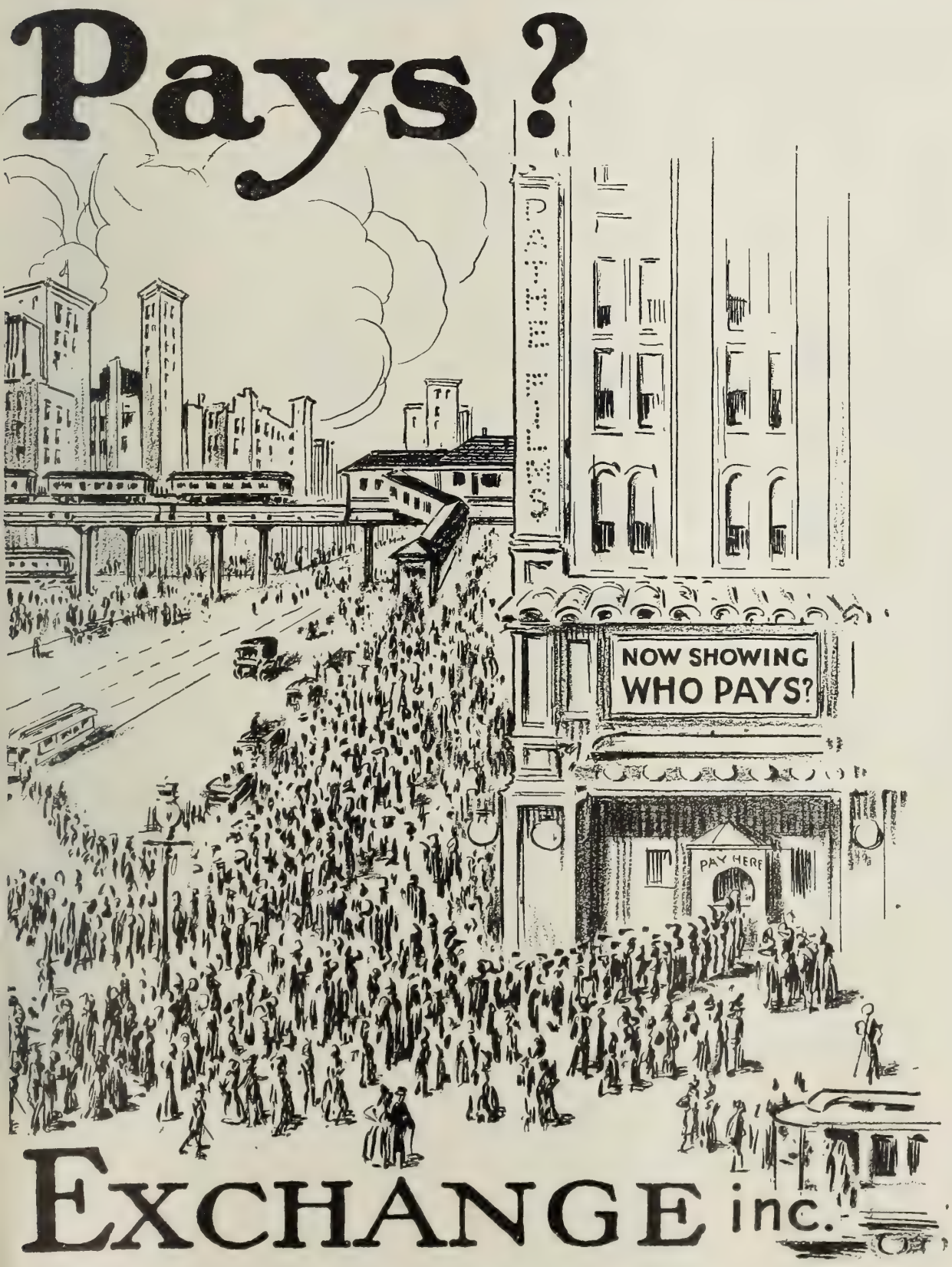


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EXECUTIVE

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Pays?



EXCHANGE inc.

OFFICES
NEW YORK

How can an advertiser continue advertising? By giving YOU value.

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Fascinating

Irene Fenwick

In the GEORGE KLEINE Photodrama

The Spendthrift

By Porter Emerson Browne

A remarkable six-part adaptation of a sensational stage success. It's a big, vital story of TODAY, with a "PUNCH" that reaches the heart of every man and woman, a story molded to match the KLEINE QUALITY standard. Around Miss Fenwick we have gathered an all-star cast of distinguished Broadway players. The result is

The Most Brilliantly Acted Feature of the Season

It will fill *your* theatre on its dullest day. Let THE SPENDTHRIFT break box office records for *you.*

A special trade showing of THE SPENDTHRIFT will be given at the Candler Theatre, New York City, Monday morning, June 7, at 10.30 o'clock. Exhibitors are invited.

RELEASED THROUGHOUT THE UNITED STATES, JUNE 21st, 1915.

Now is the time to secure your dates from the Kleine Office nearest you.

New York **226 W. 42d St.**	**Chicago** **166 N. State St.**	**Atlanta** **71 Walton St.**
Boston **597 Washington St.**	**Dallas** **238 Saner Bldg.**	**Denver** **405 Railroad Bldg.**
Kansas City **209 Ozark Bldg.**	**Los Angeles** **514 W. 8th St.**	**Minneapolis** **708 First Ave., North**
Pittsburgh **123 Fourth Ave.**	**Philadelphia** **1309 Vine St.**	**Seattle** **204 Orpheum Theatre Bldg.**
	San Francisco **234 Eddy St.**	**Toronto** **96 Bay St.**

GEORGE KLEINE

Many a packed house is directly traceable to an advertisement in the "News."

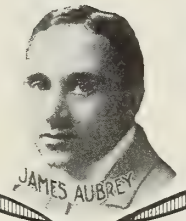
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ON THE REGULAR WEEKLY
UNITED PROGRAM

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CONCENTRATED ONE AND TWO PART PHOTODRAMAS PRODUCED WITH THE SAME CARE AND CLEVERNESS AS THE MOST ELABORATE FEATURES

UNITED FILM SERVICE

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IN "AMATEUR NIGHT"

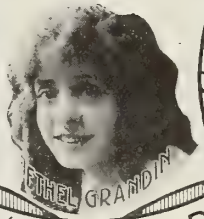
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EDWIN AUGUST

IN "CANNED CURIOSITY"

GRANDIN



ETHEL GRANDIN

IN "THE SPIDER"

LUNA



DOT FARLEY

IN "AUNT MATILDA OUTWITTED"

IDEAL



LONA PAYNE

IN "MAN AND THE LAW"

PREMIER



LILLIAN HAMILTON

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FREDERICK CHURCH

IN "AT TWELVE OCLOCK"

IDEAL



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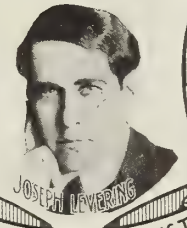
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MISS REEVA GREENWOOD

IN "THE WORD"

EMPRESS



JOSEPH LEVERING

IN "THE VIVISECTIONIST"



MARIAN SWAYNE

IN "LOVE'S STRATEGY"

UNITED



FRITZ ORLAMOND

IN "THE MYSTIC WELL"

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ARE POURING
INTO THE UNITED FILM SERVICE OFFICES

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Film Business on a Business Basis

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A Complete Service of Twenty-one Reels a Week

Dramas

Played by Artists of National Renown

Real Comedies

Enacted by Comedians with years of experience behind them

Animated Cartoons

By the highest-priced American pen-and-ink artists

Educationals

Selected with discrimination from the four corners of the earth

This program unusual in strength and exceptional in quality is being produced by a remarkable alliance of several of the foremost of American producers, and will be offered to the exhibitor at a price hitherto thought impossible.

THE ASSOCIATED will exclusively release these well known brands

"SANTA BARBARA"
"EMPIRE"
"MONTY"
"DEER"
"NAVAJO"
"ROMONA"
"BANNER"

This organization is based solidly upon legitimate business principles. Not a dollar's worth of stock certificates have been printed but our studios are running day and night printing our releases for the first six weeks

SOME EXCHANGE TERRITORY STILL OPEN
RELEASE DATES AND SUBJECTS WILL BE ANNOUNCED LATER

Associated Film Manufacturers, Inc.

ARTHUR BARD, General Manager

1009 Candler Building, 42nd St. and Broadway, New York City

719 Grant Building, Fourth St. and Broadway, Los Angeles, Cal.

Paramount Pictures Corporation

presents

BROTHER OFFICERS

in four reels

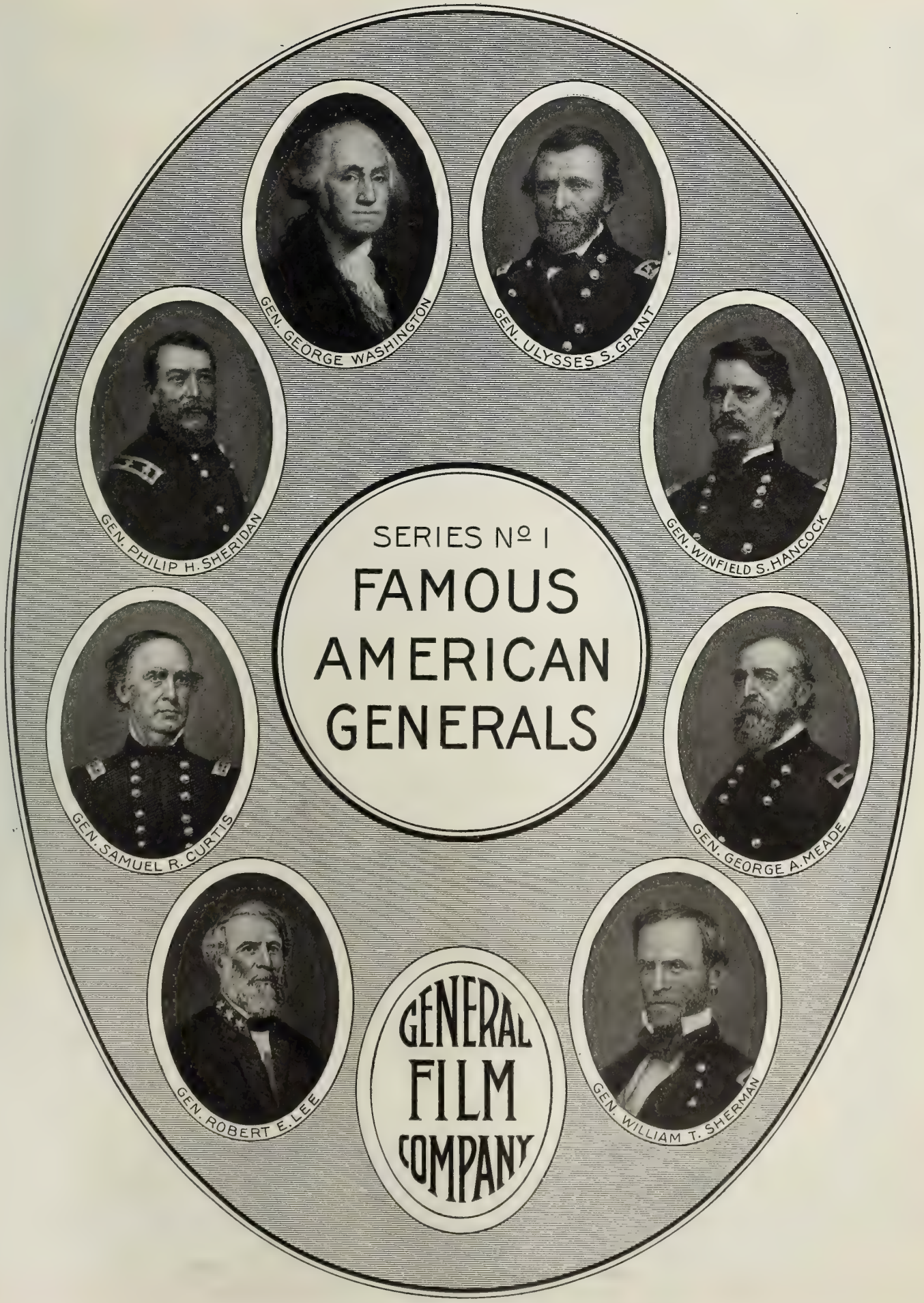
A dramatic military romance that will appeal to all



Paramount Pictures Corporation

ONE HUNDRED and TEN WEST FORTIETH STREET

NEW YORK, N.Y.



The more YOU read these advertisements the more useful TO YOU we can make the "News."

LISTEN!

I have seen the first prints—
of the Fifth and Sixth Chapters
of "The Goddess."
The Vitagraph Company never released anything better.
The Fifth Chapter—
Is two reels of the most powerful dramatic climaxes—
Vitagraph ever Vitagraphed.
The Sixth Chapter—
Is two reels of terrific, heartrending appeal.
Ralph Ince has out-Inced himself.
Some of our friends—
Are imitating our style of ad writing.
"The Goddess" may be imitated
But—
It will never be equalled.
"The Goddess" is—
The Most Beautiful
The Most Artistic
The Most Pleasing
The Most Powerful
And it will be
The Most Successful serial ever produced.
Combinations are always stronger than individual effort—
and in Gouverneur Morris, Chas. W. Goddard, Ralph W. Ince,
Anita Stewart and Earle Williams—
We have the most powerful combination
Ever brought together for Motion Pictures.

Booked through The General Film Company.



The "News" advertisers believe **YOU** worth while; justify them.

Vitagraph
BLUE RIBBON FEATURES

THE posters of the "Island of Regeneration," the second of the Vitagraph Blue Ribbon Features—have attracted attention everywhere as the "most beautiful posters ever used for motion pictures."

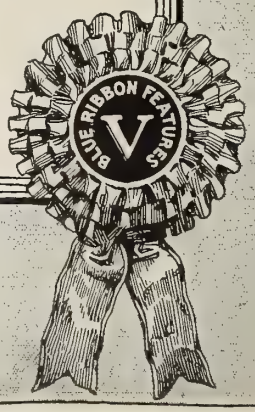
The posters of all Blue Ribbon Features will be of an equally unusual character—and attain this same high standard of attractiveness.

Blue Ribbon Feature number three—"The Sins of the Mothers"—first prize winner of the New York Evening Sun's scenario competition, will be released June 14th.

Book Direct

V I T A G R A P H

1600 Broadway New York



LUBIN
LIBERTY BELL
Features



"LIBERTY BELL" is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more) with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

For the present we are offering

"The Eagle's Nest"

in 6 parts, which is playing to packed houses in all parts of the country. "The Eagle's Nest" featuring Edwin Arden and Romaine Fielding is one of the most picturesque and thrilling dramas ever shown on the screen. The scenic effects are notably beautiful, having been photographed principally in the world famous "Garden of the Gods."

Also

"The College Widow"

from the celebrated play of the same name by George Ade, featuring Ethel Clayton and George Soule Spencer. "The College Widow" is unquestionably the greatest college picture shown. It comprises an exciting football game, a "snake dance" of nearly 10,000 students and the most sensational fire scene ever pictured.

The Lubin LIBERTY BELL feature for release June 7th is Cecil Raleigh's successful comedy drama

"The Sporting Duchess"

with the popular and famous star, Rose Coghlan, in the cast.

Booked Direct

LUBIN, 1600 Broadway, New York City

Selig

"THE ROSARY"

A Selig Red Seal Play that will vie with "The Spoilers" for public approval—enacted by an all-star cast headed by Miss Kathlyn Williams and released directly to Exhibitors through V-L-S-E, Inc., 1600 Broadway, N. Y.



A Selig Red Seal Play arranged for motion pictures, in seven reels, by Edward E. Rose, author of the stage drama of the same name and endorsed by those of every faith.—Released on Monday, June 28th.

"THE ROSARY"

A Heart-Stirring Drama With A Strong Love Story Intertwined and Portraying the Manner in Which a Kindly Clergyman Finally Brought Happiness Into a Grief Stricken Home and Through Hope and Faith Uncovered the Serpent in Eden. Colin Campbell, who Directed the Great Selig Productions of "The Spoilers," "The Carpet From Bagdad," etc., has Submitted a Wonderful Picturization Abounding in Beautiful Scenic Effects and Talented Acting.

OTHER RED SEAL PLAYS

"The Carpet From Bagdad," Released May 3rd, Carries the S. R. O. Sign Everywhere.

"The Millionaire Baby," Released May 31st, is Packing 'Em in Every Theatre that has booked this Exciting story written by Anna Katherine Green. Film Reviewers and others have devoted columns of space to this story of Intrigue and Adventure.

"A Texas Steer," with Tyrone Power Is Coming on July 26th

Book Direct ***Book Direct*** ***Book Direct***

SELIG, 1600 Broadway, New York, N. Y.

"The Red Seal Of Quality"

RED SEAL SELIG PLAYS

Viola Allen as "White Sister" Achieves Great Film Success

Probably no announcement caused a greater stir in the photoplay world than that made recently by Essanay to the effect that Viola Allen had been secured to play the leading role in "The White Sister." Thousands will remember the wonderful part as it was played by Miss Allen on the stage.

The "White Sister" has been made into a marvelous photoplay by Essanay and Miss Allen has given to the world a film record that will be an everlasting tribute to her art.

This is the first and greatest photoplay in which Miss Allen has ever appeared. This wonderful actress received many offers from great film companies to appear on the screen. She refused them for Essanay.

Only the knowledge that Essanay could and would make a master production of "The White Sister" decided Miss Allen to accept the offer. As a friend of the late F. Marion Crawford and his family Miss Allen felt that she could do no more than pay a tribute to the author's greatness by a film record of his most popular work.

Essanay is now offering this greatest of all productions to exhibitors throughout the United States. It is unnecessary to tell you what this stupendous photoplay will mean to you and your theatre. You can apply for bookings now through any branch office of the V-L-S-E (Inc.).

We have secured good advertisers to talk to YOU. Listen to them!



MASTER ARTISTS

Four of the greatest names in the Artistic World are—

VELASQUEZ, GAINSBOROUGH, REMBRANDT and VAN DYCK

Four of the greatest names in the Picture World are—

VITAGRAPH, LUBIN, SELIG and ESSANAY.



To Paint a Masterpiece—

A Picture that tells a wonderful story without words—

Is the sublime privilege of a Master Artist.

The ability to paint Masterpieces comes—

Only after years of close study and intelligent effort.

The Picture Plays on the V. L. S. E. Program—

Are Photographic Masterpieces—

The Results of accumulated knowledge and experience.

The trademarks of the four recognized leaders

Are—on the screen



As the names

VELASQUEZ
GAINSBOROUGH
REMBRANDT
and
VAN DYCK

on the Painted Canvas.



You can book these Masterpieces at any V. L. S. E. Office.

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Atlanta	Kansas City	Dallas	Minneapolis
St. Louis	Pittsburgh	Portland	Cleveland

Quartettes
of
V. L. S. E.
MASTERPIECES
Now Ready



THE JUGGERNAUT

SINS
OF THE MOTHERS

THE ISLAND OF RE-
GENERATION

CROOKY



THE EAGLE'S NEST

THE
SPORTING DUCHESS

THE
COLLEGE WIDOW

THE VALLEY OF
LOST HOPE



THE CARPET FROM
BAGDAD

THE ROSARY

THE
MILLIONAIRE BABY

A TEXAS STEER



GRAUSTARK

THE CRIMSON WING

THE SLIM PRINCESS

THE WHITE SISTER

Book any of these Big Four Masterpieces
at any V. L. S. E. Office.
New York

Chicago	Philadelphia	Boston	San Francisco
Atlanta	Kansas City	Dallas	Minneapolis
St. Louis	Pittsburgh	Portland	Cleveland



38,682



is the exact number of 25c. and 50c.

PAID ADMISSIONS FOR THE FIRST TWO WEEKS

OF THE

DORSEY EXPEDITION MOTION PICTURES IN 6 REELS JAPAN

at the STUDEBAKER THEATRE, CHICAGO

FIRST Travel Feature ever offered commanding the attention of the entire School System of Chicago from Superintendent to Pupil.

Endorsed by the Press, Public, Clergy, Educators

ODD and unfamiliar corners of the Orient never before photographed; Remarkable Scenic Effects; Picturesque Journeys

NOW READY FOR BOOKING

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in Illinois, Indiana, Iowa, Michigan and Wisconsin wire or write Central Film Co., Orpheum Theatre, Chicago

Full line of 5 color Posters, Heralds, Photos, Cuts, Press Matter, etc., etc.

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UNITED PHOTO-PLAYS COMPANY

WILBUR WYNANT, President

Executive Office: 29 SOUTH LA SALLE STREET, CHICAGO

Selig

"HIS FATHER'S RIFLE"

An empty rifle is the medium selected by grim fate to cause death, a mistaken idea of revenge and finally to effect reconciliation and love.—Selig Jungle-Zoo wild animals perform through three reels of pathos and exciting action.—Something happens in every foot of film. Stella Razeto, Guy Oliver and others are featured in

THIS SELIG DIAMOND SPECIAL RELEASED IN REGULAR SERVICE THURSDAY, JUNE 17TH!

We never felt so good over anything in our lives as we have over the many compliments received from Exhibitors since Selig Diamond Specials, in three reels, were inaugurated in Selig regular service. We've received all sorts of letters and telegrams of congratulations, the tenor of them being: "Your Selig Diamond Specials Are Box-Office Winners. Keep Up the Good Work!" We're going to keep up the good work; we're going to give you the biggest, best and bulliest three-reel Specials that time and money will produce. They'll all be "gems of purest ray serene!"



Selig Regular Program for Week of June 14th.

"Letters Entangled," two-reel Special, released Monday, June 14.

"The Heart of the Sheriff," one-reel Western drama, released June 15.

"A Tragedy in Panama," one reel; scenes taken in Panama, released June 16.

"His Father's Rifle," three-reel Diamond Special, released June 17.

"The Angel of Spring," one-reel Jungle-Zoo drama, released June 19.

Hearst-Selig News Pictorial Every Monday and Thursday

SELIG POLYSCOPE COMPANY, Chicago

"The Dependable Service"

YOU are wasting your opportunities if YOU ignore advertising.

Billie Reeves

"The Scream of the Screen"

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"ROAD O' STRIFE" NO. 10

"The Unsparing Sword"

One Reel Drama

The mysterious death of Gilbert Jerome attracts wide attention. Alene is indicted for the murder, despite every effort made in her behalf by Robert Dane. The jury brings in a verdict of guilty and Alene is sentenced to be hanged by the neck until she is dead.

Crane Wilbur and **Mary Charleson**, featured

Tuesday, June 8th

"He's a Bear"

One Reel Comedy

Those two merry funsters and inimitable dancers—Pat Rooney and Marion Bent—romp through this one reeler leaving in their wake a broad trail of laughs. The chief action centers about Pat's attempt to get the reward offered for a lost bear by impersonating the bear in a skin procured from a furrier.

Rooney and **Bent**, featured

Wednesday, June 9th

"Tap! Tap! Tap!"

Two Reel Drama

A wealthy father sends a ne'er-do-well son off on a yachting trip. The son arrives at a lighthouse and plans to rehabilitate himself financially by stealing valuable securities from the keeper. The way he deals with his temptation and his further acquaintance with the keeper's wife and daughter make a picture of unusual dramatic power and moral value.

Featuring **L. C. Shumway**

Thursday, June 10th

"Courage and the Man"

Three Reel Drama

A big, vigorous story of the Canadian woods involving a crippled young physician, his wife, and her former sweetheart, who is also, unknown to them, the murderer of the physician's brother. The action throughout is tense, dramatic and thrilling.

Edgar Jones and **Justina Huff**, featured

Friday, June 11th

"The Cornet"

One Reel Drama

A touching and simple story of simple people, yet, a drama of strong domestic interest with a full, well blended measure of humor and pathos. It's the old tale of happiness achieved by conquering selfishness, but told in a unique way.

Arthur Johnson and **Lottie Briscoe**, featured

Saturday, June 12th

"Nearly a Prize Fighter"

One Reel Farce Comedy

This is one of the funniest adventures Billie Reeves has had in the Lubin Comedies. He and a pal, being broke, try to pass themselves off as professional fighters, but Billie gets into difficulties when a regular fighter is substituted for his pal. This picture is one continuous laugh from beginning to end.

Billie Reeves, of course, is featured

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The fact that Miss Tannehill repeated abroad, in face of the prejudice against players of other than native birth, the successes she scored here is an indication of her histrionic ability and personality. Among her Broadway vehicles were "A Pair of Sixes," Longacre Theatre; "Snobs," Hudson Theatre, and "Broadway Jones," Cohan Theatre. Miss Tannehill's London successes included "The Fortune Hunter," Queen's Theatre; "Broadway Jones," Theatre Royal, and "Sealed Orders," Drury Lane. This star gives a wonderful portrayal of "Wenda," the unfortunate in this "Broadway Favorites" feature.

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In the Roman arena the great public sat in judgment on the gladiators who battled for their entertainment. It gave its approval to a favorite by holding thumbs up. Thumbs down meant death.

The public today guarantees the success of a photoplay or signals for its death just as surely as it disposed of a gladiator in the time of Nero.

The public has sat in judgment on Essanay's great feature releases, "Graustark" and "The Slim Princess." Its thumbs are up. These two plays, the former in six acts, by George Barr McCutcheon, and the latter in four acts, by George Ade, have stood the test of public approval.

Essanay has received word from exhibitors from all parts of the country that the public is wild with enthusiasm over these two plays. Theatres where they are being shown are crowded to overflowing.

To you this means big box office receipts. It means that the booking of these plays assures you of great crowds. All you have to do is to count the money.

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This photoplay has all the cheeriness and charm of Dickens' Christmas Carol. **RICHARD C. TRAVERS,** as the young man who stands by "the girl in boy's clothes" through all her trials and finally wins her hand, and **Bryant Washburn** as the crabbed old uncle, make an exceptionally strong cast. ***Released June 15.***

★★★★★★

Released Monday, June 14

"Whose Was the Shame?"

An old man's love for his boy brings happiness to all

★★★

Released Wednesday, June 16

"The Fable of the Tip and the Treasure"

By Geo. Ade. Filled with this great author's spontaneous humor

Released Thursday, June 17

"The Broken Pledge"

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Released Saturday, June 19

"Vain Justice"

By Clinton Dangerfield

Fate and love thwart a woman's revenge. With **RICHARD C. TRAVERS** and **Lillian Drew** in this two-act photoplay.

★★★★★★

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With MARGUERITE CLAYTON, are presented in the latest and most thrilling western dramas

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Released June 11.

"Broncho and the Land Grabber"

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Motion Picture News

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Volume XI JUNE 12, 1915 No. 23

Present and Future Audiences

IN one of New York's best neighborhood theatres, the other evening a large audience jeered wildly at portions of a high-class foreign feature and sat complacently through as hopelessly mediocre a picture as any of our present day daily-change programs could be guilty of.

Which situation—and undoubtedly a similar one prevails generally—opens up an interesting discussion.

* * *

THE foreign feature was unquestionably an artistic production. The audience laughed, in their own ignorance, at its portrayal of social customs which were strange to them and at the deeply emotional acting.

The artistic detail was simply "over their heads."

* * *

AND just as unquestionably the other picture was poor. It was hackneyed, wishy-washy melodrama. The acting was amateurish.

One of the principal scenes approached the burlesque; it was worse than the stilted grouping of a cross-roads photographer.

The manager heartily agreed with these conclusions. He would not have booked the picture, he said, had he given it a screen examination. He took his exchange's O. K.

* * *

AND yet his audience seemed satisfied. They were far from being hilarious over it; their satisfaction, in fact, was somewhat sodden; but at least their general attitude would indicate that this sort of picture was as good as they expected for their fifteen cents admission.

It is very doubtful if such a picture would go alone, without the impetus given it by the program of which it was a part.

At the same time, it satisfied a large audience in an excellent neighborhood, and so we must regard it as a *commercial* success. It *was* a commercial success; and the foreign picture was an *artistic* success.

* * *

FROM which, apparently, we may draw the conclusion that inartistic pictures are successful commercially.

Hence, why criticize them from the higher standpoint; and, since they get the money, why not continue to produce them?

* * *

BUT does this view really sound the situation? Does it get under the surface? Is it keen business foresight?

No—and emphatically *no*.

This mediocre picture was satisfactory simply because the audience was mediocre.

And—this is the point—the audience had *become* mediocre simply because the theatre had been giving right along a surfeit of just such poor pictures.

* * *

MEDIOCRITY begets mediocrity.

If you give ordinary pictures you will gradually acquire an ordinary audience. This applies anywhere.

You get this sort of audience by driving away the more intelligent, even though you attract the latter class irregularly with a good feature, or serial, or topical weekly.

* * *

AND so far, so good. Ordinary pictures are commercially successful *for ordinary people.*

But because these pictures satisfy large audiences, we should not jump to the conclusion that motion pictures need only to be ordinary to be successful.

* * *

HOW about the greater—much greater—audience which can only be attracted by *better* pictures?

We have some remarkably cheap mail order publications with remarkably large circulations.

The people who read them are intensely satisfied with their flabby stories and worn-out jokes.

Their circulations, by the way, according to the publishers' boast, are confined altogether to towns of under one thousand population, to people who are out of touch with better class amusement.

* * *

BUT we don't gauge the reading public of the United States by these mediums. The larger, much larger, reading public calls for high-class books and stories.

And this greater population will only be satisfied with pictures of equal artistic and literary merit.

* * *

THE great majority of picture theatres can draw these people and acquire greater and better audiences.

Satisfying an ordinary audience with an ordinary picture may be all right from the standpoint of the day's gate receipts; but it is no criterion of what *can be done.*

* * *

THERE are *not* too many picture theatre seats in the United States.

There are, on the contrary, not enough high-class pictures to draw from the greater public and so fill them.

It is the ordinary—even though apparently successful—picture which is limiting the picture theatre-going population—a population which ought to have scarcely any limit.

WILLIAM A. JOHNSTON.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscription for MOTION PICTURE NEWS at less than these rates. **Have the agent taking your subscription show his credentials and coupon book.**

Vol. XI June 12, 1915 No. 23

The Kinship of the Printed Word and the Printed Picture

OF the two censorship evils which confronted them, the Massachusetts film men have, at least, escaped the greater.

The legislature capitulated to the group of reformers who waved the negro vote menancingly under their noses, and put the censor "lid" on Boston; but when it became a matter of yoking the entire State to a board of film supervisors, the law-makers apparently preferred to shift the responsibility to their honorable successors.

* * *

MEANTIME, the film men and their adversaries are preparing to wage a campaign for the control of public opinion.

The motion picture group have already served notice that they will appeal to the people through the columns of the daily newspapers. The women's clubs and their allies, accustomed to publicity, will not be backward in resorting to some tactics.

The motion picture men's program of education cannot begin too soon, nor carried too far. Such a course is precisely the one MOTION PICTURE NEWS has been urging exhibitors and exchange men in such a situation to follow.

* * *

THE public has misjudged the picture—where it has misjudged it—through ignorance, and the impossibility of obtaining accurate information concerning pictures. They have heard but one side of the question—the side of the censorship advocates.

There is another side—and it is just there that, we believe, the motion picture, the newspaper and the magazine meet on a common ground, in a common interest, to resist a common enemy.

The leaders of the motion picture censorship movement have not proclaimed a desire to exercise the same jurisdiction over the daily and the periodical press.

But if the validity of the principle of censorship is once admitted in any particular instance, it cannot be very long before they will demand its acceptance in the field of the printed word as well as that of the printed picture.

* * *

ONCE the newspapers realize this, the film men will have an ally whose weight is likely to count even more with the politician than the negro vote.

Meanwhile, the exhibitors and exchange men can *make news* for themselves and about themselves, by keeping the censor pot boiling, and by making it plain to the newspapers as well as to the city officials that they are disposed to test to the uttermost the power of any individual or group of individuals to interfere with the legitimate exercise of their business.

What the Boards of Trade Are Doing For the Business

A NOTABLE development in this business within the past few months has been the formation, in various important exchange centers, of Boards of Trade.

These associations, composed of the exchange managers in the cities where they have sprung up, owed their rise, primarily, to the necessity for bringing some order out of the chaotic credit conditions which had prevailed in their territory since the beginning of the business.

The value of such organization was immediately demonstrated by the relief they afforded their members on credit problems.

* * *

BUT this first function of the Boards of Trade has already begun to be overshadowed by the larger service they are rendering of consistent and efficient co-operation with the exhibitor on all questions of common interest.

Created at first with self-defense as the paramount object, the Boards of Trade are helping to make better exchange men and better exhibitors by broadening the vision of each, by establishing standards of business conduct, by stimulating and circulating new and progressive ideas and by bringing each group to a closer understanding of the other.

* * *

BEST of all, the exchange board of trade is drawing the line, as it has never been drawn before, between the permanent, wide-awake, high-grade exhibitor, and the speculator who "takes a flier" into the exhibiting end of the business "to make his pile," as he has heard it can be made, and then withdraw, leaving behind him a trail of dissatisfied patrons, broken down theatres, unpaid rental bills, and damaged films.

* * *

THE speculator is not wanted in this business. His money may be good—when he permits anyone to see the color of it—but his principles are bad, his spirit is worse, and his methods are unspeakable.

He demoralizes prices, smashes credit, panders to the worst in pictures and the lowest in patrons, and vanishes with a pocketful of money that can be truly described as "ill-gotten," because bad business policy has earned it.

Until now there has been no effective way of ridding the field of him. The appearance of the exchange board of trade, however, is his cue to move on to some business where a warmer welcome will greet him.

* * *

NEARLY a year ago MOTION PICTURE NEWS advocated the formation of a Board of Trade on a national scale, which should undertake a similar regulation of the entire business throughout the country.

The course advocated in these pages at that time is the course that is now being followed locally, and with signally successful results.

State Censor Law Is Warded Off in Massachusetts

Carstens Bill Is Referred by Bay State Solons to Their Successors, Despite the Rushing Through of an Emergency Measure Providing Special Censors for the City of Boston—Film Men Will Wage Campaign of Education in the Press—Capital Censors Organize for Action

Special to Motion Picture News

Boston, June 2.

MASSACHUSETTS motion picture interests have won their fight against a state-wide censorship law. The Carstens bill, urged by the State Federation of Women's Clubs and by all others who favor state supervision of what the public shall pay its money to see, has been referred to the next legislature.

When the Boston censor triumvirate law was passed last week, attention was immediately turned to the Carstens measure, which aimed to place supervision of films under the State Board of Labor and Industries. The opening skirmish came in the committee. Here was given a sign of ultimate victory for the film men, since it was voted to report "next general court" on the bill. That night the motion picture interests spent hours in gathering Senate support for their anti-censorship cause.

Next day this work bore good fruit, for the Senate first refused to postpone action on the measure, and then, by a vote of 20 to 10, adopted the committee report, ending censorship controversy in the legislature for this year at least.

Both Sides Prepare for Fight

"The Birth of a Nation," of course, was the foundation of nearly all the censorship disturbance in the Bay State this year. When the fight is resumed next year, the film men expect to make use of an aroused public sentiment, since they see the advantage of carrying on *a campaign of education in the press.* Further than this, they will have had the benefit of this year's skirmishing, and they will have learned with whom they have to deal on the other side of the question.

On the other hand, the State Federation of Women's clubs is not expected to sit back idle during the year. Another such report as its special committee made early this year may be expected again during the next year.

But meanwhile motion pictures in Massachusetts, outside of Boston, answer only to the National Board of Censorship when the question is asked: "Are you moral?" or "Will you offend the colored vote?"

Boston Mayor Will Clean All Shows

Boston's motion picture censor triumvirate has held its first meeting. The Pompey, Caesar and Crassus of the Hub's film world assembled last week in Mayor Curley's office, where, by unanimous vote of Police Commissioner Stephen O'Meara and Chief Justice of the Municipal Court Wilfred Bolster, the mayor was made chairman of the board. The first business was consideration of the request for a hearing on "The Birth of a Nation," filed by leaders of the forces which pushed the censor bill through the legislature.

It was decided that each member of the board should witness the Griffith play before next Wednesday, when another meeting will be held and more definite announcement of the board's attitude toward the picture made. The censors will not see the picture in each other's company; they will view it one at a time.

Mayor Has No Mandatory Power

Another feature of Boston's attempt to clean up the whole amusement horizon was a meeting in the mayor's office today, attended by managers of all the amusement places in the city and representatives of several New York booking agencies. The mayor conducted the meeting not as a censor, but as mayor. In the issuing of amusement licenses by Chief Clerk John M. Casey, the approval of the Mayor is required.

Under the law he cannot order anything cut from a performance; he can only request. That's what he did today; and the big point in the list of requests he made for cleaning up shows in Boston is the fact that all classes of theatres are affected by those requests.

So-called legitimate houses, burlesque attractions and vaudeville bills, as well as motion pictures, were represented at the meeting, and managers of all the theatres promised to keep their shows as clean as possible. Until today the Bostonian could have heard stuff put across at the Old Howard and other burlesque houses whose equivalent on the picture screen would have stopped the film show. Now the burlesque and every show must be as clean as the motion picture play. Leslie H. Allen.

Fox Draws 4 More Directors of Note to His Standard

Oscar C. Apfel, Alan Dwan, Raoul A. Walsh and Will S. Davis, Complete List of Nine Celebrated Producers—Production Is Progressing

AN important chapter has just been written into screen history by William Fox, who announces the engagement of four well-known directors; namely, Oscar C. Apfel, Alan Dwan, Raoul A. Walsh and Will S. Davis. This makes nine celebrated producers who are now gathered under the Fox standard, including Frank Powell, Herbert Brenon, Edgar Lewis, J. Gordon Edwards and Marshall Farnum.

Will S. Davis is already hard at work on a screen version of the famous "Doctor Rameau." In this picture an exceptionally strong cast appears. Stuart Holmes is cast for a highly important [illegible] and others in the list of characters include Fred Perry, famous for his notable work in "On Trial"; George Allison, an equally noted player; Dorothy Bernard, who has already appeared in "Princess Romanoff" in support of Nance O'Neil in that Fox production; Claire Whitney, and Harry Spingler. Mr. Davis expects, with the vast resources placed at his command by Mr. Fox, to make "Doctor Rameau" a picture of excelling power and interest.

J. Gordon Edwards and Rex Ingram are busily engaged in putting the finishing touches on the forthcoming "Mother Love," which was especially written to suit the personality and dramatic genius of Betty Nansen, the celebrated tragedienne. Among the other favorites of the screen seen in support of Miss Nansen in "Mother Love" are Stuart Holmes, who has the part of Gaspard, a "heavy" character with some highly original and effective touches.

Frank Powell, the director, and Theda Bara, the star, and the remainder of the company engaged in "The Vampire" suggested by "La Giaconda," the best-known work of Gabriele D'Annunzio, the author of "Cabiria," have returned from the picturesque surroundings of St. Augustine, Fla., where the scenes of this striking production were made. Mr. Powell and his company are now working in the Fox studio in Jersey City.

William Farnum's latest starring vehicle, "The Bondman" from Hall Caine's remarkable novel is progressing rapidly under the guiding hand of Edgar Lewis.

This production abounds with stirring scenes, and employs the services of hundreds of people. Notably in the big scene which shows the summer "People's Parliament" assembled in the Valley of Judgment. During the making of "The Bondman" Mr. Farnum has sustained many narrow escapes from injury.

In one scene he is shown at work as a convict in the sulphur mines. Brutal guards compel him to drive his pick into a thin crust of the volcanic earth. Flames and smoke immediately spout forth, and during the confusion Mr. Farnum, as Red Jason, makes good his escape. The scenes were made with a liberal use of smoke pots, through the dense fumes from which, Mr. Farnum, carrying Harry Spingler over his shoulder, had to fight his way one hundred feet up an almost vertical cliff.

They had gained the summit, when Mr. Farnum, powerful though he is, succumbed to the reeking vapor of the lycopodium pots and keeled over. Harry Spingler was in even worse shape, but a liberal application of water and other restoratives soon brought them round again.

WOMEN'S MISSIONARY SOCIETY AGAINST SUNDAY OPENING

A new menace to motion pictures has come in the form of the Women's Interdenominational Missionary Union, in Washington, D. C., which has at present chiefly the aim to close motion picture theatres on Sunday. The organization claims that the shows are sensational and tend to attract the minds of children towards murder, drunkenness and other vicious habits.

SELIG OPENS NEW OFFICE IN LONDON

In order to accommodate its continental business which, despite the European war is increasing, the Selig Polyscope company has opened new offices and show rooms at 93 and 95 Wardour street, London, England, in charge of E. H. Montagu, the sole agent for Selig Polyscope company picture plays in England.

A beautiful new building has been acquired in the heart of the business district. This building is four stories high, is built of stone and contains every facility and convenience for exhibitors and others in England, with whom the Selig regular program and Red Seal Plays are justly popular.

The new Selig building was occupied by Mr. Montagu and his force of assistants on Monday, May 17.

$1,000,000 SAN ANTONIO COMPANY OFFERS FIRST FILM

Special to Motion Picture News

New Orleans, June 1.

The Excel Fotoplay company, a producing company recently organized at San Antonio, Tex., with a capital of one million dollars, is about to offer its first film, a four reel drama featuring Katherine Stinson, the daring woman aviator.

This picture was filmed in and around San Antonio, and Fort Sam Houston, which is a suburb adjacent to the city. The Excel company has a suite of offices in the Brady building, San Antonio.

MILWAUKEE'S $2 THEATRE CHANGES TO PICTURES

Special to Motion Picture News

Milwaukee, June 1.

The usual summer transposition of the local vaudeville and legitimate theatres into photoplay houses is taking place.

The Davidson theatre, Milwaukee's only two-dollar house, opened with a program of Paramount photoplays Sunday, May 30. It is announced that the house will change its program daily. The Majestic is expected to play its last vaudeville show in about two weeks after which it too goes into the screen drama.



WILLIAM S. HART IN A SCENE FROM "CASH PARRISH'S PAL" (N. Y. M. P. (Corporation)

"NEWS" EDITORIAL CAUSES STIR ON COAST

Special to Motion Picture News

Los Angeles, June 1.

The editorial entitled "About Stories," by William A. Johnston, in the May 20 issue of the News has created much comment in local film circles, and the decidedly forceful manner in which the present evil of the business has been pointed out in this editorial has been commended by producers in all quarters.

The editorial is in line with the doctrine of the Photoplay Authors' League, and Editor William E. Wing, of the "Script," the official publication of the league, is using the editorial in full in the current issue.

WILL ARCHIE SIGNS FIVE-YEAR CONTRACT

The Headline Amusement company, organized to produce one reel fun films exclusively, announce that Will Archie, the famous little comedian, will pose for their scenarios for the next five years. All the stars of "Midgetdom" are being placed under contract to support Mr. Archie. Mrs. General Tom Thumb has signed a contract to support Mr. Archie.

N Y M P Contracts Habit of Corralling Stage Stars

Orrin Johnson and Katherine Kaelred Are Latest Additions to Long List of Celebrities Signed with Company—Dustin Farnum at Beach Studio

Special to Motion Picture News

Los Angeles, June 1.

THERE is a general opinion in the minds of the film colony leaders that either an attempt is being made to get a corner on legitimate stage talent for the films or that the heads of the New York Motion Picture Corporation have contracted a habit of engaging high-class talent that they cannot now overcome.

If a habit, the first symptoms were noticeable several weeks ago when announcement was made of the engagement of eight celebrities. Since that time weekly similar occurrences have kept the film colony in a turmoil. If this is an attempt to create a monopoly the manipulators are proving very successful. Within the next few weeks Broadway and Los Angeles may boast of having as many, if not more, stars than another Broadway in the East.

Those of the legitimate stage most recently to feel the attack of this feature company are Katherine Kaelred and Orrin Johnson. Neither of the people will come to the coast for several weeks, but will then be here for an indefinite period, that Director General Thomas Ince may star them in as many features as he may see fit.

Perhaps there is no character actress better or more favorably known than Miss Kaelred, who is perhaps best known for her remarkable success as The Woman in supporting Robert Hilliard in "A Fool There Was." Since that engagement she has been under the direction of Winthrop Ames and appeared in many of the successes of this producer at the New theatre, New York City. Mr. Johnson has long been a favorite of Broadway audiences, where he has won a number of successes. His work as the priest in the James Halleck Reid drama, "The Confession," and as the "tired business man" in the James Forbes comedy, "The Commuters," made him a favorite throughout the land.

Of the celebrities of the theatrical world to be contracted by the Nymp Company, several have already made their appearance at Inceville and are now working in subjects. This list includes Henry Woodruff, starred in "The Beckoning Flame," Lewis S. Stone, Dustin Farnum, and Truly Shattuck, who are now at the Beach studio. Others who are coming in the near future are Willard Mack, Frank Keenan, Julia Dean, Forrest Winant, H. B. Warner, Billie Burke, Jane Grey and others, besides William S. Hart and Bessie Barriscale, who are prominent members of the Ince stock company.

J. C. Jessen.

Sunday Opening Lessens Crime, Statistics Prove

Mary H. Sommerville, Lecturer, Known as the "Woman Billy Sunday," Proves That Vice Diminishes Where Motion Pictures Are Freely Exhibited

Special to Motion Picture News

Boise, Idaho, June 1.

THAT statistics show there is less crime in cities where motion picture theatres operate Sundays, was a statement made here recently in an address by Mary H. Sommerville, better known as the "Woman Billy Sunday," who speaks upon purity subjects and points out the evils which lead to crime and the methods to prevent crime.

Mrs. Sommerville spoke at the Boz theatre Sunday afternoon and addressed a large crowd. She quoted statistics gathered from various cities, showing that there was far less crimes committed in cities where shows operated Sundays than in towns where they were closed. The crimes which had been diminished by picture shows she cited as gambling, pool hall loafing, drinking and other vices.

She declared that if church people would spend their money and efforts in securing good pictures to be shown Sundays rather than in an attempt to close the theatres on that day they would be doing a better work for humanity. She also predicted that within five years motion pictures would be used largely in all schools for educational purposes, and also in the churches in connection with sermons, Sunday school lessons and to teach moral uplift to the young.

Mrs. Sommerville has been making a whirlwind lecture tour over the Northwest, and came here with the endorsement of many ministers, and the large crowd who heard her voiced their approval.

Attack Trade Problems at Capital Dinner

Censorship, Poster Question, Lighting Bills, Better Music, and Closer Co-operation Discussed by Allenbaugh, Herbst, Crandall, Wickham, Mann, Campbell, Osborn, Irvine, Drum, Robb, and Koerpel—George W. Smiley Presides—Favorable Outlook for Advance in Admission Prices—Banquet at Castelli's Well Attended

Special to Motion Picture News

Washington, D. C., June 2.

CENSORSHIP was the main topic of discussion at the first of a series of banquet-meetings of the Screen Club of Washington, D. C., which numbers among its members exhibitors, theatre managers, managers and assistant managers of the film exchanges and the traveling representatives. The affair was given at Castelli's and was well attended.

George W. Smiley proved his worth as toastmaster, introducing each speaker in a novel way. The first of the speakers was Oliver J. Allenbaugh, of the Metro Exchange, who condemned what he was pleased to term self-imposed censorship created by people who do not want their daughters and children to see this and that picture; who want to make laws as did the Puritans long years ago who were driven from England to Plymouth Rock, where they created conditions worse than those which they had endeavored to escape.

He further condemned censorship on the ground that it will look very much like graft to many officials and to secure such every little hamlet and town will have its board of censors, and often it will be brought about by people who stir things up for the sake of the publicity they will get.

Electricity for Neighborhood House

Mr. Wickham, of the Dixie theatre, gave an interesting lecture on the subject of electricity for the motion picture houses. The cost of lighting the neighborhood houses has long been the subject of complaint on the part of Washington exhibitors, since they are subjected to a charge of ten cents per kilowatt hour. He stated that he had been in communication with several concerns, three of whom had offered to install a plant to furnish light and guaranteed to produce it at one cent per kilowatt hour, for $500.

A plant had been bought for his house, but he later found that he would have to get the signatures from all within 90 feet of the plant and had failed to get one of those in that radius. He suggested that if all of the exhibitors would get together on this common ground, in all probability the lighting company would agree to furnish current at half the present charge, for they are doing so at the present time for the cafes, which do not use one-fourth the amount that the theatres do.

Another feature tending to discourage the installation of private plants is the regulation of the District of Columbia which makes necessary the employment of a competent man to be in constant attendance if the motor is above two horsepower. He said that if any of the exhibitors should happen to apply for a license for such a man, he will find that it will require an expert electrician of the type that generally has a salary of $20 a week or better.

The manufacturers would be of considerable assistance in having this regulation amended so as to enable the exhibitors to put in their plants without having to assume such a high salary expense. There are small towns of 5,000 or less inhabitants that have their own plants generating electricity at a cost so small that the hour-charge could not be stated.

Dr. William P. Herbst spoke on the subject of co-operation among the exhibitors and exchangemen, and incidentally had a few words to say about posters. "The subject that seems uppermost in the minds of a number of exhibitors," he said, "is the question of posters. An exhibitor feels that when he buys a picture it is not complete without posters. It is like buying a pair of shoes without shoelaces; as a pair of laces goes with a pair of shoes, so should posters go with pictures. On their part, the exchangemen complain of the hard usage given posters; the exhibitors will not co-operate with them and return the paper in good shape." He said that the out-of-town exhibitors were the worst offenders.

Co-operation on Both Sides

"If co-operation in the proper use of posters is to be of benefit to us," he continued, "how much more benefit will there be by the proper use of the films. If we will all agree to see to it that our machines are kept in good repair, and that our operators take good care of the reels, and the exchanges are not afraid to clean the films once in a while, there will be no reason why a film one hundred days old should not be in good shape. By co-operating in this respect it will not be necessary to demand young pictures at high prices in order to be able to give a satisfactory show. A good picture should be good at any time, providing it is new to the theatre's patrons.

Dr. Herbst also urged co-operation with the operators with respect to supplying new parts for the machines when the latter recommend them. Co-operation in the use of films, he declared, will save exhibitors thousands of dollars. The matter of keeping a competitor from obtaining a picture furnishes good business for the exchangeman by reason of the opportunity given him for raising the rental price. Programs could be arranged so that there would be an even break; contracts for features could be arranged on an equitable basis, and other things desirable could be worked out.

George Mann, manager for the Paramount Pictures Company, told of the method of distributing films by that concern, and speaking with respect to paper said that the charge made by their offices was the actual cost to them, there being no desire to supply them at a profit, and that the office which supplies its patrons with posters without making a charge for them is doing an injustice to most of the up-to-date exhibitors.

The up-to-date exhibitor, according to Mr. Mann, is he who gets away from the idea that in order to do business he must cover his theatre with posters in a way that makes it closely resemble a circus side show.

Toastmaster Smiley told of an exhibitor who, upon booking a certain feature, asked for 6 six-sheets, 6 three-sheets and a like number of one-sheets, and who, upon being told that he would have to pay five cents per sheet therefor, said: "Well, let me see. I do not think I need that much; perhaps one six, one three and a one will do just as well."

Crandall Criticises the League

President Crandall expressed his doubt as to the knowledge of the exhibitors of just what the word "co-operation" means, pointing to the lack of interest shown in league matters, speaking of the small attendance at the various meetings. Referring to the question of admissions, he said that he is satisfied that the downtown theatres are willing at any time to advance their prices, that he would not be surprised if some of them should do so before the end of the year, and that he expected to be among the first to do so.

Robert Campbell spoke of the possibilities of the enforcement of a Sunday closing law and the damage it would do to the business of the individual theatres, Sunday being a big day in the motion picture business of this city.

Herbert M. Osborn, manager for Pathé, Inc., pledged his aid in bettering business conditions in any way the club might devise, and Norman Luchs told of how he had been successful in raising the price of admission to his house from five to ten cents. His is the only place in the city where an exhibition is given on the second floor.

He also gave his endorsement to the activities of the Screen Club.

William H. Irvine, manager of the local branch office of the Rudolph Wurtlitzer Company, received quite an ovation when he endeavored to talk of how he became divorced from the film business. He took as the topic of his speech "Better Music," and urged that the exhibitors pay proper attention to this very important feature of the motion picture business.

Urges More Permanent Organization

Arthur Robb suggested that a more permanent organization be formed with a view to securing suitable quarters and the selection of definite times at which the members could get together during the day, recommending the election at the annual meeting to be held in June, of Harry Crandall.

Ben E. Drum, manager of the World Film Corporation, extended his best wishes, prior to leaving the city, to the members present and wished them success in their individual undertakings and in the growth of the club.

Manager Koerpel, of the General Film Company, gave an interesting account of

the growth of the film business. In speaking of censorship he said the fault was largely with the exhibitors, although not intentional on their part, it is a condition that has arisen and been accepted by them, for if there were no market for films requiring censorship the manufacturers would not make them, and if the manufacturers did not make them there would be no talk of censorship. A better element is entering the business and there was plenty of room for improvement in the manufacturing and distributing of the films as well.

He denied that the poster trouble was as bad as stated by previous speakers, as the exhibitors were using more care in handling them. He said that there were many posters having the same titles and similar climaxes, and that this condition often leads people to believe that they had previously seen a picture that was advertised for future release, this bearing out the fact that there was no need for the extensive use of paper, and that photographs of the stars and the name of the film manufacturers with a simple statement that the films are to be shown would prove sufficient.

Among those present were: President Harry Crandall, Robert H. Campbell, Jr., Ira LaMotte, Fred Stein, Joseph Morgan, Maurice Davis, Miss Hawkins, Mrs. Sturgis, Mr. and Mrs. Schneider, Harry Given, Norman Luchs, J. H. Young, M. Coleman, Mr. Hackett, Dr. William P. Herbst, Mr. Tracy, Norman Weiser, Ned Stein, James and William Wickham, William J. Quinn, Nathan Glaser, R. A. Babbitt, G. C. Schultz, H. C. Bedell, William A. Marceron, Mr. Robertson, J. A. Koerpel, John Payette, Sam Flax, Herbert M. Osborn, Mr. Gross, Mr. Heffert, George Mann, Jerry Payne, Victor L. Abbey, Ben C. Drum, William H. Irvine, Mr. Frain, Alex G. Irvine, Leo Garner, J. Frank Brown, Oliver J. Allenbaugh, Lawrence M. Day, Earle A. Reese, Mr. Schmidt, George W. Smiley, Mr. Lombard, Arthur Robb, Charles Plunkett, Clyde Wrenn, Morris Herman, Mr. Martin and Gardner Mack, of the Washington "Times," and others.

EARLE A. DYER.

V-S-L-E General Manager Plans New England Tour

Walter W. Irwin, Accompanied by Assistant General Manager Seelye, Will Confer with C. H. Webster, Boston, Representative, Over Situation

THIS week, General Manager Walter W. Irwin, of the V-L-S-E, and Assistant Manager C. R. Seelye will leave New York to look over the New England territory. It is the intention of Mr. Irwin to confer with C. H. Webster, Boston branch manager, in regard to the situation in Boston proper, while Mr. Seelye will assist in the perfection of the service and sales organization, and then continue over much of the northeast territory on a visit to many of the most prominent exhibitors.

"While our Boston branch has been but recently opened and not yet fully organized, its business has been really remarkable," said Mr. Irwin, "and with only five features actually working and these not yet in full swing, the records show an amount of business that is exceedingly gratifying. We are carefully selecting the men to represent us in the field, and as this requires time, we have at present comparatively few men on the road; and when this is considered, the volume of booking on our features is phenomenal

"The service department we are organizing will give to exhibitors the greatest possible co-operation, and when in proper working order, with a full complement of competent representatives in the field, a new era in picture play exhibition will be in full bloom.

"We are gathering together men that are the flower of the industry, and the principal quality that we look for in our representatives is not merely a knowledge of films, but the ability to intelligently discuss local conditions with each exhibitor and advise him of the best means to obtain the greatest financial benefit through the exhibition of our features.

"In most instances where our features have already been shown, exhibitors have followed our suggestions and the results have proved our contention that the business of the average exhibitor can be increased from thirty to seventy per cent. by the introduction of proper business methods in connection with offerings of features high in dramatic and artistic qualities.

"With this phase of the business as our chief concern, we purpose to make the V-L-S-E more than a direct booking company. It will be an organization composed of men who are as proficient in business promotion as they are expert in judging film quality."

HARRISBURG ADOPTS 10-CENT SCALE OF ADMISSION

Special to MOTION PICTURE NEWS

Harrisburg, Pa., June 2.

Cut-throat competition in the matter of prices of admittance to the motion picture theatres of Harrisburg has come to an end, all of the exhibitors in the central or business section of the city having agreed to return to a charge of ten cents for all parts of the house.

For a number of weeks, after one Market street house reduced the price to a nickel, some of the houses were charging five cents for all seats, save on Saturdays and Wednesdays, while others were compelled to reduce the price to a nickel in the gallery although maintaining the ten-cent charge for down stairs. The agreement to make a straight ten-cent charge for all parts of the house was reached after the theatre which lowered the price to five cents closed its doors on account of the expiration of its lease on its building.

The Harrisburg local of the exhibitors' league is now working to induce the managers of theatres in the residential sections, where the price always has been five cents, to adopt a uniform ten-cent standard.

CHATTANOOGA FURNISHES BACKGROUND FOR ESSANAY

"A Dignified Family" is a thrilling three-act photoplay, with the settings in the mountains at Chattanooga, Tenn.

It has been produced by Essanay's company at Chattanooga in order to get a realistic setting and preserve all the individualistic atmosphere of the play. The beautiful scenery of the Tennessee mountains adds greatly to the charm of the play.

Southwestern Film Men Talk of Holding Convention

Exhibitors and Exchange Managers Send Letters to Members of Industry in Oklahoma, Arkansas and Louisiana for Meeting in Dallas Next October

Special to MOTION PICTURE NEWS

Dallas, June 2.

A NUMBER of prominent exhibitors and film exchange men have been talking of holding a Southwestern Exhibitors' Convention in Dallas some time during October of this year, and letters are being sent out to a number of exhibitors in Oklahoma, Arkansas, Texas and Louisiana to ascertain the sentiment of such an undertaking before definite plans are arranged.

The exchange men of Dallas are heartily in favor of a convention of this kind and they believe the New Orleans exchanges will help to "put over" a good convention. A number of the exchanges in Dallas handle Louisiana in their territory; and some of them handle Texas, Oklahoma and Arkansas, the Louisiana territory being handled by an office in New Orleans.

It is pointed out that the interests of exhibitors in these four southwestern States are identical and that plans could be worked out for all States at once, and the strength of such an organiaztion would have much weight in legislative matters.

For some weeks the newspapers have carried articles of rumors of a film producing concern to be organized in Dallas to make religious pictures. E. J. Matthews, of Bowie, Texas, a prominent member of the State Methodist board, was in Dallas last week, and he gave out an interview to the press in which he stated that arrangements had about been completed for the organization of the new producing company, which will have a capital stock of $200,000.

It is understood the incorporators will be prominent men in the Methodist Church in Dallas and Fort Worth, with Mr. Matthews of Bowie, Texas.

The new company will arrange a series of pictures to be used in connection with the International Sunday-school lessons in churches of all denominations.

It will be some weeks before incorporation papers are drawn up.

BOSTON SOCIETY LEADER POSES FOR ALL-CELTIC

Marie Rohmere, the Boston society leader, enacted a scene in the All-Celtic's "Rafferty Goes to Coney Island" comedy last week, and liked the work so well that she has consented to appear in another at some future date under the direction of J. A. Fitzgerald.

Universal Beauty Caravan Begins Its Tour

Twenty-one Young Women Accorded the Palm for Unsurpassing Lovliness by Grave Judges of Pulchritude in Spirited Contest Conducted by Fifty Newspapers in Conjunction with Carl Laemmle's Company at an Expense of Thousands of Dollars, Leave New York for Pacific Coast

AFTER a whirlwind campaign of many weeks, conducted for the Universal Film Manufacturing company by fifty newspapers throughout the country, the Universal beauty contest has ended. Thousands of dollars were spent by the Universal in convincing the women of the land that if they were beautiful enough the Universal would tour them across the continent, and give them "the time of their lives."

The selection was made by juries of beauty experts, composed not only of newspaper editors, but of artists, who are supposedly qualified to recognize beauty when they see it. It needed hard analysis to pick and choose, for every man has his own ideas of beauty, but the choice was finally made without violence, and the survivors of the fittest told that they could pack their trunks.

The effect of such a campaign of publicity can hardly be estimated. Universal pictures, Universal City and Universal policy has been drummed into the ears of the nation every day for weeks. If, after this campaign, there is anyone in the United States who hasn't heard of Universal pictures, it is probably because they can't see or hear.

Friday, June 4, was the glad "getaway day" for the caravan. Twenty-one girls, gathered from the Eastern states, assembled on that morning in the president's suite in the Hotel Manhattan, where they were shepherded by Mrs. Rose Janowitz, dean of the chaperons. Later, to take full charge, came President Carl Laemmle and two aide-de-camps, Joe Brandt and Nat Rothstein. Luncheon was served at 12:30 o'clock, to which came many invited members of the local and trade press.

The train on which the through trip will be made will consist of four Pullmans and a dining car of the most luxurious type, and a double berth (half a section will be assigned to each individual).

Trans-Continental March of Triumph

All along the route the beauties will be wined and dined to the Queen's taste. The progress across the continent will be like the triumphal march of an army. Literally and figuratively the keys of every city on the itinerary will be given to them.

Manufacturers and shopkeepers, co-operating in homage to the Venus-ites, will throw profits to the winds and will shower the lucky winners with the fine things beloved by hearts feminine. There will also be wining and dining to an epicurean degree until the appetites of the girls will forever be spoiled for plain home fare.

As sweet as Universal "movies" stories themselves is the sacrifice made by one of the winners.

This girl, who has, through modesty, begged that her name be concealed, has a sister, whose declining health, following an unfortunate love affair, has made a change of scene imperative to save her life.

When the beauty prize was awarded to her sister, the latter, realizing that the glorious trip through the wonderlands of God's country would probably be the means of restoring the other to health and happiness, made the application of sacrifice to the committee of affairs.

This condition, unprecedented in the contest, caused much discussion, but it was agreed that the circumstances merited the transfer. It is now settled that the sick sister will be the guest of the Universal Film Manufacturing company on the tour.

Touching Episode

Another heart interest episode is that of one of the winners who, thanks to the coincidence of the itinerary, will have the opportunity of visiting her brother, whom tubercular trouble has forever exiled him from the climate of the East and his home.

This young man, seeking health, went to Pueblo, Colo., one of the stop-offs on the tour, several years ago, and none of his family has since been able to see him, the expense of the trip being too great for their limited resources. Her old-fashioned mother is busy knitting socks and preparing home tid-bits for the girl to take with her to the son who can never come back.

The beauty contest has evoked much amusing comment among New York's colony of famous actors, the bone of contention being whether a face was more beautiful in pensive stillness or when smiling.

One artist, who has figured prominently in the newspapers recently through troubles with the wife of his house, grimly said that he could see no beauty in a woman with her mouth open. That his marital woes, largely caused through the vitriolic conversational ability of his wife, is explanatory of his views.

Two expositions will be seen by the "Galloping Girls," as a literary man has styled the transcontinental travelers of the Universal caravan. The main fair at San Francisco will consume three days, in which time it is assumed that speedy guides will be enabled to show the shows.

There will be a short "catch-as-catch-can" glimpse of the San Diego exposition, which in a less comprehensive way is quite wonderful, being particularly meritorious in displays of California's wonderful vegetable life.

"See America First"

That the girls on returning home will have ample grounds to justify the "See-America-First" slogan is assured by the fact that the route leads through some of the finest scenery designed by the hand of Deity. Particularly noteworthy is the Grand Canyon of Arizona, upon whose precipice the most worldly and frivolous heart is awed into silence by the magnificence and solemnity.

Another lone pause on this grand march of the "eternal feminine" will be the visit to Universal City, near Los Angeles. Here they will see the "Chameleon City," where the "streets of make believe" are changed while you wait, like a fantasy from the Arabian Knights. Here in a garden spot they will see what Carl Laemmle accomplished with a full set of brains, an imagination and a million dollars and more.

A new beauty test will confront the girls when they arrive at the Coast.

4 Americans Released Direct to Canadian Exhibitors

A Two Reel "Flying A" on Monday, One Reel Beauty on Tuesday, One Reel "Flying A" on Wednesday and a "Flying A" Every Fourth Friday Affected

THE American Film Manufacturing Company, producers of the "Flying A," and Beauty films and American Master Pictures, offers Canadian exchanges opportunity to obtain exclusive provincial rights to the releases mentioned below.

Beginning with the releases of June 14 and thereafter, these regular American releases will not be distributed by the Mutual Film Corporation, as has been the custom for some time past. The Mutual, however, will continue to distribute "The Diamond from the Sky," the American's continued photoplay, and any other special material for which the Mutual may contract.

The regular American releases affected by this announcement are as follows:

A two-reel "Flying A" drama every Monday; a one-reel American "Beauty" every Tuesday; a one-reel "Flying A" drama every Wednesday; a one-reel "Flying A" drama every fourth Friday; American Master pictures, as announced in trade press, after June 14.

Application for territorial rights in Canada on these regular releases should be made to the American Film Manufacturing Company, 6225 Broadway, Chicago, Illinois.

John R. Freuler, first vice-president of the Mutual Film Corporation explained the new arrangement:

"It must be borne in mind," Mr. Freuler asserted, "that the Mutual Film Corporation will continue to distribute "The Diamond from the Sky," produced by the American Film Manufacturing Company. Also, the Mutual will contract for special productions and distribute them as heretofore. The Mutual exchanges in Canada will continue operations, distributing the vast amount of valuable stock on hand."

INDIANA HOUSE MAKES RECORD

The Grand Opera House, of Washington, Indiana, broke all its house records with the showing of the "New Exploits of Elaine," May 17. The paid attendance for the evening was 1,453.

UNIVERSAL CONTEST IN CLEVELAND DECIDED

Special to Motion Picture News

Cleveland, O., June 1.

Grace Schaufele, who won the Cleveland "Leader's "most popular girl in Ohio" contest with over 300,000 votes, will go with the Universal party to the California expositions and Universal City.

The contest was so popular that the "Leader" found it necessary to add to the race, and four other girls will be aboard the Selig special train when it pulls out for the Pacific Coast. The girls winning this trip are Mary Hall, Ruth Reaney and Hazel Ladd, all from Cleveland, and Florence Frey, of Mansfield, Ohio. About 1,500,000 votes were cast in the contests.

Minneapolis Bids Fair to Be a Production Centre

Several Companies Forming or at Work, Chief Among Them the Exhibitors' Photoplay Company, in Which Green and Steffes Are Interested

Special to Motion Picture News

Minneapolis, June 2.

MINNEAPOLIS, St. Paul and the Northwest are beginning to come into their own in the film manufacturing business and before many months some of the new companies expect to begin staging comedies and high-class dramas generally in a short time.

A. L. Kimball, formerly with the Edison people and later with the Gopher Film Company, has opened a studio in the Eustis block, Minneapolis, and is already getting out a live weekly of Northwest news. He intends to begin filming of plays at an early date.

When another summer season arrives the lakes and famous summer places in the state will have their film stars galore.

W. A. Steffes, H. W. Green and others have formed a company and will erect a studio at Lake Minnetonka. The stock is being taken by exhibitors and when the time comes to produce the plays a market is assured, according to the promotors. The Gopher and Minnehaha companies are already producing plays and the Northwestern Weekly is becoming more popular than ever.

The lake scenes, the pine forests, together with the cities, an ideal farming and mining country and Lake Superior close at hand, give plenty of opportunity for good scenic work.

The company with which Mr. Steffes and Mr. Green are identified is being organized on the co-operative plan, exhibitors being the shareholders. A. G. Bainbridge, Jr., manager of the Shubert theatre, is president. H. W. McCoy, through whose efforts the company was started, is vice-president, and C. H. McCoy, a Minneapolis manufacturing chemist, is secretary and treasurer. With these three officers, on the board of directors, are H. H. Green and W. A. Steffes, president and secretary of the exhibitors' association, and L. L. Stephens, of Pierre, S. D., and D. B. Morris, of Minneapolis. The name is to be the Exhibitors' Photoplay Company.

Exhibitors from Minnesota, Wisconsin, Iowa, North and South Dakota, Nebraska, and Montana are enthusiastic over the plan, as they believe that it will eventually mean the lowering of film prices, which are now said to be almost exorbitant. Many of these exhibitors have taken stock in the company. Stockholders have been promised films at manufacturer's price as well as mechanical devices, advertising and printing.

It is expected that the company will be in a position to begin taking pictures by fall, but this is contingent upon finding a market. The organizers are lining up subsidiary companies in various parts of the country to handle their product. They hope to get at least 35 in the larger cities. When the taking of pictures does start it is the plan to make at least 21 reels a week.

The capacity will be increased and ten companies with ten leading men and ten leading ladies of established reputation is the goal set for the company's development. There will be companies for dramas, melodramas, comedies and outdoor pictures.

Three Popular Women Players Join the United

Florence Hackett, Who Won Popularity in James J. Corbett's Company; Reeva Greenwood, Formerly in "Excuse Me"; and Viola Brown, Sign Contracts

FLORENCE HACKETT, the well known motion picture actress formerly with Reliance and Lubin, has been acquired by the Pyramid company and will in the future appear in two-part photoplays.

Florence Hackett is a motion picture actress of no mean reputation, having starred with Arthur Johnson at the Reliance company and then with Lubin for five years, and having won a name for herself as an emotional artist on the legitimate stage even before that.

Florence Hackett was born in Buffalo, N. Y. When she was fifteen years of age she was brought by her mother to New York, where she attended St. Cecilia's Academy. When she tried out for a part in "Dora Thorne," she won instant popularity. Her second theatrical season with James J. Corbett in "The Burglar and the Lady" was followed by "Rip Van Winkle." The next year she appeared in "The Toymaker in Nuremburg" and "The Happy Marriage" under Frohman, then in Joe Welch's "The Peddler," and one of Olga Nethersole's productions. "The Traveling Salesman" was the last play in which she appeared before joining the Reliance company. She played with James Kirkwood, Henry Walthold and Marion Leonard, aside from Arthur Johnson, with whom she went to Lubin at Philadelphia after one.

Some of the photoplays in which Miss Hackett will be remembered are "The Road of Strife," "Beloved Adventure," "The Intriguers" of George Terwilliger, "Rainy Day" by the same producer, and "The Path to the Rainbow,' which has not yet been released.

Miss Hackett will be a valuable asset to the Pyramid company, which will start work with her advent at the new studio at Ridgefield Park, N. J.

It was "The Road to Happiness," in which Reeva Greenwood, the new leading lady for the Lariat pictures on the United program, played with William T. Hodge that pointed her way to a successful and recognized career in motion pictures. She had already had a position such as comes only to those whose talents have attracted widespread notice on the legitimate stage, having been the hit of numerous Broadway productions, including "Excuse Me," Savage's well-remembered play; in fact, it had been the unusual quality of her work in that success which had drawn the attention of Mr. Hodge to her.

After her season with Mr. Hodge, Miss Greenwood joined the silent drama, entering into a contract with the Vitagraph company, which was relinquished some time later when she joined Kalem.

Viola Brown, the popular actress in the "Heinie and Louie" pictures on the United program, comes from a line of plainsmen and riders, as well as theatrical folk. Her fearlessness in taking many of the risks which are required of her in making the comedies in which she appears is noted.



VIOLA BROWN FLORENCE HACKETT REEVA GREENWOOD

EXTENDS RUN OF DORSEY EDUCATIONALS

The first series of the Dorsey expedition pictures—those made in Japan—were so successful during their two-weeks' run at the Studebaker theatre, Chicago, that the United Photo-Plays company extended their engagement for another week.

WEAK SPOTS IN A STRONG BUSINESS—XIX

Selznick, a Constructionist in Film Operations, Who Has Made His Company an Important Factor in the Industry, Declares That Imitators Cannot Succeed—"Second Runs Worth More Than the First"—A Company Must Be Familiar with Every Angle of the Business

LEWIS J. SELZNICK is essentially a constructionist—a quick one, too. This is best attested by the increase in the receipts of the World Film Corporation, an increase attributed by all to Mr. Selznick's incumbency as vice-president and general manager. It is sure that Mr. Selznick's career and activities have been the cynosure of all eyes since he stepped into the limelight via the World Film.

Better to understand the man, let it be explained that his entry into the limelight was far more sudden than the months of preparation which preceded it. For although Mr. Selznick's name has only been bruited abroad for comparatively few months he has been in the motion picture industry for several years.

Until he felt he had established himself he shunned publicity. So his connection with the Universal Film Manufacturing Company, with Warner's Features, Inc., and with the old World's Best Film corporation are not generally remembered.

Although the dominant factor in one of the largest feature distributing organizations and a business man through and through, Mr. Selznick has a saving sense of humor. Now that general recognition of his efforts and abilities has come he goes on as serene as ever and punctuates the laudations by chuckling up his sleeve. For Lewis J. Selznick, despite his sudden leap into fame, still wears the same size hat.

Greatest Industry in the Country

But one should speak of his works and beliefs.

"I think that motion pictures constitute the greatest industry in America," said Mr. Selznick. "That's why I'm in the business. But it has its hardships. I think that in six months from now a great many concerns will be going broke. The trouble is that men with $50,000 or $75,000 think they can follow the lead which I and the World Film Corporation have set with $2,000,000. Now they are beginning to find out that it can't be done.

"The trouble is that these fellows have been imitators and nothing else. They are a bunch of brainless parasites. They have sponged on the other fellow's brains without his resources, either mental or financial. Now they are fast coming to grief.

"I take some credit for the discovery of the fact that a picture is more valuable on its second showing in a given district than on its first run. On October 31, 1914, I committed myself in print saying that second runs were worth more than first.

"All the wise men of Gotham poohpoohed me. Now they are beginning to realize that the word-of-mouth advertising which a picture receives on its first showing makes its return engagement better than the first. If it is a good picture, Bill says to Jack, 'You want to see it,' and Jack sees it the first time he gets an opportunity.

"Marcus Loew is a shrewd showman. He has just booked all our World Film features, starting way back with 'The Lure' for second runs at all his theatres.

"This is a rapidly moving business. It is a constant race. If you don't lead you're lost. There are too many pikers in it to suit me, but I don't think they'll be able to hold the pace.

Competing Against Themselves

"One mistake into which several companies have fallen is that of competing against themselves. First they handle a one and two-reel program of subjects containing picture players. Then they go ahead and put out feature pictures with stage stars. One hand works against the other that way.

"A motion picture company to be successful must own every angle of the business. It must own its producing companies and its distributing organization. I see that many companies which have not lived up to this qualification are hastening to do so. They must do it to be successful.

"Another weak spot is the presence of the 'old time fillum man.' The World Film Corporation has dispensed with that individual. We have no 'fillum men' on our pay roll. When we started dispensing with them they cried aloud. They didn't see how the World Film Corporation was going to get along without them. But we have done very nicely and I think it has been at least partly due to their absence.

"I have come to the painful, to me, conclusion that there are less brains in the motion picture business than in the shoe string business. For many years the business carried itself by its momentum. A considerable proportion of the men who got in the business early made money, not because of their business policies but in spite of them. I defy them to do it again.

"The quicker that everyone in the motion picture industry realizes that it is not a picayune proposition but a great big business, the better it will be for all. The day of the small company is gone. It's an old, old story that a big mule can do more work than a little mule. Just so the big concern can make better pictures and handle them more effectually than the little company can. So it doesn't look so pleasant for the little fellow.

"There are three requisites for the successful business, especially when that man is connected with an amusement enterprise, an enterprise which links art and commerce. They are imagination, brains and foresight. Many of the persons in the motion picture business are sadly lacking in one or more of these qualifications, and without them they will be lost."

Lubin Fewer-But-Better-Pictures Policy Is Effective

Twenty-five Stars and Their Supporting Companies No Longer with the Philadelphia Producer, and Changes Are Also Made in the Business Departments

Special to MOTION PICTURE NEWS

Philadelphia, June 2.

SINCE the recent announcement by Siegmund Lubin, of an important reorganization of his entire working plant, several changes have been made and many more are contemplated.

In addition to Marie Dressler, who will begin work this week at the Lubin plant, other well known stars, whose names will shortly be announced, have been engaged under the new policy of fewer companies, composed of the leading lights of the stage and filmdom.

No questions of economy have been considered in making up the new program; in fact, the salary list is, it is said, expected to be increased from $30,000 to $60,000 a week.

About twenty-five of the former Lubin stars, including their supporting companies, are now out of the organization. The Arthur Johnson company was disintegrated through the illness of Arthur Johnson, its director and leading man, who is now recuperating in Atlantic City.

Lottie Briscoe, leading woman of this company, is also taking a rest at the shore. These two stars have worked together longer than any other of the companies, having been with Lubin for more than three years. As soon as his health is restored, it is expected that Arthur Johnson will again be one of the directors under the Lubin banner.

Among those no longer to be counted with the Lubinites are the Joseph Smiley company, the most prominent of whom, besides the director, are Lilie Leslie, William Cahill and John Smiley; the Edgar Jones company, including Edgar Jones, Louise Huff, Justina Huff, Louis Mortelle and other lesser lights; Florence Hackett, Allan Quinn and others among the interchangeable players.

Some of the better known stars remaining are Ormi Hawley, Ethel Clayton, Rosetta Brice, Mary Charleson, Clara Lambert, Joseph Kaufman, George Soule Spencer, Crane Wilbur, Earl Metcalfe and James Daly.

Changes in the business end of the plant have also been effected. Hugh d'Arcy, for four years head of the publicity department of Lubin, has gone to New York. J. Allen Boone, who is already connected with this office, will now assume the management of this bureau.

Ferdinand Singhi, who has returned to the business end of the Lubin interests after an absence of several years, will divide with Ira M. Lowry the general management of the business.

A complete list of the entire organization as it stands at present will be published in the near future.

MARIE DRESSLER ARRIVES AT LUBIN STUDIO

With the arrival at the Lubin studio this week of Marie Dressler, rated as the funniest woman on the stage today, the Lubin company launched the first of a number of big comedy plans on which it has been working for some weeks past. Miss Dressler will begin work at once on a feature comedy picture, written especially for her, in which the famous comedienne will have plenty of scope to display her unique ability as a funster.



MARIE DRESSLER

An unusually strong supporting company has been engaged for Miss Dressler, headed by John C. Rice, the widely known comedian. Howell Hansel, who has achieved an enviable reputation as a producer, will direct the picture. The Lubin company is sparing no efforts to make the Dressler comedies the best ever filmed.

FITCHTENBERG DISCONTINUES ALL-NIGHT POLICY

Special to Motion Picture News

New Orleans, June 1.

Fichtenberg's Plaza, in Canal street, New Orleans, has discontinued its open-all-night policy for the summer months, but will be open until midnight.

William Gueringer, managing director for the Fichtenberg Enterprises, says that the open-all night policy had been a paying one, and that it would be put on again in winter.

SKERRETT, OF POWER'S, VISITS WORLD'S FAIR

Special to Motion Picture News

San Francisco, June 1.

J. F. Skerrett, general manager of the Nicholas Power Company, was here last week inspecting the splendid display of this concern in the Palace of Liberal Arts at the Panama-Pacific International Exposition, and visiting members of the local supply trade. At the conclusion of his visit here he will leave for home, going by way of Los Angeles.

V-L-S-E Will Issue House Organ for Employes

"The Big Four Family" Is Not Designed for Circulation Among Exhibitors or the Public—Will Also Be a "Salesmen's Forum"

BEGINNING this week, the V-L-S-E will publish a weekly paper devoted to the best interest of its employees. This publication will be known as the "Big Four Family," and it is distinctly different from the house organs of other film companies, in that it is not intended for distribution to exhibitors or the public.

Its reading columns will be made up entirely of news on the progress of the V-L-S-E production in all parts of the nation.

It will also contain selling talks for the guidance of its branch managers and its representatives in the field, that will be of invaluable help in carrying out the plans of the company.

The declared policy of the Big Four is to make money by helping exhibitors make more money, and the new publication is intended to instruct the selling forces how best to carry out this intention in every circumstance of their work.

C. R. Seelye, assistant general manager of the company, says: "In order that the entire sales force may work in harmony along definite lines, laid out for the mutual benefit of the exhibitors and the V-L-S-E, the 'Big Four Family' has been brought into existence. We believe in its entire success.

"Through its columns we will be able to address our entire sales force and advise them on all matters pertaining to our productions and affiliations, and keep them supplied with news, personal to the company, that is authentic and first hand.

"Our house organ will also be a salesmen's forum in which every man in our organization may give prominence to any ideas and suggestions of value. In this way the entire organization will profit by the experiences of the individual. I believe that with everybody fully aware of all we are doing, the efficiency of our representatives will be greatly increased, and the best way to keep them advised of all happenings is through the columns of a properly conducted house organ."

The new publication starts off with a force large enough to do credit to any general magazine. Walter W. Irwin is general manager; C. R. Seelye, assistant general manager; C. J. Giegerich, editor, and the ten branch managers are associate editors.

In addition to this, every employee of the V-L-S-E is an honorary member of the reportorial staff.

One Cent Seat Tax Acts as Censor Buffer in Minnesota

Vice-Presidents of Northwest Association in Vigorous Campaign Point Out to Exhibitors' Advantages Derived from Membership in Organization

Special to Motion Picture News

Minneapolis, June 2.

IN the work of following up the progressive movements started at the semi-annual convention of the Motion Picture Exhibitors Association of the Northwest, the vice-presidents of the several states have begun spirited membership campaigns and are well on their way toward a doubled membership.

President H. W. Green and Secretary W. A. Steffes are soon to make a tour of the district, confer with the district presidents and meet the theatre men in groups. They will help getting the lost sheep into the fold.

Where towns are large enough, local orders are being organized and in other places there are district associations that have regular meetings. These are considered the backbone of the main organization, and Mr. Steffes has learned that it pays to keep in close touch with them throughout the year. They keep on working.

In the campaign for membership, the vice-presidents tell the prospective members to ask any man who belongs to the organization if he thinks his one cent a seat tax is worth the money. They are willing to abide by the answer. This small tax has kept censorship and other handicaps out of the Northwest. R. G. Marshall.

Art Film Company Begins Production in Jacksonville

Clyde Fitch's "The Stubbornness of Geraldine" Is the Vehicle—Reliance Photo Play Company Considering Site in the City

Special to Motion Picture News

Jacksonville, Fla., June 2.

THE members of the Art Film Corporation arrived in the city May 28. Some of them went to the Hotel Mason and others to the Hotel Seminole.

The company is now producing Clyde Fitch's play, "The Stubbornness of Geraldine" and will remain in Jacksonville about a week. From here they will go direct to New York for some locations before returning to Philadelphia. Laura Nelson Hall is the leading lady of the company and will be remembered by her work in the Thanhouser feature, "Dope."

Those of the company now in Jacksonville are Gustav Mervale, general director; Mary Moore, sister-in-law of Mary Pickford; Helen Vanders, Stanley Harrison and Vernon Steele, J. B. Jones, J. H. Martin, and William Forsyth, who has charge of the photography.

The Reliable Photo Play Company is considering a site ror a studio on the river in Ortega.

They are now selecting locations for the photoplay which they are to start work on in a few days. Further details will be given later.

Glen Lambert.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

REDUCED PRICE FOR TWO SEATS PACKS HOUSES

E. J. SCHMIDT, representing Annette Kellerman in "Neptune's Daughter," went to Washington, D. C., a few weeks ago and thought his visit would be very short, but so great has been the demand for this film among the exhibitors and so frequent has been the return engagements that Mr. Schmidt is still there.

"So long as the field is promising, I am in no hurry to leave,' remarked Mr. Schmidt. "I admit I am surprised somewhat at the exceptional reception given 'Neptune's Daughter' in Washington when it is remembered that it had several weeks' run in one of the local legitimate houses.

"We have assisted in raising the price of admission in the residential sections which has pleased the exhibitors, for the public has been willing to pay the price. One manager offered a bargain in the form of this notice, 'Admission 15 cents, two for 25 cents.' And let me tell you he got the double ticket sale in almost every case. Husbands brought their wives, brothers brought their sisters, young men brought their sweethearts, and men and women came in couples. It was a neat piece of 'live wire'."

MAKES THE LOBBY LOOK LIKE H——!!

C. E. Daffin, manager of the Daffin theatre, Tallahassee, Fla., recently instituted a clever publicity stunt to advertise the Mutual Master-Picture, "The Devil."

Mr. Daffin arranged his lobby with a setting of rock, covered with moss. Red light effects were employed, all of which depicted a most unique entrance to the regions below the earth, as portrayed in the last scenes of the picture.

This novel manner of decorating the lobby created much comment and "The Devil" was a picture largely patronized.

PRIZE ESSAYS FOR "HYPOCRITES"

HUNDREDS of essays were received by the Globe theatre, Philadelphia, in response to the contest announced by its management during the recent run of "Hypocrites."

These essays were turned over to the critics association of the Pen and Pencil Club, who through their president, Mr. Rogers, appointed a committee of three. Messrs. Herbert Dieck, of the "Record"; A. B. Diamond, of the "North American"; and A. D. Ferris, of the "Evening Telegraph," as final judges in the matter of awarding the prizes of one hundred dollars, seventy-five dollars, fifty dollars, and twenty-five dollars, respectively.

When their decision is reached, a special night will be put aside by the Globe and all competitors notified. The awards will be made from the stage.

After the awards are made the winners and judges will be entertained by the management. The Globe is controlled by the Stanley company, and Eugene L. Perry is the manager.

ELEPHANTS IN PARADE FOR WORLD FILM PICTURES

CHARLES RINGSDORF, of the Orpheum theatre, Wilkes-Barre, Pa., has engaged all the elephants from a big circus to advertise his theatre during the week that he will have an exclusive World Film program.

The emblem of the World being an elephant, the appropriateness is at once apparent. Advertisements of the features shown will be plastered all over the big animals, and a hay wagon drawn by cows will follow the procession, distributing other advertising matter.

A MILWAUKEE EXHIBITOR'S WAY

A PRIVATE exhibition for the press, clergy and censor board was the way Manager Harry Graham, of the Butterfly theatre, Milwaukee, started his publicity campaign for "Ghosts," the Majestic masterpiece. The result of this little stunt was plenty of free publicity in the form of reviews, written by the leading dramatic critics.

To follow this up Manager Graham kept hammering away in the papers as well as getting out one thousand one sheets. In addition to this he sent out 10,000 blotters to the surrounding offices.

BOX PARTIES MENTIONED IN SOCIETY COLUMNS

BOXES, installed recently at several Houston, Tex., motion picture theatres, are giving the society editors something to write about during the dull summer months.

Society in large numbers have patronized the boxes at the Queen and the Isis and other large Houston houses. The Houston "Chronicle" in it's society columns records regularly the parties given by society folk.



THE LOBBY DISPLAY USED FOR "THE DEVIL" AT THE DAFFIN THEATRE, TALLAHASSEE, FLA.

Sharks and Snakes Make It Lively for Fox Players

Then, Too, There Are Beasties to Make Life Interesting for Company in Bathing at St. Augustine—Toe Nipping Crabs with Voracious Appetites

THE company sent to St. Augustine, Fla., by William Fox to film the scenes of "The Vampire," especially written for the screen by Gabriele D'Annunzio, the author of "Cabiria," and based upon his world-famous drama and opera, "La Giaconda," has returned to the Metropolis.



WILLIAM FOX'S "THE VAMPIRE" COMPANY ON THE BEACH AT ST. AUGUSTINE, FLORIDA

Headed by Theda Bara, whom D'Annunzio especially designated as the portrayer of La Giaconda before he would sign the motion picture rights for "The Vampire" to William Fox, the large company of players engaged in this production met with a literally "warm reception" from the St. Augustinians.

On the day of their arrival in the subtropical city, the thermometer registered 96 degrees. However, the company decided to seek solace in the soothing surf. Everybody had his or her bathing suit on, including Miss Bara, who introduced to the amazed eyes of the Augustinians an Italian one-piece bathing garment of a flaming scarlet when Director Frank Powell had to butt in and spoil all the fun.

"Hey, folks," said Mr. Powell, "don't bathe too close in shore, 'cause there are large sand crabs that are liable to nip your toes off."

"That's all right, we'll swim out into deep water," replied Miss Bara.

The director was just about to say "Go to it," when in the offing, appeared one of those well-known triangular black fins, which, as every novel reader knows, are the trade mark of friend shark. Thus caught between the "tigers of the deep," as Jack London would say, and the toe-eating crabs, the swimmers, headed by Miss Bara and Sam Kingston, the business manager of the company, "beat-it" for the shade of the sheltering hotel porch.

Frank Powell would have killed the sharks, he would, only he didn't happen to have the necessary weapon at hand.

Among the trophies brought back by the company to New York were several of the finest cases of early summer sunburn ever seen in these parts.

Frank Powell is authority for the statement that while the locations were being picked by them, he was compelled to sacrifice some of the very best backgrounds for "The Vampire" because of the prevalence of moccasin snakes.

Among the members of the company supporting Miss Bara in "The Vampire" are Robert Douce, Robert Wayne, Victor Benoilt, Edward Duran, Jane Miller, Doris Heyward, Elaine Ivans, and that wonderful child who is the sensation of "The Clemenceau Case," Jane Lee, who, as Little Beata, contributes to "The Vampire," one of the most remarkable child-characterizations ever seen upon the stage or the screen.

BANNER FILM COMPANY JOINS ASSOCIATED

Arrangements have been concluded by General Manager Arthur Bard, whereby the Banner Film Company is to become regular contributors to the Associated Service. The policy of the Banner producing unit will be for the immediate future, at least, to confine its productions to single and double-reel comedies.

William, or as he is professionally known, "Bill" Stinger, heads the organization.

In the support of Mr. Stinger several well-known legitimate performers appear. Among them is Myrtle Pippin, who recently played leads with the American Stock and before joining the picture ranks won an enviable reputation in vaudeville. Henry Seigle, who, it will be remembered, was with the Los Angeles Selig organization until a short time ago, is another member of the new company.

Leroy P. Swayne, who for ten years was a "headliner" on the Orpheum Circuit, is the director, and under his supervision work is progressing on several subjects.

V-L-S-E FILMS IN BIG DEMAND IN CAPITAL

Special to MOTION PICTURE NEWS

Washington, D. C., June 2.

The contest was somewhat exciting as to who should secure the initial Washington runs of the V-L-S-E pictures, but the honor came to Tom Moore, proprietor and manager of the Garden, Strand, Plaza, and other local enterprises. "The Juggernaut," after having a successful run of four days, has already had a return booking.

"Graustark," with Francis X. Bushman, created such a demand during its initial booking of four days that the picture was retained two additional days with continued capacity houses. A local interest was created in the Washington scenes, which form an interesting touch to the story. The other V-L-S-E features promise to be equally as big successes.

Associated Service Begins Full Time Production

Its Seven Companies Are Hard at Work on Subjects for the Program, and Already 100,000 Feet of Negative Is Finished

Special to MOTION PICTURE NEWS

Los Angeles, June 1.

THE seven producing companies of the Associated Film Manufacturers, Inc., which will at an early date release the first program of Associated Service, are hard at work making subjects for the program. Already more than 100,000 feet of negative has been completed, which will be sufficient for six weeks' continuous program. The producers desire to give the directors and players all the time necessary for the making of their products so that there may be no imperfections caused by lack of time, and hope to keep far ahead with the subjects. This will be very beneficial in more ways than one, as it will allow more time for proper cutting, a very important part of finishing the film, and likewise will give the advertising department more time in preparing attractive matter for each individual subject.

General Manager Arthur Bard, making a tour of exchanges that will handle the program, is sending in glowing reports of success by mail and wire daily, causing the local officers of the organization to believe the program will soon become an important part of the film industry. The list of officers of the corporation are as follows: President Dr. E. J. Boeseke; vice-president, D. L. Burke; secretary, W. H. Bissell; treasurer, H. S. Lindblom; and the directors, R. H. Mouser, L. P. Swaine and Arthur Bard

Of these the president is head of the Santa Barbara Motion Picture company; Mr. Burke is the producer of subjects released by Pathé and other big companies; Mr. Bissell is treasurer and manager of the Navajo company; Mr. Linblom a former successful Alaskan miner. Among the directors of the producing company are: L. P. Swaine, Charles K. French, Frank Montgomery and James Youngdeer, all well known.

J. C. JESSEN.

Looking Ahead With The Producers

Edgar Selwyn in "The Arab," a June Lasky Film

EDGAR SELWYN, the noted Broadway star, author and manager, will make his first appearance in photodrama under the management of Jesse L. Lasky, in the picturization of his own dramatic success, "The Arab," which is to be released through the Paramount program, June 14. Mr. Selwyn plays the title role.



TWO SCENES FROM "THE ARAB," FORTHCOMING LASKY RELEASE ON THE PARAMOUNT PROGRAM

"The Arab" may be briefly described as the life story of a young Shiek from the desert and the beautiful daughter of an American missionary. The villainous Turkish governor of the district is also in love with the girl, and seeks to take advantage of an order for a Christian massacre to get her into his power. The plans formed for the massacre of the Christians call for the assistance of "The Arab" and his desert fighters.

The young Shiek who has met the American girl becomes so infatuated with her that for her sake he even joins the missionary school and pretends to become a Christian. Though she doubts his sincerity, he nevertheless prevents the massacre and, at the risk of his own life, snatches her from the clutches of the governor, after she has been imprisoned and is about to become a member of the harem.

In addition to Mr. Selwyn, who appears as Jamil the Shiek, the cast includes: Gertrude Robinson, Theodore Roberts, Milton Brown, Sydney Deane, Park Jones, Raymond Hatton, Horace B. Carpenter and Billy Elmer.

Mike Donlin Picked to Star in Baseball Film

MIKE DONLIN, the baseball player, identified with the stage, will be starred in a five-reel feature, "Love and the Pennant," a story by Bozeman Bulger, the baseball writer.

This feature will be the first of a series of releases to be issued by the Reel Photo Play Company, recently capitalized at $100,000, with offices in the Strand theatre building. The officers are: President, Bernard Levey, recently of the Gotham Film Company; vice-president, Chris. O. Brown, the American representative of Hugh D. McIntosh, the Australian amusement king and long connected with the Sullivan and Considine theatrical circuit, and treasurer, Arthur Levey. Work will be begun on the new feature on June 1. The picture is expected to be ready for release about July 15.

Arrangements have been consummated with Marshall W. Taggart, president of the Gotham Film Company, by which all the releases of the Reel Photo Play Company will be issued through this organization. The Reel Photo Play Company has bought the negative and all rights to "The Burglar and the Lady," a feature exploiting James J. Corbett and Claire Whitney. This feature will be released at once.

Another feature to follow later will be "The Man With Nerve," a story by Forrest Halsey, which appeared in a recent issue of "Munsey's Magazine." Efforts are being made to have Richard Bennett star in this subject.

Bernard Levey is a one-time newspaper man, who has taken fliers in aviation. Chris. O. Brown is well known in the theatrical business.

Mike Donlin has been one of the popular heroes of baseballdom for a long time, and has had national publicity through his reputation as a "clean-up" hitter. He has had considerable experience as an actor on the vaudeville circuits.

SCENIC BEAUTY MAKES STRONG BACKGROUND FOR AMERICAN

Admirers of imposing sea coast atmosphere, the terrific beauty of angry storm tossed waves, the tall impassable cliffs, or the calm undulating roll of the peaceful sea, will welcome the unusual settings secured by Director Otto of the American studios for the oceanic subject "The Guiding Light."

This picture has been constructed from a specially written story to conform with the scenic beauties of Point Conception Lighthouse on the Pacific Coast and features Winifred Greenwood, Edward Coxen and George Field, in a series of situations, which show these talented picture players to good advantage.



GEORGE FIELD AND WINIFRED GREENWOOD IN "THE GUIDING LIGHT"

The manner in which the scenic backgrounds rhyme with the story makes the thrilling and dramatic episodes natural and realistic, thereby discording the make-believe, which spoils many pictures embodying maritime settings.

"HEARTS AND THE HIGHWAY" RELEASED JUNE 2

"Hearts and the Highway," a five-reel Vitagraph feature, will be released on Wednesday, June 2, as an additional Vitagraph Blue Ribbon feature on the V-L-S-E program.

"Hearts and the Highway" is an adaptation of Cyrus Townsend Brady's novel by



ROSE COGHLAN, KATHLYN WILLIAMS AND TWO SCENES FROM "THE MILLIONAIRE BABY" (V-L-S-E Stars and Releases for June)

the same name. Lillian Walker, Darwin Karr and prominent Vitagraph players are seen in the picture. This is an addition to the Vitagraph Blue Ribbon features already announced.

DANISH STAR SIGNS WITH GREAT NORTHERN

Valdemar Psilander, leading man of the Great Northern Film company (Nordisk Films Company of Copenhagen) is held by critics and the general public to be one of Europe's most popular screen actors. Psilander was a favorite actor of the Royal Theatre of Copenhagen, when he became affiliated with the Great Northern Film



VALDEMAR PSILANDER

company. He realized that in the picturized drama there is a great scope for talent, and that in this art lay an unlimited field for the further development of his histrionic genius. He possesses a singularly powerful and sympathetic personality, entering whole-heartedly into the spirit of the role he is interpreting, thereby rendering a most natural and not overdrawn portrayal.

GLOBE FEATURE PICTURES WILL BOOK THROUGH U. B. O.

The Globe Feature Picture Booking company announces the selection of the United Booking Office Feature Picture company, 1584 Broadway, New York, to act as its exclusive representative for the American Lifeograph production of "Where Cowboy Is King," in four acts, which has had the distinction of playing a two weeks' engagement at the New York Hippodrome; the Carl Ray production of "The Vengeance of the Wild," in five acts, featuring Lorraine Otto; the Balboa production of "Reaping the Whirlwind," in five acts, with Jackie Saunders as the featured member of the cast; the Pathé production of "Les Miserables," Victor Hugo's masterpiece, in nine acts; Life Photos' "Springtime," in five acts, with Florence Nash; the Mutual production of D. W. Griffith's masterpieces, "The Escape," in six acts; and "The Avenging Conscience," in five acts; Universal's "Neptune's Daughter," and the Gloria productions of "Souls Enchained," and "Love Everlasting," with Lydia Borelli as the star of both features.



SOME OF THE SUPERIOR CHARACTERIZATIONS TO BE SEEN IN "THE HURON CONVERTS" (Reliance—May 29)

The policy of the new concern will be to book features of four, five, six and seven reels, for which they guarantee one thousand days in the United States and Canada to any feature they accept.

NOTED BALL PLAYER TO BE SEEN IN WORLD FILM

Ring Lardner's work is to be seen in photoplay form. The ball player Al, and his pal, who writes the interesting baseball letters that have been appearing in the "Saturday Evening Post," have come through the moving picture world, in the form of one-reel comedies, that are to be released in a series of twelve comedies.

The World Film corporation has arranged to market these unique comedies. The comedies have been made in Chicago, and the direction was in the hands of capable men who have been associated with various film concerns in the Windy City.

VINCENT'S "MELTING POT" REQUIRED PATIENCE

James Vincent, who directed "The Melting Pot," in which Walker Whiteside was starred by the Cort Film corporation, is wearing a very well developed smile this week because of the success of a little scheme which he figured out for the Melting Pot scene, constituting one of the "punches" in the picture.

Mr. Vincent worked out the photographic technicalities of the scene with such good results that he is receiving the congratulations of many friends in the trade. Five exposures of the negative were necessary.

FLYNN SHUTTLES BETWEEN ACTING AND DIRECTING

Emmet J. Flynn traveled from actor to director, and now he is traveling back again. He was prominent in Reliance and Majestic photoplays when he decided to become an assistant director.

He worked with Director John B. O'Brien for some time when he decided to return to acting. He will play juvenile roles at the Reliance-Majestic studios.

AMONG THE EXCHANGES

HODUPP GOES TO CHICAGO FOR PATHE

V. H. HODUPP, who has been manager of the Pathé exchange in Syracuse, N. Y., has been promoted to the managership of the Pathé exchange in Chicago. This recognition of Mr. Hodupp's abilities was the result of the splendid work which he has been doing in the Syracuse office. After Saturday night he was able to report to the home office that not a single can of film was left in his exchange. He was able to rent them all.



V. H. HODUPP

It is characteristic of the man that shortly before his promotion he wrote a letter to the head office reading as follows:

"One of our solesman has just discovered a small town in which they have not shown the 'Perils of Pauline.' We are going to get that man."

Mr. Hodupp has not been in the motion picture business very long, starting in only a year ago, placing business for the Pathé News, at that time issued as a daily.

Having nothing to unlearn and bringing to his work a knowledge of salesmanship and sound business judgment gained in other lines, his work soon stamped him as a "comer."

DAVIDSON GOES TO PICTURE PLAYHOUSE

W. S. DAVIDSON has severed connection with Pathe and become a representative for the Picture Playhouse Film Company, of Boston.

DALLAS EXCHANGE LAW EFFECTIVE JUNE FIRST

THE new ordinance regulating film exchanges in the city of Dallas is effective June 1. Among its requirements are a fireproof vault of tile, brick or concrete, 13 inches thick, no film exchange in a building of more than two stories in height, a metal inspection table with metal reel container, etc.

Practically all of the exchanges have made arrangements whereby the entire stipulations in the new ordinance will be carried out.

The film exchanges in Dallas affected by the two-story building clause of the new city ordinance regulating film exchanges, have made arrangements to move or have moved into quarters approved by the municipal authorities.

The Pathe Exchange has moved from 405 Andrews Building to 2004½ Commerce street, where they have much larger and better arranged quarters.

The Apex Feature Service has arranged to move to rooms 204-5-6 1919½ Main street, in which building also is the new Peerless Feature Film Co., on the main floor, and the Progressive Feature Film Co., in rooms 201-2-3 on the second floor, moved from 214-5 Andrews Building.

The Picture Playhouse Film Company has planned to move next Monday from Room 202 Andrews Building, to 1911½ Commerce street.

The Standard Film Company will move from 1027 Busch Building, to 2010½ Commerce street.

With these changes, in the 1900 block on Main street, there will be the United, Peerless, Progressive, Apex, Western Automatic Music Co., Thrash Film, and probably the Dallas Film.

In the same block on Commerce street, the next parallel street, there will be the Metro, World, Fox, Aliance, Picture Playhouse, Consolidated, Southwestern, Paramount and V-L-S-E; while the General, Standard and Pathé will be one block further out on Commerce.

It is understood the Mutual will move from 1807 Main street within the next few weeks, but they have not yet secured a suitable location.

NEW FILM TRADES CLUB HEAD IN NEW ORLEANS

THE sterling qualities of E. Auger, who was born and brought up with motion pictures, have been signally honored in New Orleans, La.

Exchange men of New Orleans, in casting around for a man to head their brand new organization, the Film Trades Club, happily hit upon Mr. Auger, who was then manager of the Mutual's office in the Crescent City. And up to date, he's made them a mighty good president.

It was on May 24, two weeks after Mr. Auger's election, that he was notified that he had been appointed Southern Division Manager of the World Film Corporation, with headquarters at New Orleans, removed from Atlanta. He has borne all these honors with becoming modesty, as has been his wont.

Just a short review of Mr. Auger's film activities will be particularly interesting to those who are not acquainted with this veteran: He started out in Canada at the beginning of the twentieth century, when pictures were so new that they were a distinct novelty, and owned a string of houses in the Dominion. Then he joined the old Ouimetoscope Film in Montreal and became its general manager in 1906. The next year saw him with the Kinetograph Company, which opened up Canada extensively, and after a successful period with them he was installed with the General Film Company in Saint Louis where he made a reputation for himself.

Later Mr. Auger was special representative of Pathe, opening up offices all over the country, and it was with Pathe that he came South, so that he is not new in his present territory. Mr. Auger became general manager of branches for Pathe, out of New York City.



E. AUGER

Recently he became manager of the Mu-

tual's exchange office in New Orleans, and on May 24 was elevated to his present position. He has offices at 834 Common street, and these later are to be remodeled owing to the World's increasing Southern business.

E. Auger he is, and E. Auger he will remain, for despite persistent attempts, he won't tell what the "E" stands for.

MINISTER'S TEMPERANCE PLAY APPROVED BY UNITARIANS

WHILE in Boston, attending the annual meeting of Unitarians, members of the National Unitarian Temperance Society, through the courtesy of Manager Fred B. Mitchell of the New England United Film service exchange, viewed "The Spenders," a film written by the Rev. Charles J. Harris and produced by Joseph Levering, of the United, for use throughout the world in the Unitarian campaign against intemperance.

The ministers say this film contains all the desirable elements of a feature, and none of the undesirable ones. The Rev. Mr. Harris is probably one of the first minister-photoplaywrights.

FRISCO BOARD OF TRADE ISSUES NEW RULING

THE Film Exchange Board of Trade of San Francisco has issued a new ruling to supersede the one scheduled to go into effect May 24 relative to payment for film service. Notices had been sent out to the effect that in the future all film would have to be paid for in advance by exhibitors, but the latter objected to the enforcement of this rule through their organization and took such a determined stand on the question that a modification has been made.

According to this, all bills for service must be paid by Saturday of each week, otherwise film will be sent out only on the cash on delivery basis.

A NEW IDEA IN PROJECTING ROOM

THE Pittsburgh Branch of the V-L-S-E has a novelty in the way of a projecting room. Most branch offices have special rooms set apart for this purpose, but the Big Four office in Pittsburgh is the only one in existence today where a manager can sit at his desk with a prospective customer and while telling him the value of the film, have the picture projected on the window curtain which has been made to serve the purpose of a motion picture screen.

So far, this novel idea has proved most effective in the way of securing quick action.

4 SUB-OFFICES AND 1 BRANCH ADDED TO V-L-S-E

THE volume of business being done by the V-L-S-E continues to increase so rapidly that during the past week four new sub-offices and a new branch have been added to the chain of distributing points.

The new branch office is located in Cleveland at 2077 Fourth street, in the centre of Cleveland's film market, and is in charge of A. W. Goff. The territory to be served by this branch will include the southeastern portion of Michigan, as well as all of the state of Ohio.

Two new sub-offices have been attached to the San Francisco branch. One is located in Los Angeles, California, and the other in Seattle, Washington. The Los Angeles office is in charge of H. D. Naugle, and the Seattle office will be in charge of Tom North.

A sub-office has been established in St. Louis in charge of S. W. Hatch, and another in Denver to relieve the pressure on the Kansas City branch.

PEARSON IS IN CHARGE OF V-L-S-E IN KANSAS

E. R. PEARSON, manager of the Kansas City branch of the V-L-S-E, is a veteral film man who through four years' experience with the General Film company, is thoroughly acquainted with the past performances of The Big Four.



E. R. PEARSON

Mr. Pearson joined the General Film company at Omaha, as assistant manager, in February, 1911. In 1912 he was appointed manager, remaining there until June, 1914, at which time he resigned and accepted the management of the Omaha branch of the Eclectic, later called Pathé. Just previous to accepting his present position, Mr. Pearson devoted his time to the booking of special features.

"In this business there is certain to be a 'tomorrow,'" says Mr. Pearson, "and he who looks into that tomorrow will find practically certain proof of the success of the V-L-S-E."

OREGON TOWNS TAKE TWENTY-NINE KLEINE FEATURES

SOME idea of the progressiveness of Pacific Coast exhibitors may be obtained from the statement of George Kleine's Seattle office that it recently closed three contracts for the exhibition of twenty-nine Kleine features.

Theatres in Prairie City, population 348; Canyon City, population 364; and Burns, Oregon, population 904, have each contracted for the entire Kleine list.

BUTNER IN CHARGE OF MUTUAL IN NEW ORLEANS

J. C. BUTNER arrived last Monday, May 24, in New Orleans and assumed control of the New Orleans office of the Mutual Film Corporation. He succeeds E. Auger, the new Southern division manager for the World Film Corporation, and the newly-elected head of the Film Trades Club of New Orleans. Mr. Butner had only been twelve hours on the job before he had things in splendid working order and the big Mutual force hustling.

Mr. Butner was for a year in charge of the Boston Mutual features department. His appointment to the New Orleans territory was made by Arthur Lucas. When he got in town managers from exchange row extended him a cordial invitation to join the Film Trades Club, the new organization of films managers of the Crescent City now well under way as a power in the field.

ROSENTHAL SUCCEEDS BECK IN ST. LOUIS

A. F. BECK, who has had the management of the Universal exchange at 2116 Locust street, St. Louis, for some time, leaves his present position to become affiliated with the United Film service in New York.

He leaves many friends among exhibitors and others who have had business dealings with him and who gave him a banquet on the night before he left for the east. His successor, Barney Rosenthal, who was assistant manager of the Universal exchange, is a young man of promise and ability, and has been identified with moving pictures for several years.

He is also very popular with the trade, which will aid him materially in the discharge of his duties as manager of the exchange.

FOX FRISCO OFFICE MOVES TO NEW QUARTERS

THE question of securing the additional space, so badly needed for some time at the San Francisco branch of the Fox Film Corporation, has been solved by moving the offices of this concern from 107 Golden Gate avenue to 111 Golden Gate avenue. The new quarters are those recently given up by the Kriterion exchange and are not only much larger than the old ones, but are fitted up in excellent fashion.

Manager William Citron of this branch has made arrangements with the Turner & Dahnken Circuit whereby the attractions of this big concern will be shown at the Tivoli theatre, San Francisco's show house de luxe.

HUNTER IN CHARGE OF WORLD'S BUFFALO BRANCH

C. D. HUNTER has been appointed to a position on the sales force of the Buffalo branch of the World Film Corporation.

Mr. Hunter's experience in the film business should stand him in good stead in his new position. He is popular, a hustler and full of optimism.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, June 1.

GEORGE A. MAGIE, who became general manager of Universal City about April 1, has been recalled by the Universal company to his former position, that of manager of the Middle West exchanges of the company with headquarters in Chicago and Canada. Mr. Magie left the first of last week to resume his former work.

During his administration at the big Universal establishment, Mr. Magie made many innovations in the matter of managing the place all of which have proven of merit, and materially strengthening the producing forces. H. P. Caulfield will succeed Mr. Magie as temporary manager, and it is not expected a permanent manager will be appointed for some time.

Mr. Caulfield has been at the West Coast studios for the past year and a half in the capacity of auditor, and is in touch with all departments and in every way well qualified to successfully manage the plant.

There are a number of new faces on the Universal stages, including Hazel Buckham, formerly with this company, and Frank Elliott, late of the Bosworth-



HARRINGTON GIBBS IN "THE RUG-MAKER'S DAUGHTER" (Bosworth-Morosco)

Morosco. Julian Greenell Furthman and G. E. Jenks, both magazine and free lance scenario writers have been added to the Universal scenario staff.

Ella Hall, the seventeen-year-old leading woman, who has played opposite Robert Leonard for the past nine months in Rex brand Universal features including "The Master Key" serial, has been selected to play the name role in the film version of "Jewel" an adaptation from the Christian Science story by Clara Louise Burnham, which has been prepared for the screen by Lois Weber and her husband Phillips Smalley who are now filming the subject in five reels.

Strong Support of Miss Hall

Supporting Miss Hall an all star cast including Rupert Julian, Frank Elliott, Lule Warrenton, Dixie Carr, Hilda Hallis Sloman, and others. The story is one picturing a house of discord where a smile is an unknown quantity. An eight-year-old child "Jewel," a relative of the family, who has been taught the Christian Science faith, is sent to this home and completely changes



ANNA LUTHER (Selig)

it to one of happiness and contentment. The part for Miss Hall is considered by all a very difficult one which will require wonderful child acting in order that the play be made a success, but in this all are confident that Miss Hall will be most successful.

The Robert Daly Joker players are in the midst of filming "Damp Fools," a farce comedy with a moral. The maid and her beau, the ice man, insist upon reading yellow-backed literature, and imagine they are great detectives. Their conclusions bring about many unhappy conditions for the family and numerous mix-ups, which take the entire troupe in a maze of beach amusements and finally ends in the waters of the Pacific. The cast includes Fritzi Brunette, Jane Bernoudy and Thomas Walsh, scenario is by L. G. Jefferson.

Pauline Bush is being featured in the two reel subject "Betty's Bondage," by Ida May Parke. The story is one of sacrifices of one unfortunate sister for another in the hope that she may lead a more happy life.



BILLIE WEST (R. & M.)

The scenes are laid in both small and large cities, and a portion of the script calls for the portrayal of actor life in New York City.

Director Robert Leonard is just completing the filming of "Betty's Dream Hero," a two-reel subject from a story by Witt Cochrane and scenario by Calder Johnstone. This is a story of the Civil War period of a human interest nature and a delightful little romance. Mr. Leonard appears in the part of the hero, Ella Hall as "Betty," and Harry Carter as the girl's father.

Mechanical Doll for Joker

Phroso, well known vaudeville star, who for a number of years played his mechanical doll act on the big time circuits, has been engaged by the Universal and is appearing in a Joker comedy being produced by Allen Curtis. The title of this is "Mechanical Man," and the scenario is prepared by Clarence Badger. The comedy will be complete in one reel.

It relates to the experiences of an inventor who perfected a mechanical doll, and after selling it it refused to work. While repairing same he substituted the janitor of the building. The regular Joker company including Max Asher, Gale Henry and Lillian Peacock support Phroso in this subject.

Al. E. Christie is making an oriental

INTERESTING GLIMPSES FROM SOME OF THE AMERICAN'S EARLY JUNE RELEASES ON THE MUTUAL PROGRAM



Left to Right—"A GOLDEN RAINBOW" (June 2)—"THE RIGHT TO HAPPINESS" (June 7)—"THE REDEMPTION OF THE JASONS" (June 8)—"THE SOUL OF THE VASE" (June 9)

comedy, "His Egyptian Affinity." The exteriors were made on the desert near Oxnard. The Universal camels and all other oriental paraphernalia were used in this, and according to Mr. Christie, this is another crown in the glory of his career as a Nestor comedy maker.

The Flight of a Night Bird" is a two reel subject from story and scenario by H. G. Stafford. The plot of which hinges about a wealthy young happy-go-lucky who is induced to seek employment in order that he make his life really worth while. The instructions come from his attorney.

The youth disappears and secures employment in a factory as a day laborer, and there comes to know the real pleasures of life. There is a good love interest in the story, and the leading parts are taken by Hobart Henly and Cleo Madison. The direction is in charge of Charles Giblyn.

The Victor company in the absence of J. Warren Kerrigan, who is still ill in a local hospital, is producing "A Weird Nemesis" from story by G. E. Jenks and scenario by Jacques Jaccard. The story is one of a girl who avenges the wrongs done her sister by the application of hypnotism.

In the beginning she breaks an engagement in order that she may fascinate the young man who betrayed her sister, and once he falls in love with her she turns his love to hate reminding him in every instance of the girl he wronged. In attempting to escape her the youth falls off a ship and disappears in the water.

Gene Gauntier in Strong Part

The Clark-Gauntier company are this week making the final scenes for the two-reel drama by Ben Cohn, "Mate of the Primeval" in which Gene Gauntier appears in the name role as an insane woman who lives the life of a hermit in the wilds of a mountainous lumber region. The woman is accidentally shot by a physician hunting there, and is thus taken back to civilization.

Her attractive face causes the man of science to give her more than passing interest, and he has operations performed which restores her mind to all its faculties. The instance results in marriage, and following that it is learned the woman became insane from an injury received by a man who wronged her sister and then attempted to escape. The man proves to be a brother of the physician, her husband, and following the disappearance of the woman had reformed and married the sister.

"The Grieving Dryad" is the title of a one reel story being filmed by Sydney Ayres for the Big U Brand. This is a modern mythological drama.

The National Film company will have this week added another producing company to its staff, which is under the direction of Fred Hornby, formerly of the Vitagraph company where he for a time directed Mr. Bunny. The company is now completing its first subject, a four reel comedy, "The Tale of the Night Before," which is under the direction of Bruce Mitchell.

The Famous Players company this week take up a new subject featuring Mary Pickford, supported by Frank Mills, Donald Crisp, Harry Ham, and others. Miss Betty Hart, formerly with the Lubin and Selig companies, has been added to the stock company of the Famous Players, and will make her initial appearance in this number. The title of this subject has not been announced. The scenario has been prepared by Miss Francis Marian formerly in charge of publicity department at the Bosworth-Morosco studios.

Zukor Expected on Coast

Manager Al. Kaufman is anticipating a visit of President Adolph Zukor who will come to the West Coast the second or third week in June for a stay of several weeks that he may give the new plant of the company a thorough inspection. It will be decided during Mr. Zukor's stay here whether the studio is to be kept open the year around or not. At the present time there is but one company here, and either additional companies will be put to work, or the plant will be closed.

In the event it is decided to retain the company at the Coast the year around, all the laboratories of the plant will be put in operation, and all prints necessary from the films will be made.

Mr. Zukor will be accompanied by his family, including Miss Mildred, the fifteen-year-old critic of films.

"The Bad Samaritan," an adaptation from the story by the same name by Eugene Manlove Rhodes is being filmed by the Features Ideal Players under the direction of Carl La Vines, with Norbert A. Miles in the title role, and supported by Hal Wilson and Edna Payne. This is a story of a western bad man who aided unfortunates by the use of his gun. The story is of a decided western flavor, and will be completed in two reels.

Essanay Moves

"Homage," is the title given a two-reel subject being made by the William Worthington Universal company, with Mr. Worthington, Herbert Rawlinson and Anna Little playing the leading parts. The plot is one dealing with heredity in which the son follows in the footsteps of the father prior to the time the father was sent to prison. Upon the parents release from prison he is a reformed man, and with his new views of life is able to put the funds he left that his son still retains to much better advantage. The scenario offers some very highly dramatic scenes.

This is moving week for the Essanay company which has been working at the studio of the Los Angeles Film corporation at 406 Court street, and has leased the old Majestic studio at 651 Fairview avenue. The star of the company, Charles Chaplin, was caused the least inconvenience of the moving because his wardrobe was the least extensive. It consisted of a pair of shoes, one very much "has been" hat, an English walking coat of the vintage of Forty-nine, one dickey capable of being made into a bosom of many colors, a cane valued at 49c., and a collection of cute upper lip decorations. The company has made a long time lease on the Fairview avenue property, and this is to be the permanent home of the two comedy companies.

Mr. Chaplin is the recipient of a very beautiful diamond ring from the members of the Indoor Yacht Club of San Francisco, given in appreciation of his appearance at an entertainment recently given.

Marta Golden, an actress of the legitimate stage of a number of years experience, who succeeded Marie Dressler in the Merry Gambol company, and was late with the Bishop players at the Liberty stock company, is a new member of the Essanay

Comedy companies, and will appear in Chaplin productions. Miss Golden has just completed her first subject, one of two reels entitled "Table Manners." This can be considered of a semi-educational nature in that it gives the correct table manners as taught at Vassar College. The manners are also put on in burlesque.

The Essanay players were the guests of honor at a celebration given at Venice Saturday evening.

The second Essanay comedy company working under the direction of Hal Roach has completed three one reel comedies, the titles of which are "Mustaches and Bombs," "The Tale of a Tire," and "Street Fakers." This company is composed of Bud Jamison, Margy Reager, Jack and Harry Pollard, and James Kellar.

Work was this week taken up on two Mutual Master-Pictures at the Reliance-Majestic studio. One, "Souls Triumphant," is an adaptation from the short story en-



KATE TONCRAY (R. & M.)

titled "Little Savior," prepared by Mary H. O'Connor, which will be released as a Majestic. Miss Lillian Gish is being featured in this as the wife who tactfully prevents her husband from being infatuated by the scarlet woman.

Lucas at Reliance for Special Part

The husband is taken by Wilfred Lucas, late producer for Fiction Pictures and especially engaged for this part. He portrays the man easily lured away by the painted face. Miss Louise Hamilton is cast for the part of the adventuress, and Spottiswood Aiken, the veteran character actor, is a member of the cast. This is the fourth Mutual Master-Picture Director O'Brien has made, the previous productions being "The Outcast," "Captain Macklin," and "Her Shattered Idol."

The other Mutual Master-Picture is one of a historical character, "The Martyrs of the Alamo," dealing with the dawn of Texas, and portraying the fight made by pioneers of the Lone Star State for freedom from the Mexicans. In this there are a number of battle scenes in which four hundred extra people will be used, and among the historical characters to appear are Santa Ann, Dictator of Mexico, David Crocket, Silent Smith and Colonel Travis. "The Historical Alamo" will be reproduced and serve for settings for several of the most tremendous battles, serving as it will as a headquarters for the Mexican Garrison until they are routed by Texas Fighters. Sam DeGrass, Walter Long, A. D. Sears, Alfred Paget, Fred Burns, John Dillon, Juanita Hansen, and Ora Carew appear in the principal parts.

"The House Maid" is a one reel Reliance being made by Sheriff Arthur Mackley with Margaret Loveridge, Frank Bennett, Wilbur Higby and May Gaston as the principals. It is a story of a gruff old man whose ways are changed after he has wrought much wrong to himself and members of his family. The story is by Russel E. Smith.

"Pirates Bold" is the juvenile drama of one reel for Majestic being made under the direction of C. M. and S. A. Franklin. The exteriors are being made at Balboa Island. The principals are Violet Radcliffe, Carmen De Rue, Harry Essman, all children, and Elmo Lincoln as the pirate. The scenario is by Chester Clapp.

Komic in "Beautiful Love"

The komic players are making "Beautiful Love," a one reel jingle by W. E. Keefe, late R-M publicity man, now managing a "Nation" attraction, dealing with the subject of suffrage in the year of 1920. A perfectly good automobile will be driven off a high cliff for scenes in this, and plans are being made for some chases with new impediments. The cast includes Fay Tincher, Elmer Booth, Max Davison and Loyola O'Connor.

"Old Batch" is the title given a one reel Reliance subject being filmed by Director F. A. Kelsey. The plot deals with a crusty old bachelor who hates children, who by their playfulness prevent him a big loss when his home is robbed. The children also aid in capturing the crooks, and thus the bachelor sees their usefulness. William DeVaull appears in the character part supported by Mildred Harris and Paul Willis.

For scenes in the Reliance M. M. P. "Pillars of Society," adaptation from Ibsen's play, a large ocean liner was leased for several days, and scenes made several miles out from the coast of a schooner burning and women and children being rescued from the vessel. The camera was located on top of a light house and secured some very exceptional scenes. The direction is in charge of R. A. Walsh. In the cast are Henry Wathall, Mary Alden, George Berranger and others.

Producing Manager Frank E. Woods has prepared scenario for a two-reel Reliance photo-drama, "United Again," now being produced by Frank Powers, recently added



DR. FRANK CRANE AND CHARLES (DADDY) MANLEY (Universal)

to the Reliance-Majestic staff as director. The plot concerns the separation of man and wife because of intervention of busybodies, and shows how they are reunited by the influence of their children. The cast for this includes Billie West, W. E. Lawry, Violet Wilkey, Frank Bennett, and Lucile Young.

Charles West, for the past six years a prominent Biograph leading man, and Margaret Loveridge, recently appearing in "Runaway June" are new members of the Reliance Majestic stock company. Mr. West has played in a number of Mr. Griffith's pictures including "The Battle" which is now to be reissued. Miss Loveridge is a sister of Mae Marsh, the Majestic leading woman, and has been in pictures several years.

Getting Ready to Receive Selig Special

Colonel William H. Selig is perhaps one of the busiest studio managers of the Los Angeles Colony, for he is not only looking after the duties of Manager Tom Persons of both the Edendale and Jungle Zoo



EDDIE LYONS AND VICHY FORD IN "HIS EGYPTIAN AFFINITY" (Universal)

Studios, but in addition is superintending the viewing of all of the finished subjects, engaging new people, and giving his personal attention to matters pertaining to the completion of the Zoo that it may be ready for the public opening by the time the Selig Special arrives in July.

Manager Tom Persons is on a trip through Arizona and New Mexico in search of a suitable location for a western studio for the Selig company. When this is found, the Tom Mix aggregation will be moved there for the making of western pictures. The Selig Zoo has recently been enlarged by a number of new animals including the four trained elephants formerly with the Robinson Circus, five orangoutangs, four llamas, and a number of others.

Joe King, late leading man of the Universal Gold Seal company is now a member of the Selig stock company. The producing staff of the Selig studios now includes nine directors: Colin Campbell, Guy Oliver, George Nichols, Tom Mix, William Chaudet, Tom Santschi, E. J. LeSaint, Lloyd B. Carleton, and Frank Beal, and all are busy at the three studios.

Additional space is needed because of the increase in the number of producing companies at the Nymp studio, and this week a stage 60 feet by 100 feet is being constructed. In most instances this stage will be reserved for use of companies using large settings, and will be so completed that it will be possible to leave the set standing from the time it is first used until the producing company has finished with it. This size stage will accommodate six of the ordinary size sets.

Frank Ricker, former Belasco director and actor, who has been engaged as director of Lasky company, has arrived at the studio and is taking up his first subject this week, "The Secret Orchard." This is an adaptation from the story of the same name. Blanche Sweet will be featured in this subject, with a supporting company of Carlisle Blackwell, Edward Mackay, Gertrude Kellar, and others.

Finishing "The Fighting Hope"

George Melford is making the finishing scenes for "The Fighting Hope" in which Laura Hope Crews is starred. Included in the cast are Tom Megihan, Cleo Ridgley, George Gebhardt and Richard Morris. Mr. Morris has just become a member of the Lasky studio company, and was formerly for several seasons character man with Lubin company.

Miss Charlotte Walker is a recent arrival at the Lasky studio, and this week the filming of "Kindling" in which she is to be starred was taken up. This photoplay is an adaptation from the slum story and play of the same title by Edward Sheldon, and the direction is in charge of Cecil B. de Mille.

Fannie Ward is expected within the next few days for appearance in the leading part of "The Marriage of Kitty," adapted from the play of the same name. It has not been definitely announced who will direct this production, but it is very probable that it will also be in charge of Cecil de Mille who will make two subjects at one time, the other being "Kindling."

Director James Neil is making the final scenes for the detective story "The Clue," featuring Blanche Sweet and Edward Mackay, and will take up a new subject within the next few days.

This is a particularly busy week at the Nymp studio in that a number of Ince features are just being completed, and there is that usual need of speed to keep all matters in readiness for the directors by the stage people and that the scenario department have additional subjects ready for them to take up immediately upon completion of present subjects.

The features nearing completion number three in all, and include the five part East Indian story of romance and adventure, "The Beckoning Flame" with Henry Woodruff, supported by Tsuru Ooki and Rhea Mitchell. This portrays the love affair of an English army officer in the Orient and was directed by Charles Swickard. Another is "The Mating," starring Bessie Barriscale, and the third is "The Man from Oregon" of five reels with Howard Hickman and Clara Williams as principals. All three of these pictures are now partially cut and will be ready for shipment to New York within a week or two.

Bessie Barriscale and Truly Shattuck

Miss Barriscale will next work in "The Painted Soul," an underworld story by C. Gardner Sullivan, in which she will be supported by Truly Shattuck. Miss Barriscale will appear as a woman of the streets, and Miss Shattuck as the mother of a youth in love with the fallen woman. The direction will be by Scott Sidney.

Reginald Baker will next direct "The Iron Strain," a story of New York and the Northwest, in which Dustin Farnum will be featured.

Director Charles Swickard is to produce two subjects, each of two reels at the same time. Both are of the same character with scenes laid in East India. Titles are "The Toast of Death" and "The City of the Dead." The former has a plot woven about the eternal triangle, and the principals are Louise Glaum, Hershel Mayall, and Harry Keanan. In "The City of the Dead," Miss Glaum will also play the lead working opposite Charles Ray. It is a story of adventure in India.

William S. Hart and company of players this week rode horseback to Oceanside where they are making exteriors for "Pinto Ben." At this location excellent scenes of the cattle country are to be secured. "Pinto Ben" is a character sketch of the life of a faithful Western horse.

"The Hammer" is the title of a mystery story of the nature of a detective's adventures, and concerns the proving of the innocence of a young illustrator accused of a capital crime. It will show how a train of circumstances most positive as incriminating circumstantial evidence frequently causes the wrong man to suffer because of accidents. Frank Borsege, Margaret Gibson, Arthur Maud, J. P. Lockney, J. J. Dowling and Leona Huttun are the principals. The scenario is by J. E. Hawks.

Benches galore are pouring into the Selig Jungle Zoo, portending the long-delayed opening of the million-dollar motion picture studio. Colonel Selig will remain for the christening event. Everything is being put in readiness for the comfort and amusement of the multitude when the great art gates are thrown open early in June.

Selig Adds Animals to Zoo

A pair of sacred monkeys from India, with owl-like faces, elongated legs and tails measuring more than four feet, are added starters at the Selig Jungle Zoo. They came high, but Colonel Selig had to have 'em for pictures.

Another addition is a herd of llama. They are disconsolate for one of their number failed to survive the change in climate and passed out. The pecuniary loss to Colonel Selig is heavy, but he still has several of the very finest specimens of these creatures from the far-off Andes, to work in the pictures.

Liberty Rents Complete Studios to Producers

Company Retains the Use of the Developing and Printing Plant—A Farm of 210 Acres Is Connected with the Concern

LIBERTY Motion Picture Company, of 20 East Herman street, Germantown, Philadelphia, has been organized with the following officers: President, T. W. Andrews; treasurer, J. B. Mustin; secretary, M. T. Moringer. The plant is a splendid one, the building 50 x 180 feet, with a lot 60 x 220 feet additional, the whole representing an investment of $175,000. There are large indoor studios equipped with nitrogen, A. and H. Cooper Hewitt, and Aristo lights, also room for five outdoor stages in the yard, besides fire proof vaults for the proper storage of films.

The Liberty has decided for the present to rent the studios to producing companies, retaining for itself the manufacturing end of the business, that is the development and printing of pictures in the open market. For this purpose these is every modern improvement known for the expert handling of films. There is a new idea in a title machine for the making of decided black and white titles.

All the developing tanks are of stone. In the developing room there is a circulating system of air which keeps the developer at the same temperature all the year around. In the drying room the filtered air prevents blemishes on films. To give an idea of the size of the plant, sixteen frames can be developed at one time; there are sixty-two frames in the hypo room, 216 in the wash room, forty-eight in the toning room, 810 in drying room. Sixty people can work at once in the printing room and thirty in the joining room. If necessary a film can be ready in twenty minutes. The total capacity is 1,000,000 feet of film a week.

There is a farm of 210 acres to be used in connection with the Liberty plant. This is at Harmonville, Pa., thirty-five minutes from Germantown, and contains all kinds of scenery suitable for pictures even to a large lake and high cliff J. B. Mustin is general manager of the Liberty, H. G. Bobb has charge of the mechanical end of the business, and J. E. Overton is laboratory superintendent and chemist.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Censor Agitation Threatens Arizona Exhibitors

THE censor "bug" has invaded Arizona, and while it has not as yet spread enough of its virus to cause much of an epidemic, there is no denying the presence of wind by the movement of the straws. In a paper read recently before a Phoenix woman's organization on "Motion Picture Censoring," a woman of much local prominence told all she did not know about motion pictures. Heretofore the censor talk from time to time has emanated from reformers actuated by hopes of positions on censor boards to be created by any law promoted, but this well-known woman's paper puts another aspect on the situation. There is a movement on foot in the ranks of the woman's clubs to stir up a sentiment for a state censor law, but as yet the infection has not reached the law-makers, who are in extra session.

The Phoenix managers are organized as a city protective body, affiliated with the State Exhibitors' League, and at a meeting of the city commission, recently the potency of the organization was given a mighty good demonstration. A committee of three from the Managers' Association was present at a meeting of the city managers and was dumbfounded to hear a woman asking for the privilege of speaking on censorship for pictures. She was a fanatic of no mentality and had no conception of the subject, yet she secured permission to offer her arguments and asked that a censor board of seventeen women, selected by a local club, be appointed by the mayor to visit the picture shows and pass on the screen offerings.

One of the committee asked permission to question her, and was granted the favor. He elicited from the would-be reformer that she was not a resident of the state, that she was not a property holder or a tax-payer and that she did not know where pictures were made or that they were censored by a national board.

The sole object of her desire for a censor board was to gain free access to the picture houses. She admitted on cross examination by one of the managerial committee that she did not go to shows "because the prices were too high, but she thought pictures should be censored." She failed to give a specific instance of a picture that required censoring, but wandered over a lot of abuse of the business and finally resorted to tears and sob stuff, wailing over the little children, "corrupted by terrible motion pictures." She herself was childless.

Following her ineffectual attempt to have a city censor board created, "the Drama League of America" organized a Phoenix chapter, and in the course of the principal address a well-known state educator took occasion to point to the exhibition of "Three Weeks," which was on the screen at one of the Phoenix play houses. He referred to it as a thing to be shunned by mothers and to be denied the children, and while in a measure digressing from the "drama" as outlined by the aims of the "league," he roundly denounced pictures, classing them as cheap clap-trap and hinting that supervision of them should be the duty of a community.

The continual agitation of this subject portends for the state exhibitor trouble at no distant day, and the members of the State Exhibitors' League are making every effort to have the house owners in the state join and take part in the "ounce of prevention" before the cure is needed.

COLLECTORS WILL ENFORCE TAX PAYMENT IN PENNSYLVANIA

The revenue collectors in western Pennsylvania have been very busy explaining to many of the delinquent tax payers that they have been assessed 50 per cent. for non-payment of their taxes when they were due, as many of the motion picture theatre proprietors were under the impression that the 50 per cent. penalty would not be enforced.

Many of the motion picture theatre managers were slow coming to the front with their money. Now they find that they have a greater tax to pay than would have been necessary if they had been prompt.

In addition to the offices established by the revenue service, deputies will shortly be appointed to collect the money from the exhibitors in small towns. Exhibitors will not have to pay at central points.

Sunday Opening in Texas Is Declared Unlawful

A DECISION of far-reaching importance regarding the Sunday closing law was rendered May 26 by the Court of Criminal Appeals at Austin, Tex., in the case of E. L. McLeod, an exhibitor of Fort Worth, Tex.

It was held by a majority of the court that it is a violation of the Sunday law of Texas to operate a motion picture show on Sundays, even though the exhibitor charges no admission. Judge Davison did not concur in the opinion.

The decision came in the case of McLeod, who previously had lost out in a lower court. In the trial court it was shown that no admission fee was charged, and that none was required. However, a glass jar had been placed near the ticket window for the purpose of receiving contributions. It was shown that these contributions had been plentiful.

On Sunday, March 21, donations amounted to thirty dollars. The court held that the glass jar was placed near the ticket window to evade the law, and that it is clear that the legislature intended to prohibit any such place to be run on Sunday when it enacted the Sunday law, and where a remuneration was received or accepted.

"The silent solicitor of contributions is but a substitution for a ticket seller and such attempted evasion of the law cannot be countenanced," says the Court of Criminal Appeals, through Judge Harper, who wrote the opinion.

The Board of Censors of Houston, Tex., is also considerably worrying the exhibitors of that city. Their power to arbitrarily prevent the showing of a moving picture is to be tested in the Sixty-First District Court. Jay Burton, proprietor of the Cozy theatre, has filed a suit against the city of Houston for an injunction to restrain the officials from preventing him from showing "Damaged Goods," the moving picture which came under the censors' ban recently.

Burton declares in his plea that the city cannot arbitrarily declare "Damaged Goods" improper.

ST. LOUIS POLICE WILL PASS ON "NATION"

Charlotte Rumbold, head of the park recreation department in St. Louis, says that she is opposed to the exhibition of the "Birth of a Nation" in St. Louis. She says she bases her opposition on reviews of the play she has read in New York and Boston newspapers.

She said that she understood that the second act of the film deals with the reconstruction period of the South, and she believes that because St. Louis is a city where the sentiment between the North and the South was narrowly divided, it would be inadvisable to present such a show. The members of the board of police commissioners will decide whether or not the "Birth of a Nation" is to be presented in St. Louis.

Express Rate Hearing by Commerce Commission

THE difficulties of the five leading express companies of the country in conducting their businesses under the rates now in effect, were detailed to the Interstate Commerce Commission by their representatives at a hearing before Commissioners Clark and Meyer in the hearing room of the New Willard Hotel last week.

The hearing occupied but a few hours, the carriers merely presenting their case, and, filing several briefs in support of their plea for permission to increase their rates, placed the matter in the hands of the commission. The companies are at present operating at a great loss and claim they will be unable to continue in business unless granted relief. On the face of it, it would appear as though they should be allowed the desired increases for it is to the interest of all concerned that they be not driven out of business.

The maximum amount of the increase contemplated would be on the one-pound packages and would be 5 cents. The 100-pound rates will remain unchanged and as the weight of the individual shipments increases the additional charge decreases at the rate of 1/20 cent per pound. It was because of the smallness of this amount that no opposition was voiced by the shipping interests who were represented at the hearing.

To a representative of this paper, W. H. Chandler, traffic manager of the Boston Chamber of Commerce, said that "it is the general impression of the shippers that the continuation of the express companies is of vital necessity and in view of the fact that they have been shown to be operating at a loss since the new rates went into effect, it is felt that it is only fair to allow them sufficient revenue to warrant their continued operation. I believe, and it is the opinion of all with whom I discussed the matter, that if the Commission finds that they are not earning an adequate revenue, they should be permitted the desired increases. We believe that the commission will analyze the facts and figures contained in the carriers' exhibits and will arrive at a proper conclusion."

J. C. Lincoln, traffic manager of the Merchants' Association of New York, supplementing these remarks, said: "The position of the Merchants' Association is that they desire that the express companies be permitted to continue in operation as efficient transportation mediums for the handling of package freight; that if, upon the showing they have made to the commission, they should have and are entitled to increased compensation in order to maintain an efficient service, the association would not object to the advance in rates, feeling that the commission should grant them, particularly in view of the fact that the rate adjustment under which the companies have been operating was a departure from previous methods and must necessarily in some degree have been experimental.

"It is the judgment of the association that the commission, in view of the extensive investigation it made at the time of the previous hearing, is a competent body to deal with the equities of the case."

It is estimated by the companies that there will be derived from the proposed increases an additional revenue amounting to $5,062,634 per year, this amounting to 3.86 per cent of the total annual revenue derived by the companies interested.

Supreme Court Judge Lifts Ban on "The Ordeal"

WITH caustic references to hyphenated Americans, Supreme Court Justice Whitaker recently made permanent in New York City the temporary injunction restraining the Commissioner of Licenses from interfering with the Life Photo Film company's picture play, "The Ordeal."

The play tells the story of a dream during the Franco-Prussian War. A German officer, in the dream, is condemning the sweetheart, mother, and sister of a French soldier to be shot. The father of the family is shot while defending his home. Then the dreamer wakes and is rejoiced to see his loved ones safe.

When the play was first shown Deputy Commissioner of Licenses Kaufman conferred with the National Board of Censors, and it was agreed that the play might arouse bitterness in Germans and German-Americans. Commissioner Bell also took that view, so he ordered the play withdrawn under penalty of canceling the license of its producers. Then the injunction was applied for. In his decision Justice Whitaker said:

"The term 'American' includes all classes of citizens, native and naturalized, irrespective of where they originally came from, whether it be Germany or any other country. The court cannot give judicial sanction to the grouping of American citizens in different classes, and shape or color its decisions in accordance therewith. What has lately become known as hyphenated citizenship has no color or standing. It cannot properly be recognized by the court or any other branch of the Government. The plaintiff should not, therefore, be interfered with in the transaction of its legitimate business because of the supersensitiveness of alien residents."

In reply to the argument that the production of the play might occasion racial differences, Justice Whitaker said:

"Both Commissioner Bell and his deputy, Mr. Kaufman, testified that there was nothing in the picture to which an American could take exception."

PROSECUTOR MOVES TO QUASH NELSON SUIT

Special to Motion Picture News

San Diego, Cal., June 1.

Upon motion of the district attorney, the felony charges against J. Arthur Nelson, former president of the United States Film Company, have been dismissed. Nelson was charged with embezzling approximately $3,000 of the funds of the corporation. Another charge of the same nature is still pending. No date has been set for the trial.

TIGHTEN FILM RULES IN SOUTH BEND, IND.

Owners of motion picture theatres in South Bend, Ind., must live up to the regulations of the amusement committee of Fred W. Keller, mayor, or they will have trouble with the city administration, is the warning which has gone out here.

Some of the theatre owners are said to be violating the agreement they made with the committee some time ago to show only films passed by the national and the Chicago censorship boards. It is charged by the committee that the small theatre owners have at times resorted to suggestive advertising to attract patrons to their places.

The motion picture houses are permitted to remain open there on Sunday. A veiled threat has been made that this privilege will be taken away from them if they do not obey the committee's order.

EXHIBITOR ARRESTED IN FILM CASE IN OKLAHOMA

On complaint sworn out by Rev. Robert Van Meigs, pastor of the First Baptist Church at Muskogee, Okla., May 26, Manager Mike Irvin was arrested and the films of the five-reel feature play "Three Weeks," dramatized from the book of Elinor Glynn, were seized.

The city officials declared the pictures not immoral, but the county attorney thought different and had the warrant of arrest and seizure of the picture films issued and served. The pictures had been previously shown in McAlester, Okla., without protest and are billed to be exhibited in Oklahoma City, Okla., next week. The outcome of the case is being watched with much interest.

WEBSTER COMPANY TO FILM WHITE HOUSE

Special to Motion Picture News

Chicago, June 2.

Harry McRae Webster, general producing director for the United Photo-Plays company, will take Gerda Holmes and Wilmuth Merkyl, and about ten more members of his company to Washington, D. C., next week, for some exterior scenes for his six reel feature, "The Victory of Virtue," by Penelope Knapp.

The White House and the Army and Navy Club are to be used as the background for a number of scenes. From there Mr. Webster and his company will go to Lake Keuke, N. Y., for some more exterior scenes.

DRAMA LEAGUE PRAISES GRAND RAPIDS THEATRES

The Drama League inspection committee of Grand Rapids, Mich., reports that the standard of amusements in that city has improved fully 50 per cent. in the last three years. The report shows that there are sixteen more moving picture theatres in Grand Rapids now as compared with a year ago. Nearly all the buildings are new or have been recently remodelled and have plenty of light, heat and ventilation.

The report also says that the character of the pictures have improved immensely, both in photographic art and in subject.

Harris Signs with Knickerbocker Features

Minister Who Became Scenario Writer, Brings Long Experience in Pulpit and as Man of Affairs, to His Work

REV. CLARENCE J. HARRIS, writer, editor and critic, has been secured by Knickerbocker Star Features. Rev. C. J. Harris has an unusual record as a scenario writer and man of affairs. He has preached since he was eighteen years of age; he is now forty.

During his ministry his work was of a very varied nature, all of which makes his work as a photoplaywright the more valuable. In his early days he had charge of the Chinese missionary work in one section of Boston. He was also a prison missionary and besides devoted considerable time to slum work in Boston.



REV. CLARENCE J. HARRIS

His first preaching was in northern New England, after which he went South, working among the poor whites. Afterward he became a Southern missionary, helping to establish a white theological seminary. He has worked also in the Middle West, Colorado, California and Oklahoma. His churches have been in prominent places during the past ten years and in San Diego, Cal., and Oklahoma City, he was identified with all social and literary movements.

Mr. Harris' first work as a scenario writer began about two years ago, with a drama, "The Trail of the Lost Chord," which had a remarkable reception in Europe and this country, and, according to reports, from the producer, "Brought fame to producer and company in Europe and America." This work had back of it ten years of considerable literary work, in which Mr. Harris wrote and preached constantly, contributed to papers and magazines, and lectured on many lines.

The success of the first drama prompted Mr. Harris to write more, and he has a record of having sold nearly all he has produced since his first success.

Mr. Harris' drama, "The Footprints of Mozart," created a great deal of interest among music lovers throughout this country and England.

As the writer for Knickerbocker Star Features, Mr. Harris will offer an unusual line of three-reel stories, varied in thought and ideas. In a recent interview he said, "I do not want to be known by my stories; I prefer to have each story have individuality, than to embody all individuality in myself, and have the many stories express the one."

The first Knickerbocker Star Features story, "The Kick-Out," will be followed by the most dramatic and intense story ever written by Mr. Harris called "The Cup of Chance," which will be followed by others already in course of completion, as "The Fools' Paradise," "The Edge of Night," "The House With Nobody In It," "Like Viper Eyes" and "The Tigress and the Cub."

PLANS ON FOOT TO ENLARGE UNIVERSAL CITY

Special to Motion Picture News

Los Angeles, June 1.

Universal City in several respects has not proven adequate to the demand of the ever increasing needs of the Universal Company, and plans for additional buildings are being made. Besides the erection of an additional enclosed studio with sufficient capacity for five or six companies, plans are now being made for additional dressing rooms for the front stage.

The present double row will be practically doubled, making a total of about one hundred. This will be accomplished by the second story being built on the entire building.

Myrtle Tannehill Is Glad to Be Bad Film Prophet

Kalem Star, Sorry She Failed to Enter the Field Eight Years Ago, Now Realizes That Photo Drama Is Not a Fad

THERE is one star of the legitimate stage who admits being a mighty poor prophet. And in making this admission, she asserts that, had she been able to look into the future, she would have become a motion picture player eight years ago.

The actress in question is Myrtle Tannehill, who recently made her screen debut in Kalem's three-act Broadway Favorites feature, "When the Mind Sleeps." And although she has cored successes both here and abroad, she frankly admits regretting not having entered the silent drama sooner.

"It was this way," Miss Tannehill explained recently: "Shortly after I made my debut upon the legitimate stage I was approached by a motion picture director who wanted me to join the company he was forming. I was playing with William Gillette, in 'The Admirable Crichton' at the time.

"Convinced that I had a most promising career before me," Miss Tannehill went on, "I declined the offer. As a matter of fact, one of the principle reasons which led me to turn my back upon the offer was my belief that the motion picture was merely a fad and would presently die out."



PAULINE MORAN (Keystone)

The charming actress then went on to say that the ensuing years convinced her of her error. One by one, the brightest stars of the legitimate firmament drifted into the motion picture fold. Once she was on the verge of following suit, when she received an offer to appear with George M. Cohan in "Broadway Jones." She accepted this engagement and the long run achieved by this success caused her to forget all about the silent drama.



MYRTLE TANNEHILL

Then came engagements in "Snobs," which was presented at the Hudson theatre, and in various other successes. According to Miss Tannehill, the productions in which she appeared were so uniformly successful that she had no time to think of the screen. Later, the talented player was sent to London, where she was starred in plays that had scored here.

When the Kalem company made Miss Tannehill an offer for her appearance in "When the Mind Sleeps," the star promptly accepted it.

You Can Only *Reach* the dence, and *Satisfy* Him wi

That's Why—

"I cannot get along without the News"

CITY OPERA HOUSE
Centralia, Mo., April 27, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

I think the "News" is the best motion picture magazine I ever took (and I have taken a good many).

Thanking you for past favors, I am as ever

Respectfully yours,
(SIGNED) HAROLD PARKS.

140 Hazel Street,
New Haven, Conn.
April 28, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

Enclosed you will find money order for quarterly subscription of "News." Please mail promptly, as I enjoy the magazine and miss it very much is not sent promptly.

Yours very truly,
(SIGNED) THOS. A. FLONNERY.

THE PEOPLES AMUSEMENT COMPANY
TEMPLE THEATRE
Toledo, Ohio, March 1st, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

As our subscription to the "News" has expired you will please find enclosed a check for $2.00 for which enroll us for one year more. Cannot possibly get along without the "News."

With best wishes, we beg to remain

Very truly yours,
THE PEOPLES AMUSEMENT CO.,
Per (SIGNED) EDWARD A. ZORN, Mgr.

MAJESTIC THEATRE
Charlevoix, Michigan, April 26, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

Enclosed find check for $2.00 covering subscription for "News" for one year.

I wish to say for the "News" that out of all the motion picture papers I get it is the best.

Very truly yours,
(SIGNED) C. V. MILES, MANAGER.

KOZY THEATRE COMPANY
417 Broadway
Paducah, Ky., April 26th, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

Enclosed you will please find my check for $2.00, for which you will kindly send me the "News" for one year, beginning with Number 15. Cannot get along without the "News," and oblige

Yours very truly,
(SIGNED) RODNEY C. DAVIS, Mgr.

GLOBE THEATRE CO.
Sullivan, Illinois, May 10, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

Enclosed please find Two Dollars for one year's subscription to the Motion Picture News. Start in with May 15th issue. And as an exhibitor I cannot afford to miss a single copy.

Yours truly,
(SIGNED) J. H. IRELAND,
Manager.

Service in a trade journal means authoritative ne
—Projection—Building—Furnishings—Music—L
We have hundreds of letters like the above. Send

Exhibitor, *Gain* His Confi-
th a *Service* Trade Journal

That's Why—
"The News is best of them all"

THE HIPPODROME
Fulton Amusement Co., Inc.
34 and 36 East Fulton St.
Gloversville, N. Y.

May 10, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

Enclosed find check of $2.00 as payment for one year's subscription to your magazine.

Permit me to say that I consider your paper to be far in advance of any other periodical dealing with the motion picture trade and I subscribe to six others.

Yours truly,
(SIGNED) C. J. ROSE,
President & General Mgr.

GRAND THEATRE
Valdosta, Ga., April 23d, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

Please find enclosed our check for $2.00 to cover the price of subscription for the Motion Picture News for one year.

After receiving the third number of the Motion Picture News we have decided that it is even better than our old favorite.

Yours very truly,
GRAND THEATRE,
Per (SIGNED) R. J. TINDELL, Mgr.

E. W. SHAW
Lessee and Manager

GRAND OPERA HOUSE
El Paso, Ill.

GEM THEATRE
Gridley, Ill.

El Paso, Ill., April 24, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

Enclosed find check for $2.00 for my subscription to Motion Picture News and I can and will say that it is the most up to the minute motion picture paper on the market and I read and take them all. I am an old man at the business and have never found any of them that even take the place of the "News."

Keep the good work up.

Yours for better business,
(SIGNED) E. W. SHAW.

THE DIXIE THEATRE
Athens, Ala., May 10, 1915.

Motion Picture News,
220 West 42d Street,
New York, N. Y.

Gentlemen:

The enclosed received and take pleasure in sending you check for $2.00 for renewal. I would not do without your paper for $5.00. Do not see how can be improved; it appears to me to be as near perfect as a publication can attain.

With best wishes,

Your friend,
(SIGNED) E. D. LERMAN.

ws and helps on Reviews—Releases—Advertising
aws and Decisions—Production and Distribution.
your advertising man to see them. Wm A Johnston

MORRIS TRAVELS 800 MILES TO SEE PICTURE

Gouverneur Morris visited the studios of the Vitagraph company last week, making a trip of eight hundred miles from his home in Aiken, S. C., to Brooklyn in order to see the first five chapters of "The Goddess" produced.

Mr. Morris wrote "The Goddess," and



EARLE WILLIAMS AND ANITA STEWART IN "THE GODDESS"

was so anxious to see the first work of his pen produced on the screen that he decided to take the long trip.

The author expressed himself as greatly pleased with the work that Ralph W. Ince had done in directing the picture under the supervision of A. E. Smith and J. Stuart Blackton, and he had high praise for Anita Stewart and Earle Williams, who played the leading roles. Mr. Morris arrived in Brooklyn in the morning and departed the afternoon of the same day on the return trip.

ARTHUR S. KANE IS OFF ON TOUR OF THE COUNTRY

Nine months ago Arthur S. Kane and his family caucused and decided unanimously to take the summer of 1915 for their own. Consequently, they began appropriating it Saturday, May 29, when they left for Washington, D. C., and Chicago, to be followed by Kansas City, Topeka, Omaha and Fort Dodge. Mr. Kane is well acquainted in those sections, both with film and theatre men, but perhaps not more so than in the Pacific Northwest, where he will arrive the middle of July after visiting Minneapolis, Winnipeg, Calgary and Vancouver. Following a month in Seattle, Tacoma, Portland and nearby places, he will spend the latter part of August and part of September in California, visiting the Expositions and calling upon friends and acquaintances in San Francisco and Los Angeles. While in California Mr. Kane expects to visit most of the big producing plants.

On his return to New York, about September 15 or October 1, Mr. Kane expects to resume his activities.

From time to time during his trip Mr. Kane will write articles analyzing business conditions as he has observed them, and these will be published exclusively in Motion Picture News.

HAZEL DAWN LEAVES STAGE FOR FAMOUS PLAYERS

Closely following the announcement that the Famous Players had secured the exclusive motion picture services of Pauline Frederick for number of years comes a statement from that company that it has induced Miss Dawn, who made her screen debut under its management, to abandon the stage permanently and devote all her time to the production of an elaborate series of photoplay features under its direction.

Hazel Dawn attained popular prominence as one of the foremost of the younger stars of the American stage through "The Pink Lady," and more recently completed a successful tour in "The Debutante." After her first film characterization, as "One of Our Girls," she attracted such wide popularity that the Famous Players at once re-



HAZEL DAWN

engaged her for a second screen appearance.

A number of important dramatic and literary successes are being secured by the Famous Players as screen vehicles for Miss Dawn, notable among which are "The Fatal Card," in which she will co-star with John Mason, "Clarissa," based on Ronald MacDonald's strange story, "Gambier's Advocate," and "The Dainty Boss," a unique comedy-drama appropriately suited to the capabilities of the star.

With the acquisition of the permanent service of Miss Dawn, the Famous Players now control the exclusive screen management of the greatest array of stage and screen favorites ever assembled under one banner, including Mary Pickford, Marguerite Clark, Hazel Dawn, Pauline Frederick, Marie Doro and Gaby Deslys.

EMPRESS-UNITED COMPANY IS ENLARGED

With the return of Joseph Levering, director of Empress pictures which are a part of the United program, from a Western trip, the Gaumont company studios at Flusing, L. I., have been enlarged. An outdoor stage has been built, and the work of making first class photodramas has started with a boom after a four weeks' vacation.

The outdoor stage, furnished with every modern improvement, has been constructed so large that twelve sets can be placed at the same time. The company, composed on Mr. Levering's departure of Marian Swayne and himself, in the leads, and Flavia Arcora and Fritz Orlamond as a supporting cast, has been enlarged since Mr. Levering's return to include Mrs. Mary Baker, Bessie Keene, Madge Orlamond, and T. Mose Kaupel.

Mr. Levering has on hand a splendid list of exceptionally strong sociological and psychological plays, written expressly for him by Rev. Clarence J. Harris, the Empress editor, who has left the pulpit to write plays for the United.

EDNA PAYNE HAS APPEARED IN 200 ROLES FOR IDEAL

Edna Payne's parents were both of the theatrical profession. She started in at a very early age to play juvenile roles in the stock companies in which her parents played the leads. Before she reached the age of twelve she appeared with the Spooner, Payton and Gotham companies in Brooklyn, New York, and on the road.

While she was playing on the Keith time circuit in Philadelphia the chief director of the Lubin company, struck by her simplicity and charm, engaged her for ingenue roles. Miss Payne's natural artistry, winsome face and attractive mannerisms immediately made a splendid screen magnetism, and during her two-year stay with Lubin she endeared herself to thousands of motion picture fans. When the Ideal Western contingent was formed two years ago,



EDNA PAYNE

the charming ingenue was picked as leading lady and during her two years has appeared in two hundred film pictures for the Ideal on the United program.

One of the most attractive photodramas in which Miss Payne will soon appear will be "Shadows of the Harbor."

BERST OF SELIG DISCUSSES FILM CENSORSHIP

Declares That Freedom from Questionable Scenes in Pictures Would Have Favorable Bearing on Attitude of Public Demanding Supervision of Film Drama by Authorities—Testifies to Laudable Efforts of the National Board—Maintaining the Quality of Selig Pictures

FILMLAND'S authorities considered it "big news" when J. A. Berst became affiliated with the Selig Polyscope company as vice-president and general manager. Students of the animated screen sat up and took notice.

It was the greatest compliment in the world to Mr. Berst that he was engaged by Mr. Selig to aid in guiding the destinies of the Selig company and to lift some of the administrative burdens off the shoulders of Mr. Selig who had uncomplainingly carried them for so long.

Mr. Berst submitted to an interview the other day. This is news in itself for Mr. Berst believes in action first, just another expression, perhaps, for "safety first." Interviews with Messrs. Selig and Berst are difficult to obtain.

"I am in favor of motion picture censorship," said Mr. Berst, "but I am not in favor of unfair censorship. I do not believe in the state, county or municipal censorship which in all of its ramifications cannot but be unfair to the manufacturer and to the exhibitor. And it should be noted that it is the exhibitor who ultimately pays the cost of upkeep of all these various censor boards.

"The National Board of Censorship was formed in the correct way, and I wish to add my testimonial to the careful and proper methods that have been employed by the national board. Selected with a personnel of enlightened men and women, serving without financial remuneration, their rulings, for the most part have been consistent and beneficial."

What Ought to Be Censored?

"Are you a supporter of the idea of a board of censorship selected by the Nation Congress?" was asked Mr. Berst.

"I am not in favor of such a censorship body," was the emphatic reply. "One reason is that politics may enter the organization of such a body; another reason is that a federal board of censorship would have little power over the states and that the state censors would flourish as of yore and the situation would not be remedied in any detail.

"There is another angle to this censorship question that has not been seriously considered, to my mind. It is this: Certain manufacturers cry to high heaven against the rulings of the censors; they write essays; grant interviews; foster legislative opposition and then—they turn right around and release an occasional motion picture that razes the structure of opposition that has been so carefully upbuilded.

"In other words, their theory and practice is dissimilar. Motion pictures fostering race prejudice; encouraging undue familiarity with the underworld; containing suggestive actions and scenes. These motion pictures ought to be censored.

"The way to combat unfair censorship; the method to foil politicians; the way to free the exhibitors and the public from unjust taxation; the manner in which to pave the way for an object lesson showing that censorship in many of its forms is useless and ridiculous, is to produce motion pictures which are free from doubtful detail. Until this is accomplished we will have a swarm of censors in cities, counties and states, most of them poorly equipped to perform most important duties.

Aim of Selig Releases

"Mr. Selig and I have endeavored to release productions which cannot be criticised in any detail from a standpoint of censorship. That we are succeeding will be proven by the fact that the Selig releases contain a minimum of cut-outs in Chicago, the most difficult city in the world in which to please the Powers, and also in Canada, where censorship is unusually strict.

"We are working night and day to make the Selig productions worthy. During the past few months such distinguished stars of the spoken drama as Tyrone Power, Harry Mestayer, Otis Harlan and others have been added to our companies of artists. Such well known directors as T. N. Heffron, Colin Campbell, Marshal Neilan and others are working on meritorious productions and, other than these, many versatile actors and actresses have been engaged to make the Selig plays worthy.

"We have engaged the services of the best writers, in fact the Selig company claims a 'corner in authors.' Such writers as Anna Katherine Green, Meredith Nicholson, Louis Joseph Vance, Edward E. Rose, Rex Beach, Robert Hitchens, Mary Roberts Rinehart, E. Phillips Oppenheim, Gilson Willets, and others, are contributing to the worthiness of our stories.

"We are also devoting careful attention to our releases in three, two and one reels and we are not sacrificing the general excellence of these productions in any way, shape or form.

"The new Selig Diamond Specials in three reels at present have all my attention. The exhibitors are certainly getting unusual value in these productions. Originally planned as features we thought that the merit of these Diamond Specials would prove to the exhibitors that our regular program is being consistently upheld. 'Pals in Blue' and "The Quarry,' Selig Diamond Specials, were recently shown in our projection room to exhibitors and they were very kind indeed with their compliments.

"The favor with which our Red Seal plays are being received is indeed gratifying and supports us in our theory that if time, care, thought and expense are all crowded into a production, that the action will be appreciated.

"'The Carpet from Bagdad' immediately became popular and prints cannot be issued fast enough to supply the demand. 'The Millionaire Baby' is a strong six-reel drama, released May 31, and is a great big production handled in a great big way. 'The Rosary,' a wonderful picture directed by Colin Campbell, and 'A Texas Steer,' featuring Tyrone Power, and a great number of other Red Seal plays are to be released one every month."

Ince Sees Union of Silent and Speaking Drama

"The Alien," at Beginning of Long Run in New York, May Prove to Be Pioneer in New Type of Amusement

"THE more than expected success of 'The Alien' formerly 'The Sign of the Rose,' which combines for the first time the spoken drama and motion pictures, indicates a general desire on the part of the theatre-going public for more of these plays," says Thomas H. Ince, director-general, New York Motion Picture corporation.

The play is now appearing in New York City with George Beban in the leading role, supported by little Blanche Schwed and Thelma Salter, Jack Nelson, Hayward Ginn, Andrea Lynne, Jack Davidson, W. J. Kane, Fanny Midgley, Edith McBride, J. Frank Burke and Ida Lewis.

"There is nothing to my mind more replete with tense and binding interest than the sudden, unexpected metamorphosis from the picturized play to the old footlight drama, during which the various principals figuratively step out of the screen and onto the stage to enact their parts in real life.

"The effect of this magic change in 'The Alien' is instantaneous and is accomplished so quickly that when the screen is lifted, transforming the flower shop into actual material being, the transition actually takes one's breath away, and the sound of the voices of the players who but a moment before were screen phantoms, creates an entirely weird but nevertheless pleasing effect.

"If the drama, under present conditions, is destined to decline, then I say that such an innovation as a merger with motion pictures, along the lines as indicated in 'The Alien,' will certainly serve to prolong its life and may still insure its permanency as an institution.

"The idea, of course, is but yet in its infancy, but from the extremely favorable comments of the press and dramatic critics there appears to be a strong likelihood that the day is not far distant when motion pictures and flesh and blood drama will walk hand in hand together."

SELIG WILL LOCATE TWO COMPANIES IN NEW MEXICO

Because the city of Las Vegas, N. M., has taken the trouble to tell the motion picture world about the advantages of the surrounding scenery, it is to have two companies of players working under the banner of the Selig Polyscope company, one headed by Tom Mix, the dashing cowboy actor whose feats have thrilled the world.

Manager Thomas Persons, of the west coast Selig studios, visited Las Vegas last week and, after carefully considering the adaptability of the country surrounding the city to motion pictures, decided to move two companies from the Los Angeles plant. June 1 is the date selected for the change and the stay of the two companies will probably be of indefinite duration.

"Prohibition" Placed in 16-House Chicago Circuit

Aaron J. Jones, Who Consummated the Deal, Plans Also to Show the Picture in the Studebaker for a Run of 4 or 6 Weeks

HIGHLY significant of the esteemed commercial value of "Prohibition," the six-reel film, is the sale of that feature for exhibition by Jones, Linick and Schaefer, of Chicago, in that territory.

This deal was consummated last week by Aaron J. Jones, representing the Chicago vaudeville magnates, and J. L. Kempner, associated with Robert T. Kane, representing the Prohibition Film Corporation at 220 West Forty-second street, Mr. Jones having made a special trip to New York for this purpose.

This theatrical firm operates sixteen theatres in and about Chicago and is a big lonk in the Marcus Loew vaudeville circuit. "Prohibition" will be played in all of its houses and in other towns where it does not own theatres.

The picture will be exploited in a big showmanlike way and all of its highly theatrical advertising possibilities will be pushed to the limit.

Mr. Jones believes in the film as a great working man's picture. He argues that the working man has not the time, the money nor the inclination for clubs or for any other greater vital interest than that of his home and his family.

"The strongest element in favor of 'Prohibition' as an entertainment is that it is an entertainment and not a sermon, and that it is a story, sufficiently strong to draw in its own merits, independent of the dynamic moral lessons contained.

"It is possible that I will play the picture for a run of four or six weeks in the Studebaker or La Salle Theatre, which correspond in importance to the Broadway theatres in New York. As a showman I would certainly not put a picture into such houses at such expense if the picture itself was not 'there,' and would not stand up under the fire of newspaper criticism and that still more important criticism—the box office receipts.

"If there is any territory left I expect to acquire other states on the same picture quickly.

"I have found that the screen is important in the presentation of a picture. I am a 'show me' showman and I wanted to know all about all screens before I formally adopted one. The Radium Gold Fibre Screen is in every one of my theatres and will stay there. They will be installed in any other theatres in which I ever present motion pictures. It is unqualifiedly the first aid to exhibition."

90 Per Cent of Public Wants Short Films, Says Goetz

Secretary of United Motion Picture Producers, Returned from Tour of the States, Says That One and Two Part Subjects Are Most in Demand

"NINETY per cent. of the motion picture audiences throughout the United States prefer the short one and two part photodrama to the so-called 'feature picture,'" says Harry Goetz, closely associated with the United Film service in the capacity of secretary of the United Motion Picture Producers, who recently returned from an extensive tour of the United Film service exchanges through the United States and Canada to study the situation regarding public demands.

"In a recent census conducted by the United exhibitors covering 6,000 motion picture theatres to ascertain whether or not the popular demand warranted the extensive output of features at the expense of the short story picture, it was found that 90 per cent. of the audiences prefer the one and two-part photodrama to the long, pretentious one.

"The United Film service realizes the possibility of the short story photoplay, and in their fight for its quality they are championing a cause which is being unwisely slighted for the over-production of a less popular form of photodrama. The public is tiring of the over-exploited multiple reel drama, and is leaning more and more to the high class, concise one and two reel play and since it is the likes and dislikes of popular sentiment which gauge the box office receipts, there is no doubt that the shorter form of photodrama is coming into its own.

"The fact that a photoplay consists of only two parts does not necessarily mean that it is any less of a 'feature' than one of five or six parts," says Mr. Goetz. "It is only the exceptional screen drama which is of enough interest to hold audiences spellbound through more than two or three parts. The obvious 'padding' grows wearisome to spectators.

"On the other hand, a short-story play may have just as big a subject, just as expensive settings and as highly paid players as a so-called 'feature.' But that fact that only the tense, dramatic situations are shown, without 'padding,' without needless entrances and exits, holds the breathless interest of the audiences through a story which would put it to sleep if dragged out at length. The average five and six reel pictures are probably 2,000 or 3,000 feet too long."

Seven Screen Stars in V-L-S-E June Releases

AN analysis of the features scheduled for release during the month of June on the V-L-S-E program, shows the same even balance and variety of subjects that characterized the April and May releases, and in addition to seven of the screen Viola Allen and Rose Coghlan, the distinguished stars of the speaking stage, will be seen in the leading roles.

The first release of the month is Lubin's "The Sporting Duchess," Cecil Raleigh's successful comedy drama, with Rose Coghlan, Ethel Clayton and George Soule Spencer in the principal roles. In this production a phase of ultra-fashionable life and amusement has been handled by Director Barry O'Neil in a masterly manner.

For the week of June 14, the Vitagraph's "The Sins of the Mothers," introduces Earle Williams, Anita Stewart, Paul Scardon and Julia Swayne Gordon. This production is from the winning script in the Vitagraph Evening Sun $1,000 prize contest. It was produced under the direction of Ralph Ince, and deals with the question of hereditary influence. No attempt is made to solve this interesting problem, but the vivid manner in which the theme has been visualized, classifies the production as a picture play with strong dramatic action, and a distinct moral purpose.

Essanay's "The White Sister," with Viola Allen, the world famous star, in the leading role, a portrayal she made famous on the stage, is scheduled for the week of June 23. The intense human appeal in this drama was evidenced during its run on the speaking stage.

"The Rosary," Selig's five-part production, released the last week in the month, is from Edward E. Rose's drama of the same name, and features Miss Kathlyn Williams with her supporting company.

UNIVERSAL WINNER OF BEAUTY CONTEST IN NEW ORLEANS

Special to Motion Picture News

New Orleans, La., June 2.

Mabel Jackson, of 631 South Dupre street, New Orleans, has been named the winner of the Universal Film company's popularity contest, held in conjunction with the New Orleans "Item."

Miss Jackson polled the remarkable total of 4,275,722 votes, outdistancing her nearest competitor, Miss Helen Schonekas, of 129 South Genois street, by more than 2,200,000 votes.

Miss Jackson is 21 years old, and a splendid type of dark haired Southern womanhood. She is a working girl, and has been for several years an employee of the Havana-American Tobacco company.

She attributes her success to hard work, while others say that her beauty made it a cinch that she would capture first prize. She is to leave for Chicago next week, there to join the fifty other winners aboard the Universal Beauty Special.

"You can just tell the Universal Company that I'm going to work hard to become a motion picture actress," Miss Jackson said.

Golden Gate Hums With Convention Activity

League Committee's Offices on Market Street, San Francisco, Alive with Preparations for Gathering of Exhibitors in July—Nearly All Floor Space Is Sold—Many Film Stars Will Be Present—No Exorbitant Hotel Charges Need Frighten Members—Exposition Day an Added Attraction

Special to Motion Picture News

San Francisco, Cal., June 1.

PREPARATIONS for the National Convention of the M. P. E. L. of A. are going forward vigorously.

In San Francisco the local exhibitors are enthusiastic and eagerly awaiting a chance to commence active preparation for entertaining their visitors.

An efficient office force has been organized at Convention Headquarters in the Mechanics' building, 948 Market street, and a local committee of San Francisco exhibitors, headed by H. L. Beach, president of the California State League, and Ralph L. Marks, State secretary, and other prominent San Francisco exhibitors, have been appointed to assist Chairman Cory.

Practically every booth in the Exposition salon has been sold at the present time. Only one of the large ones and three small ones remain open at the present date. Every film concern, with one exception, has signed up for a booth and are arranging an elaborate display.

The committee is confident that the one film concern above mentioned will fall into line within a few days and make it unanimous. The local exchange managers are trying to outdo each other in arranging entertainment stunts and are eagerly rendering the committee every assistance to make the convention a grand success.

California Exhibitors Enthusiastic

The exhibitors throughout the State of California are fully as enthusiastic as the San Francisco exhibitors. Great preparations are being made in Los Angeles, and practically every exhibitor in Los Angeles and San Diego will be aboard the special train when it pulls out from the Angel City. The exhibitors of Sacramento and other large towns are arranging to attend in a body.

If the present rate of applications for membership continues from the country exhibitors, it seems certain that every exhibitor in California will be a member of the State League before the first of July and will attend the convention.

Excellent reports are also being received from Oregon and Washington. A large attendance from these States is assured.

The grand ball with which the convention closes Friday night, July 16, is receiving the most careful attention of the committee. It is planned to make this ball set a mark that will stand for years to come and be hard for any succeeding convention to surpass. Every condition seems to favor such a result.

Many Film Stars Will Be Present

The new Civic Auditorium, in which the ball is to be held, is undoubtedly the most magnificent structure of its kind in America. The dance floor is 197 feet square and is entirely unobstructed by pillars or posts.

A special committee will leave in a few days for Los Angeles to arrange for the attendance of a large number of actors and actresses. The presence of Mary Pickford, Frances Bushman, Charles Chaplin and other famous stars is already assured.

Owing to the unexpected heavy demand for the privilege of exhibiting feature pictures by the various feature producing companies, also the desire of the different machine manufacturers for an opportunity to give actual demonstrations of projection machines, it has been found necessary to arrange for the operation of three miniature theatres during the convention, instead of two.

It is also practically certain that some of the trade who have neglected or delayed contracting for floor space are going to be disappointed. While the exposition salon is larger than any heretofore, the unprecedented demand for space is sure to cause a shortage.

A new feature has been added in the form of a Panama-Pacific Exposition Day. Saturday, July 17, the day following the closing of the convention, has been officially designated by the Panama-Pacific International Exposition management as Motion Picture Day, and an elaborate program of appropriate events is being arranged.

Special Trains Down to Los Angeles

These events will be participated in by the screen favorites who attend the ball, permission having been secured from the various managements to allow them to remain in San Francisco until Sunday morning.

The various special trains will leave San Francisco Sunday morning for a visit to the Los Angeles studios; thus it will be necessary for visitors to spend the entire week in San Francisco to avoid missing part of the big time.

The other arrangements remain practically the same as previously published in the tentative program.

No Exorbitant Hotel Charges

The Special from New York, Chicago and eastern points will arrive in San Francisco, Monday, July 12. The executive board of the National League will meet during Monday afternoon, and Monday will be spent by the trade in putting the finishing touches on their exhibits in the Exposition salon. The Exposition salon and miniature theatres will be thrown open Monday night for informal receptions and exhibition of pictures.

The convention will formally open Tuesday morning, July 13. Special trains from Seattle and Portland, also from Los Angeles and Southern California points, will arrive Tuesday morning.

Hotel rates in San Francisco during the convention will not be exorbitant. The Convention Committee will make hotel reservations and guarantee the rates. Accommodations can be secured at any price desired; for one person in a single room without bath, from $1 up, with bath $1.50; two people in a room with bath from $2 up. To be sure of satisfactory accommodations, those who plan to attend the convention should advise the Convention Committee and have reservations made at once.

First of New MinAs Promises Success for Series

Encouraged Over Its Reception by Exchange Men at a Trade Showing, the Centaur Company Will Push Comedies with Big Publicity Campaign

THE first of the new series of MinA films, made in the Los Angeles studios under the direction of Milton H. Fahrney, came through last week and were shown at a special gathering of exchange men in New York. As a result, these well-advertised one-reel comedies took a decided jump in popularity.

If the manner in which the new subjects were received by the exchange men may be taken as an indication, the MinA films should go to the front with a rush. When old-timers who gaze at the screen day in and day out are moved to laugh out loud and to wax enthusiastic in their praise, there must indeed be merit in the offering.

And that is just what happened when the new MinA subjects were shown. One of the audience, a man who selects the films for one of the biggest chain of theatres in the country, remarked that the new MinAs were "most refreshing in novelty and wholesome fun."

Since the advent of the long feature film there is a greater demand than ever for the good one-reel comedy, but exhibitors have almost despaired of securing consistently funny comedies, outside of a few popular brands of which there are not nearly enough to go round, to satisfy their needs.

"WHEN IT STRIKES HOME" GETS REPEAT BOOKINGS

W. W. Drum, of the World Film Exchange staff, reports excellent bookings on the Pacific coast for the company's recent release, "When It Strikes Home," made by The Charles K. Harris Photoplay Company. Other districts are also forwarding to the New York office reports of a demand for this feature that enables the World Film heads to predict a highly successful career for the film.

Equally gratifying are the repeat booking from various New York theatres where the film has already been shown. These facts leave no doubt as to the popularity of the feature.

THE STRAND EMPLOYES PAY TRIBUTE TO ROTHAPFEL

S. L. Rothapfel, of the Strand Theatre, who has resigned his post of managing director there to build and manage the Rialto, formerly called Hammerstein's Victoria, remodeled, was treated to a surprise, Saturday morning as he was directing rehearsals for his last show in the big picture house.

The entire body of the employees and the members of the orchestra came on the stage, several of their number bearing a table on which were five large silver vases filled with roses, the central vase being joined to the others with silver chains.

While Rothapfel was recovering from his surprise the Cerberus of the stage door, Henry S. Heil, delivered the presentation address, expressing to the retiring director the appreciation of the many kindnesses he had shown his assistants.

In accepting the gift Mr. Rothapfel said he looked upon it as emblematic of the silver chains of friendship and affection which had always joined him and the men who worked with him, and who, by their devotion, had helped to make his success possible.

The donors yelled their appreciation, and after the orchestra had played "He's a Jolly Good Fellow" and "Auld Lang Syne," the rehearsals proceeded.

"THE SPENDTHRIFT" TO HAVE PRIVATE SHOWING

The doors of the Candler Theatre, New York City, will be thrown open Monday morning, June 7, at 10:30 a. m., for a private exhibition of George Kleine's latest feature, "The Spendthrift," scheduled for release June 21. The performance will be given for the benefit of exhibitors and their friends, all of whom are invited to be present.

"The Spendthrift" was recently completed at the Kleine New York studios. It is founded on the celebrated stage drama by Porter Emerson Browne and features an all-star cast, including Irene Fenwick, Cyril Keightley and Malcolm Duncan. The subject has been made in six parts.

WILL OPERATE A STRING OF ARIZONA THEATRES

Special to Motion Picture News

Phoenix, Ariz., June 1.

Mauk and Rickards have formed the Phoenix Amusement company doing business in Phoenix, Ariz., and operating a string of houses in the Cactus state.

They recently added the Isis at Florence to their string which includes the Iris at Ray, Ariz.; The Teatro Nacional, at Hayden, and the Teactor Juarez, at Sonoro.

They have plans for a theatre in Phoenix and will add several at other Arizona points within the immediate future.

FRISCO SCREEN CLUB WILL "HOUSEWARM" THIS MONTH

Special to Motion Picture News

San Francisco, June 1.

The Screen Club of San Francisco is planning a high jinks to be given at its new Eddy street quarters some time in June, to which friends of members will be welcome. A beautiful carpet has been laid in the club rooms and a clock, donated by Leon Boreis, of the General Film, has been placed in position.

At a recent meeting of the Board of Directors, R. B. Quive, who is now with the V-L-S-E, was chosen a director to succeed Tom North, who has left for Portland, Ore.

"THE COUNTRY GIRL" IS THANHOUSER RELEASE FOR JUNE 15

Edwin Thanhouser is beginning to make it evident that he will resume his policy of issuing at intervals a play taken from a book or stage production. The first announcement comes with "The Country Girl," a farce comedy which Director Sullivan is now engaged on at the Thanhouser studio. The old-time theatrical folk will remember this charming little play, which was first given in America at Daly's theatre, now a landmark of New York City.



FLORENCE LA BADIE AS "THE COUNTRY GIRL"

Ada Rehan appeared in the part of Peggy when it was first presented here.

The situations are very clever and one of the novelties in the picture is when Miss Florence La Badie, who plays the title part, dresses in the clothes of a young English youth of that period. Carey Hastings, Harry Benham, Morgan Jones, Justus Barnes and Claude Cooper make up the company, and the little country girl finally marries a young man to her liking.

A novelty in the production is the introduction of an epilogue; this is in the form of a speech by the character Peggy, and while she speaks, the words appear on the sheet. "The Country Girl" will be in two reels and will be released on June 15.

NEW YORK LEAGUE MEETS

A meeting of New York Local, No. 1, of the Motion Picture Exhibitors' League of America, was held Thursday, June 3, in the Candler theatre, 224 West Forty-second street, New York city.

Addresses were made by leading city officials and refreshments were served.

MARION FAIRFAX, DRAMATIST, IS WITH LASKY

The Lasky Feature Play company has entered into a contract with Marion Fairfax, the New York dramatist, who will leave for the studios in Hollywood, this week.

The scenario department of the Lasky Feature Play company is completely in charge of William C. De Mille, known as the author of such successful plays as "The Warrens of Virginia" and "The Woman."

Mr. De Mille already has the assistance of Miss Margaret Turnbull, known as a dramatist of success, and Hector Turnbull, until recently dramatic editor of the New York *Tribune*.

It must also be remembered that Cecil B. De Mille, director general for the Lasky Comapny, also takes occasion to do scenario work for the company.

Miss Fairfax's first play, "The Builders," was produced at the Astor Theatre in New York City in 1907. This was succeeded by "The Chaperone," in which Maxine Elliott starred.

UNITED BOOKING IN QUAKER CITY TAKES LARGER OFFICES

The Philadelphia United Booking Office Feature Film company, Chas. J. Kraus general manager, has moved from the Keith building to 27 North Thirteenth street, right in the film district. Mr. Kraus has had wide experience in the vaudeville line, controlling the United Booking office of America in eastern Pennsylvania, southern New Jersey, Maryland, Delaware and District of Columbia, and for six years has been the biggest small time agent in Philadelphia.

Mr. Harry Breins is manager of the Modern Film corporation, which has also moved to 227 North Thirteenth street from 1135 Vine street, which quarters became too small for the growing business of the Modern.

"JUGGERNAUT" IS RE-BOOKED IN LOUISVILLE

The re-booking of "The Juggernaut," for the fourth time covering a period of nine days showing, by the Mary Anderson theatre in Louisville, Ky., establishes a world record for picture play re-engagements.

The genuineness of the success is made more pronounced by the absence of any special promotion schemes, other than the regular billing, press notices and advertising.

"The Juggernaut" is first of the Vitagraph Blue Ribbon features, and gives to this company's contributions on the V-L-S-E program, a most auspicious introduction.

WILL COLOR PATHE FILM

Pathé has made an innovation which will attract much attention and may prove to be a permanent feature of its program.

It is a one reel drama entitled "Man to Man," made by Balboa, which was sent to France to be colored. It has been put down for release the week of June 14. The result of the coloring has been so satisfactory in this instance that it is probable that other Pathé American-made pictures will be similarly treated.

REEVES COMPANY WORKING IN ATLANTIC CITY

Billie Reeves, the internationally known English comedian and pantomimist, who is being featured in a series of one reel comedies by the Lubin Company, is now in Atlantic City working on some new laughable adventures in which the ocean itself will play an important part.

Reeves and his company of acrobatic funsters have been at the Southern Lubin studio at Jacksonville, Fla., this winter making one reel comedies. The studio was temporarily closed this week and the company moved to the Lubin studio at Atlantic City. In the company that came north were Billie Reeves, Arthur Hotaling, the director, Patsy De Forest, Mae Hotely, Jack O'Neil, Bobbie Williamson, Harry Nelson, Billy Potter, Johnnie Doyle, Charles Griffiths, Mary Hartwell, Amy Forrest and Amy Webb.

Extensive alterations are to be made to the Southern studio during the summer and this fall the Lubin company will send there some of the best known comedians in the country who have lately signed contracts.

JOHN BARRYMORE AND EAGLE RETURN FROM CUBA

A company of the Famous Players, headed by John Barrymore, under the direction of Oscar Eagle, last Tuesday returned to New York from Cuba, where they went about a month ago, to produce a feature film version of Richard Harding Davis' famous adventurous romance, "The Dictator."

Although "The Dictator" is known to be one of the greatest stories ever written, the company engaged in filming this work experienced a few thrills that were not contained in the play.

Among other interesting facts connected with the production is that a number of the supers used in the ensemble scenes were veterans of the war with Spain.

William E. Gonzalez, the American Minister to Cuba, kindly permitted Mr. Eagle to use the American Legation for his Consulate scenes.

SIMONE LEAVES THE CENTAUR

Charles Simone has resigned as secretary and supervising director of the Centaur Film company, Bayonne, N. J., in order to devote his time to directing big productions.

Mr. Simone had been with the Centaur company, of which David Horsley is the founder, since its inception over six years ago. When Mr. Horsley began producing Nestor comedies Simone went along with his old employer, acting in the capacity of general manager for the Nestor company. With the reorganization of the Centaur Film company about two years ago, Mr. Simone became secretary and supervising director, which position he held until last week.

During the last year Mr. Simone has directed most of his attention to producing special feature pictures of a dramatic and educational nature, but inasmuch as the Centaur company will not make any features, for the present at least, Mr. Simone decided to make a change to a place where he might carry out his plans. Among the pictures he has directed and produced are "The Gypsy's Revenge" and "Il Trovatore," a five part version of Verdi's opera.

He has received offers from several organizations to direct productions, but so far he has accepted none of them. It is quite likely, however, that within a few days announcement will be made of his connection with one of the big picture corporations. Mr. Simone's chief eagerness right now is to get busy directing big productions.

FORMAN'S ACTING IS NOTABLE

The Lasky Feature Play company wishes to call particular attention to the notable work which is being done by Tom Forman, the young juvenile of the regular Lasky stock company.

Mr. Forman first came under the direction of the Lasky company at the time of the production of "Young Romance" with Edith Taliaferro as the star, in which Mr. Forman played the role opposite Miss Taliaferro with such a genuine sense of comedy and such earnestness in the dramatic passages that he really divided the honors in that film successes.

Mr. Forman's second role under the Lasky management was that of Robert



TOM FORMAN

Hayes, the young attorney in the Lasky-Belasco production of "The Governor's Lady" and this was followed by the part of Sir Spencer in "The Gentleman of Leisure" the comedy picture in which Wallace Eddinger played the stellar role.

When Ina Claire was engaged by the Lasky company and cast to make her debut in the picturization of "The Wild Goose Chase," it was finally decided that Mr. Forman should have a second opportunity as leading man for a noted star.

Mr. Forman plays important roles in a number of productions to be released during the summer by the Lasky Feature Play company. Among these are the characters of Lieut. Von Mitter in "The Puppet Crown" and Detective Clark in "Fighting Hope" and the French valet in "Chimmie Fadden."

EDWIN ARDEN FINDS PICTURES AID TO ACTING

Edwin Arden, the famous star of the "legitimate" now featured by Pathé, relates how he happened to get into motion pictures. He was a number of years ago playing under the management of the late Charles Froham in the big Drury Lane melodrama, "Hearts Are Trumps," in which occurred a scene where he was taken by a motion picture camera.

Curious to know how his acting appeared in his own eyes, he had the strip of film projected on a screen. The result was valuable to him; for the first time he became conscious of certain little ways in which he could better his interpretation of the part.

He then decided that motion pictures were most valuable as a means of education to the actor determined to improve, and that at the first good chance he would take up the new profession.

Thus when the opportunity was given Mr. Arden to go with Pathé, he was very easy to persuade into signing a contract.

"DAWN OF TOMORROW" IS ANOTHER PICKFORD VEHICLE

Mary Pickford adds another striking characterization to her repertoire in the Famous Players Film company's five-part adaptation of Frances Hodgson Burnett's drama, "The Dawn of a Tomorrow," to be released on the Paramount program June 7.

In this celebrated play, which gladdened the hearts of so many when created on the stage with Eleanor Robson, and the screen version of which will cheer as many thousands more, Mary Pickford portrays the weird and wonderful character of Glad, the beautiful and ragged girl of the London slums, whose unfaltering faith and heroic courage even starvation and deadly peril are unable to quench. The delicacy of Miss Pickford's portrayal and the forceful symbolism woven about the drama will undoubtedly make an unforgettable impression on the spectator.

HOTEL WENTWORTH SELECTED FOR MICHIGAN CONVENTION

Special to Motion Picture News

Detroit, Mich., June 2.

Headquarters for the annual convention of the Michigan Association of Moving Picture Exhibitors, which takes place at Lansing, June 8, will be at the Hotel Wentworth.

J. M. Neal, of the Theatorium theatre, Lansing, is in charge of the local arrangements. He looks for an attendance of at least several hundred exhibitors. Officers will be elected and delegates chosen to the national convention at San Francisco.

DOES THIS INCLUDE JUNK FILM?

Special to Motion Picture News

San Francisco, June 1.

The Standard Diving Company has been incorporated at San Francisco with a capital of $75,000,

The firm is to explore for wrecks or derelicts, to raise sunken vessels, to conduct moving picture houses, to handle deep sea diving suits, to buy and sell junk and real estate.

GEORGE BEBAN IN REAL LIFE AND IN FOUR CHARACTER POSES FROM "THE ALIEN," THE INCE-SELECT FEATURE



"THE ALIEN"

(Ince-Select—Nine Reels and One Act)

REVIEWED BY PETER MILNE

"THE ALIEN" offers Broadway the most novel theatrical venture of the season, a perfectly blended combination of the silent and the spoken drama. The production was first shown to the public in New York on the evening of Memorial Day at the Astor theatre, where it succeeded the Famous Players' big spectacle, "The Eternal City."

The nine reels of pictures culminate in a climax enacted by several of the players in person. However, "The Alien" is also complete as a picture, but will not be released as such until the present combination has seen its day.

As is widely known, "The Alien" is based upon George Beban's vaudeville playlet, "The Sign of the Rose." This subject gained its star, Mr. Beban, countrywide fame, and was later enlarged and presented as a complete drama.

Here Mr. Beban appears in the third version of his sketch. As Pietro, the alien, the famed character actor renders his familiarly sympathetic and heart-rending performance throughout both the picture and the act. Mr. Beban's carefully studied expressions, gestures and actions, made perfect by long years of experience, are reproduced with admirable skill on the screen.

The story may well be related in brief. Pietro is thought to have kidnapped Griswold's daughter, being accused of the deed by the American's dissolute brother Phil. Griswold, in haste to locate Pietro, dashes madly through the city's Italian quarter in his machine. He runs down and kills Pietro's little daughter, Rosa.

The denouement arrives when the alien is openly accused of having kidnapped Griswold's daughter. This scene and the remainder of the action is laid on the stage. After he had undergone a most trying ordeal with a detective, the confession of Phil is announced, and then comes to Pietro the knowledge of the cause of Rosa's death. Whereupon the Italian delivers his final speech, beseeching Griswold to be more careful in the future.

The first-nighters who filled the theatre at the premier New York exhibition were several times moved to tears by the picture. In every respect it has been handled well.

Clever contrasts between the homes of the rich and the poor, human scenes between the alien and his little Rosa and then the unspeakably pathetic finish. The situations have been admirably well conceived. Deserving especial praise are the happy scenes immediately preceding the accident, then the admirably well-executed accident itself, and the subsequent fearful scenes as Pietro returns to his home, expecting to discover Rosa awaiting him.

It is truly a great production, about the best Thomas H. Ince has given us, fully deserving the prominent place in theatricals that it is receiving. It is a production that will bring tears to the eyes of the most hardened. As shown at the Astor theatre it was ideally presented.

The music was most appropriate, and of equal importance was the natural connection between the last scene of the film and the act.

A well-selected cast supports Mr. Beban. Blanche Schwed as little Rosa is just the type for the part and an excellent actress. The other child is Thelma Salter, a juvenile performer of ability.

Her parents are well played by Hayward Ginn and Andrea Lynne. Howard Hickman as the profligate Phil is excellent, while his unwilling accomplice is well interpreted by Jack Davidson. Edith MacBride as the cashier of the flower shop gives a fine performance, largely on the stage, but some on the film. W. J. Kane, the detective who appears in the act, is excellent, while Edward Gillespie is also good.

It is pleasing to be able to note that the photography and lighting have been admirably well attended to, making the offering just about perfect. The scene showing the birth of the Saviour is smoothly worked into the story and one of the best pieces of biblical screen depictions that we have ever seen.

The run of "The Alien" at the Astor seems likely to be of indefinite length.

"LOVE, SNOW AND ICE"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

A MERRY, care-free comedy is here enacted with Saranac Lake, New York, in mid-winter, as the setting. Each and every scene of the picture is very beautiful. The photography throughout is excellent, no static appearing at all.

The comedy being merely a version of the old story of rivals in love, many innovations had to be instituted to complete the three reels.



OFF FOR A SPIN IN THE ICE-BOAT

Skating, tobogganning, ice boating and other sports are shown and are exceedingly attractive to watch. A view of the Ice Palace is also given, the procession of floats, and last but not least, everyone appearing in the picture, actors and spectators seem to be thoroughly enjoying themselves.

It is really a very delightful subject. Wally Van produced it with a cast of capable comedians, including himself, Nitra Frazer, Albert Roccardi and Donald MacBride.

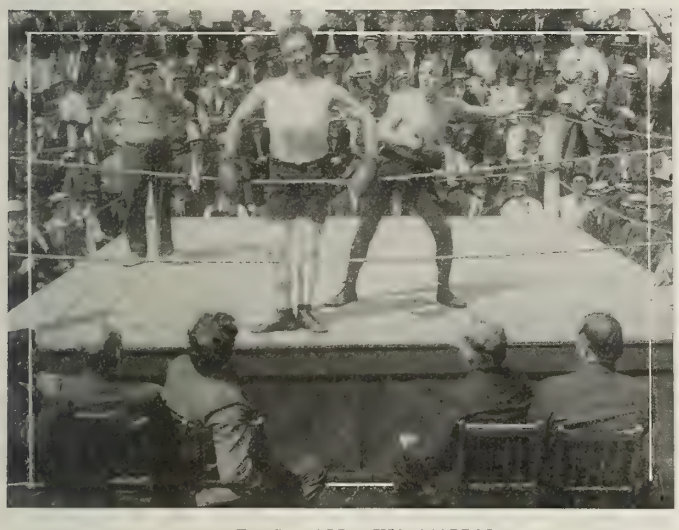
"NEARLY A PRIZE FIGHTER"

(Lubin—One Reel)

REVIEWED BY IRENE PAGE SOLOMON

IN this story by Francis Edwards, Billy Reeves has good scope for his inimitable fun making.

Traveling around with his pal in tramp fashion, Bill gets to a town where a prize fighter has disappointed his backers, and Bill takes the vacant place, instructing Mike to jab an iron spike



BILL MEETS WALLOPING WALLOPER

through the floor from below, to help overcome the opponent. But Bill is himself caught in his own trap.

When, later a goodly wad, the loser's share, is brought in by Mike, a big celebration is in order.

Johnny Doyle and Bill Potter are the foils to Billy Reeves in this laugh-begetting picture.

"WORMWOOD"

(Fox Film—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

MANY a tear bore silent witness to the dramatic strength and emotional power of this adaptation of Marie Corelli's famous book, "Wormwood," at the pre-release invitation showing at the Broadway theatre, New York City.



HELOISE PLEADS WITH THE GIRL

"Wormwood" is a pitiless dissection of the soul of an unhappy man and woman with a strong hand wielding the scalpel. On the eve of his wedding Gaston Beauvais learns that Pauline has given her love to Silvion, Gaston's closest friend. Gaston becomes an absinthe fiend.

His soul and body undergo a transformation for the worse. He denounces and leaves Pauline at the altar. She becomes an outcast, a Parisian street singer. Beauvais, sinking lower and lower, unshaven and disreputable, takes the life of Silvion. Pauline learns of this when she meets Beauvais on the Pont Neuf and takes her own life by leaping into the river below. The other characters, including Heloise, Pauline's closest friend, a girl who loved Beauvais, hurry on to unhappy ends.

Ethel Kaufman and John Saintpolis play Pauline and Gaston. Charles Arthur is Silvion. Stephen Grattan is a priest, Edgar Davenport Pauline's father, and Philip Hahn is an artist and absinthe user. Lillian Dillworth, an able recruit from the legitimate stage, glorifies the part of Heloise, Gaston's good angel, one of the three important parts of the picture.

One important factor in the picture is W. C. Thompson's camera work. There are 118 double exposures, including several scenes where Gaston sees a leopard after him and a very pretty double exposure taken against the surface of a pond, which brought a round of applause. Marshall Farnum directed the picture, his first for the Fox Film Corporation.

"THE GODDESS"

(Vitagraph—Chapter Four)

REVIEWED BY PETER MILNE

OPENING with a beautiful scene of the Goddess being conveyed across a pretty lake in a canoe of Stilleter, this chapter continues to be marked with the same effective situations, acting and direction that distinguished its predecessors.

Things of a most important nature occur continuously throughout this number. Stilleter brings the Goddess out of the woods, through a group of country bumpkins, boarding a train and finally reaching the city.



CELESTIA TAKEN TO THE HOSPITAL FOR OBSERVATION

To see Miss Steward parade serenely through the Pennsylvania station still in her garb of filmy drapery, a large throng following after, is both humorous and wondrous. However, she is arrested for disturbing the peace and detained in an asylum.

In the meantime Tommy regains his clothing and hastens after Celestia. He is allowed to remove her from the asylum because he claims her as his fiancee.

Again in these two reels there is much that is humorous. Donald MacBride, the Vitagraph handy man, is introduced as the star reporter of Wayhocus county weekly, and is responsible for much laughter. But the remarkable time of the story's situations is in turn also responsible for a great amount of humor. The scenes are so well evolved and so unquestionably new that it is small wonder "The Goddess' has already achieved such popularity.

One Man Orchestra Gains in Popularity

WHILE numerous theatres are installing organs and orchestras for their musical equipment, an equally large number are favoring the "one-man orchestra," whereby one person at a keyboard can have the combination of orchestra instrumentation, and the straight pipe organs, as in the case of the "Bartla." Statistics would probably show that there are more theatres putting in these "one-man orchestras" than there are putting in the pipe organ alone.

"THE WILD GOOSE CHASE"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

WILLIAM C. DE MILLE'S comedy on which this picture is based is not of a variety foreign to motion picture scripts; in fact, it is of a very familiar nature. In this instance, however, this fact does not detract one whit from the value of the comical situations that appear in the course of the story's development.

The capability of the cast, which is headed by Ina Claire and some strikingly original and funny situations, are responsible for the picture's unbounded power to amuse. Unlike many pictures of feature length offering comedy as a side line, "The Wild Goose Chase" is almost totally a comedy. The love story is perhaps the most serious thing in it.

The story runs as follows. Two old Frenchmen conceive the plan that it would be nice if their grandchildren were to marry and consequently offer them a large sum of money



TOGETHER IN MISFORTUNE

to do so. Over in America Betty Wright and Bob Randall, the two children in question, meet incognito and fall in love.

Not wishing to carry out the plan of their grandfathers, as neither realizes who the other is, they run away and join a road show, belonging to that species of traveling dramatic troupe that rarely possesses more than two and a quarter after the pockets of all the members have been squeezed.

After experiencing untold trials and tribulations which have just the opposite effect on the spectator, both pairs of parents appear and acquaint the young people of their relation with one another. And happy is no word for the ending of the picture.

Ina Claire looks very sweet and plays very well as Betty, while Tom Forman in the opposite role makes a most human figure of Bob. It remains for Theodore Roberts to appear as Horatio Brutus Bangs, the manager and leading man of the stock company, and a most comical figure Mr. Roberts makes of the role.

Lucien Littlefield as the Grind is very good, and so is the person who appears as Betty's maid. The parents of Betty and Tom are excellently burlesqued by four people who know their parts.

For a refined and really funny comedy, enacted by an enthusiastic cast and produced exceedingly well, "The Wild Goose Chase" has no superiors that we have seen.

"THE PRETTY SISTER OF JOSE"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

FRANCES HODGSON BURNETT'S play, "The Pretty Sister of Jose," is laid in Spain and contains all the fixtures of a superb romance. Matadors, worshipped by the populace, midnight serenades rendered under the light of the moon, benevolent padres, beggars of the highroad, love, revenge and penitence—all the essentials of a delightful drama are present en masse in "The Pretty Sister of Jose," with the result that as a romance the picture attains practically the height of excellence.

In considering every point of the five reels, one wonders on whom to bestow rightful praise. Author, director, star, supporting cast and cameraman have all contributed largely to the success of the visualized play. To single out any individual for especial credit would hardly be fair to the others concerned, and the term of "all-around excellence" best sums up the merits of the romance.

The story concerns Pepita, who, much impressed by her father's desertion of her mother, nurses a fierce hatred and scorn for all men. Sebastiano, a famous matador, loves Pepita, even verbally acquaints her of this fact, and when she insists that she hates him he leaves for other parts of the country, warning her that some day she will regret. Only at his depature does Pepita realize her love for Sebastiano.

Much later Sebastiano returns to Madrid with the woman he intends to make his wife after his next encounter with the bull. Pepita is heart-broken, but repairs to witness the combat. In the ring Sebastiano is mortally wounded. He is carried to the home of Pepita where he breathes his last. And so the story ends—Pepita had loved and lost.

Marguerite Clark, dainty, dark eyed and vivacious, embodies all the characteristics of the title role and at all times performs with a most pleasing grace. As Jose, Jack Pickford has the chief comedy character of the picture and renders a fine performances throughout. Ruper Julian as Sebastiano acquits himself very creditably. Teddy Sampson, Gertrude Norman, Dick Rosson, William Lloyd and Edythe Chapman perform sincerely and well.

Of considerable weight is the realistic atmosphere of the



PEPITA GLORIES IN HER NEW FINERY

picture. Allan Dwan made it on the Pacific Coast. Photography, locations and costumes are noticeably pleasing. It's a safe assertion that no one will go wrong in booking "The Pretty Sister of Jose." Its first public exhibition was at The Strand.

COAST FILM FOLK FLOCK TO STATIC CLUB DANCE

Special to MOTION PICTURE NEWS

Los Angeles, June 1.

THE Movie Day Dance was given Saturday evening, May 29, by the Static Club at the Rutherford Dancing Academy. The event was attended by several hundred prominent members of the local film industry, including the camera men and their wives and friends from all of the studios.

The grand march was a very brilliant one, and led by Pauline Bush, late Universal star, who leaves in a few days to become a member of the stock company of the Fox Film corporation where she will play opposite William Farnum, and Director Lon Chaney of the Universal producing staff.

The music was furnished by the Rutherford Dancing Acad-

emy orchestra of sixteen pieces, and among the new dances introduced were "The Directors' Slow Step," "Brides' Glide," and a 1915 Movie Dance.

The ball was in charge of a committee composed of: Ralph Merollo, of the Universal company, chairman; H. C. Neumann, of the Selig Polyscope company; Friend F. Baker, of the Universal; J. D. Jennings, of New York Motion Picture company; George "Tripod" Hill, of Reliance-Majestic studios; Homer A. Scott, of Jesse L. Lasky Feature Plays company; H. Lyman Broening, of the Famous Players Film company; William J. Piltz, of L-Ko Motion Picture company, and Lou G. Ostland, of Tom Mix Western Selig company.

"THE MILLIONAIRE BABY"

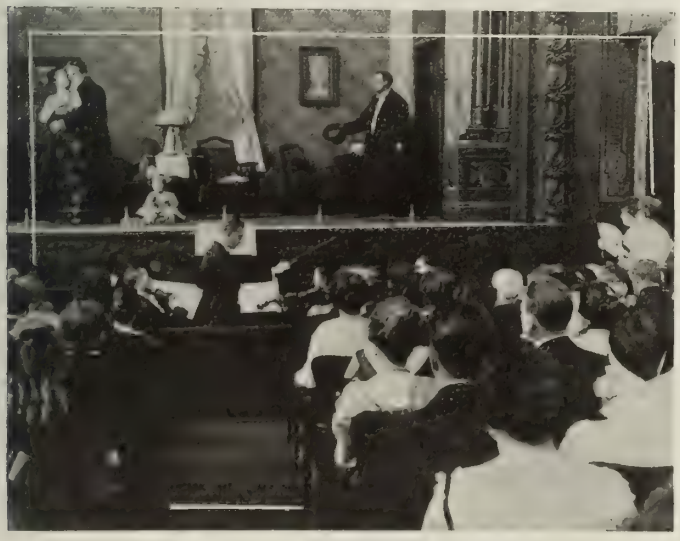
(V-L-S-E-Selig—Six Reels)

REVIEWED BY PETER MILNE

"THE Millionaire Baby" combines a novelly conceived plot and most pleasing direction. The story which was adapted for the screen by Gilson Willets comes from the pen of Anna Katherine Green, and while the element of mystery that characterizes the greater number of this writer's works is not present in the offering in hand, the picture does not fail to create suspense, sufficient to ever retain the interest.

The situations of the story are extremely unusual. An author deserts his wife, an actress, and enters into the employ of Ocumpaugh, a millionaire, as his secretary. Mrs. Ocumpaugh is childless and in desperation over the fear that she will lose her husband's love, she bribes her doctor to find her a baby that she may call her own.

The doctor forces the deserted actress to part with her child, which he in turn gives to Mrs. Ocumpaugh. The secretary of course knows nothing of the proceedings. Ten years later the actress has retired, having inherited a fortune. She rents



THE SCENE IN THE THEATRE

the house next door to the Ocumpaughs and unknowingly becomes intimately acquainted with her own child.

Finally the actress demands that the doctor return her daughter. At a reception she meets her husband. Later in the evening the child disappears. A number of people are thought to have stolen it, until Mrs. Ocumpaugh confesses to the deed. She had hidden the child to prevent the doctor taking it away. Then follows a family reunion between the secretary, his wife and child. The Ocumpaughs are finally reconciled.

Two good thrillers are registered in the burning of the cabin in the rain and the rescue of Ocumpaugh by the secretary and again in the death of the rascally doctor, who falls from a balcony while attempting to escape from a detective. The settings are excellent, the ball room scene being most realistic, while good photography dominates the entire picture. A few inconsistencies in regard to the detail of the production appear.

Of the cast Harry Mestayer playing the secretary and Charlotte Stevens appearing as the little girl, are by all means the stars. Mrs. A. C. Marston is the weakest member of the players. As Mrs. Ocumpaugh she shines rather dimly. Others that appear are Grace Darmond as the actress, Frederick Hand as Ocumpaugh and John Charles as the doctor.

"The Millionaire Baby" will in all probability attain great success. It has unconventionality combined with a heart-interest story a fine combination.

"THE MELTING POT"

(Cort Film—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THOSE who knew Israel Zangwill only for his irony and delicate humor unrelieved by deep sentiment, as exemplified in such of his works as "The Premiere and the Painter," were surprised to learn, some years ago, when "The Melting Pot" was put on the speaking stage, how capable he was of stirring the tender emotions.



THE SOLDIERS BEGIN THE POGROM

Catherine Carr has preserved the spirit of the original play in her scenario, and the directors, James Vincent and Oliver D. Bailey, alive to the possibilities of the script, have produced a photo-drama of unusual merit.

The theme is mighty in conception. Zangwill saw in America a huge crucible in which the nations of the earth would blend into one race of lofty ideals and altruistic aims.

An impressive pictorial characterization of this idea, impossible except with photography, shows a large melting pot into whose depths descend the various peoples coming to the shores of America as a refuge from oppression and a land of golden promise.

The realization of the hopes of one survivor of the Kishineff massacres develops Zangwill's theme. The contrast between violent scenes in a land of espionage, intrigue, interference with personal freedom and religious liberty; and the peaceful scenes in a country whose boast is equality, and justice for all, has been drawn with telling effect in this play. On the one hand is organized murder of the inoffensive and humble by the officials of their own government, the slaughter of helpless women and innocent babes, and on the other the quiet life under normal conditions in America.

While the sufferings of the characters in the play will move the people in the audience of kindred tie with all the intensity for which it is evidently designed, it also has the power to move to sympathy spectators of an alien faith and arouse their indignation at the indefensible enormity of religious persecution.

Walker Whiteside as David Quixano, the young man who flees to America, after escaping from the massacre, in which mother, father, brother and sister are struck down before the very eyes of the musician, plays a difficult part with sympathetic insight.

Valentine Grant gives a pleasant rendition of Vera Ravendal, daughter of the Russian official, used by the imperial government as the deadly instrument of its unmitigating vengeance—the girl who casts off the faith of her fathers in a deep love for a worthy man among the persecuted.

Fletcher Harvey as the Baron, gave an excellent representation of the narrow-minded official whose perverted sense of duty makes him think that he must carry out at all costs the orders of his cruel superiors.

"THE PATRIOT AND THE SPY"

(Thanhouser Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

REMARKABLE night battle scenes actually photographed at night, in which the players and gun firing stand out silhouetted in sharp relief against the blackness, giving the impression of actually beholding a small segment of a mighty conflict, are a notable feature of this production.

The effectiveness of these scenes is astounding. They are more realistic than the usual scene "tinted for night" in that the eye sees on the screen about what it really would see at night. The action in the battle scenes is excellent; one is able to tell which way the tide of conflict is flowing. In addition there are daylight scenes with considerable perspective, evidently taken of an encampment of real troops.



THE BURNING OF THE CHATEAU

The story is laid in a country at war, any country, nothing unneutral. The patriot, played by James Cruze, cannot join the army because of an injured foot. So he stays at home with his wife, played by Marguerite Snow, and the children. The rejected suitor, played by Alphonse Ethier, joins the army, is captured and turns spy. Returning home, as a spy, he poses as a hero.

The spy plants some troops near a bridge and then gets the patriot to try to dynamite the bridge. The patriot is caught and sentenced to be hung. Meanwhile the spy makes



THE BATTLE IN THE NIGHT

forcible love to the patriot's wife. As the patriot is being hung from the bridge the rope breaks and he escapes by swimming. He hurries home. Pursuing troops shoot the spy by mistake, seeing him silhouetted against the window of the patriot's home. Just as the patriot is about to be captured, he is saved by his country's troops, who are chasing the enemy.

The unusual night scenes make this an exceptional as well as a thrilling and satisfactory feature.

"LITTLE MISS BROWN"

(World Film Corp.—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

ADAPTING for motion pictures so tenuous a farce as Philip Bartholomae's "Little Miss Brown" necessitates the weaving of a fabric thin at its best. But James Young, the director, has done his best and, to say the least, "Little Miss Brown" provides a vehicle admirably suited to the blonde, pert, prettiness of Vivian Martin, one of the daintiest of the stars which the screen has won away from the stage.

Miss Martin plays little Miss Brown, who is blessed with two suitors. She loves Robert Mason, but flirts with Joseph Clews. She even plans to meet Clews and marry him. Going to a hotel to wait for Clews she is mistaken for Mrs. Dennison, the estranged wife of Richard Dennison..

The Dennisons must be on good terms, apparently at least. if they are to receive a legacy from his uncle. When the real Mrs. Dennison, the uncle and Miss Brown's suitors arrive there is a fine tangle. But everything is straightened out. Mason wins Miss Brown and the Dennisons get their money.

Considerable comedy "business" is worked in by the bell boy, the hotel clerk, the crabbed uncle and the thin, real Mrs.



LITTLE MISS BROWN'S BIRTHDAY PARTY

Dennison. The comedy is the kind rated as "sure-fire" and undoubtedly will please future spectators.

Next conspicuous to Miss Martin are Chester Barnett as Mason, Craufurd Kent as Clews, Charles Dickson and Ethel Lloyd as the Dennisons, W. J. Ferguson as the uncle, and Ned Sparks as the night clerk.

"THE RIGHT TO HAPPINESS"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THIS is a simple but thoroughly interesting story with its scenes laid in the West. It is well produced with uniformly good photography and is ably acted by a cast including Joe Galbraith, Vivian Rich, Jack Richardson, Louise Lester and Harry Von Meter.

A young broker unjustly accused of the theft of some valuable bonds and believed to be guilty by his wife leaves for the West, where he settles in a small mining town.

The innkeeper's daughter attracts his love, and learning that his wife has secured a divorce, he marries the Western girl, thereby incurring the enmity of her Mexican suitor. Later the Mexican revenges himself by imprisoning the husband in an abandoned mine pit, where he remains for four days.

Almost dead from hunger and exhaustion, he is rescued in the nick of time to save his life. In the meantime his first wife had refused to sign the final divorce papers, and discovering her husband's innocence through the confession of the real culprit, she sets out to find him. She arrives on the scene in time to observe the happy family re-union after the husband's rescue. Her heart touched, she decides to go back East and complete the divorce, leaving her husband his well-earned happiness.

"THE HAUNTING FEAR"

(Kalem—Three Reels)

REVIEWED BY H. S. FULD

AUTHOR, C. Doty Hobart; director, Robert G. Vignola, a clever combination, and one to be desired, if all their work is to be judged by this latest release of Kalem.

The story of the country girl lured to the city and her subsequent wanderings has been used over and over again, but this one has such twists, such clever handling on the part of the author and director as to put it in a class by itself.

Alice Hollister plays the part of Katherine, the country girl, and never has she "done herself more proud." Her acting is a masterpiece.

Lured by Diana (Anna Nilsson), Katherine leaves her coun-



MACE SEEKS KATHERINE

try home and meets Mace (Harry Millarde), a man-about-town, and is infatuated with him. Drawn into the city's whirlpool and learning Mace's real character, she stabs him. Believing herself a murderess, she seeks refuge in a convent, where Mace on recovering seeks her out in an attempt to kill her.

The stabbing of Mace had been witnessed by a demented doctor, who, recognizing him as the betrayer of his daughter, takes him into his home and prepares to revenge his daughter's shame. He doctors him and keeps him prisoner, until one day Mace overpowers the doctor and escapes.

Forcing his way into the convent to where he has traced her, Mace comes upon Katherine praying in front of a shrine. Her words move him so that, though intending to shoot her, he stays his hand.

She, learning that she is not a murderess, takes the denouement as a direct answer to her prayer and a sign of divine forgiveness. Mace sees a new light and, finding that Katherine still loves him, goes to the good father of the convent, repents his sins, and is married to Katherine then and there in the convent.

Good acting on the part of the principals, clear photography, marked attention to detail in all the interior settings, and a story far ahead of the average plot make this release a sure fire hit.

"PALS IN BLUE"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

WHEN a picture can draw unrestrained laughter from an audience composed of callous critics, startle them into involuntary exclamations of excitement and dim their eyes at times, one can be certain that it contains rare combination of humor, thrills and pathos, and a combination as pleasing as it is rare.

"Pals in Blue," to be released June 10, is such a picture. The story written by Tom Mix is full of human interest and also contains plenty of opportunities to display the kind of Western action that has made his pictures so popular. He has produced in a natural way under natural conditions relying upon real horsemanship and real ability rather than trick photography to register the thrills.

He himself takes the principal part and receives able assistance from a band of trained cowboys in addition to the regular cast. The costumes, settings and the actions of the cast serve to clothe the picture in an atmosphere that makes it most realistic.

Tom and Jerry, two happy-go-lucky and care-free cowpunchers, are stranded with a wild west show. By selling their saddles they raise funds to go back to the ranch and the life they love. Before leaving two girls pick them up, relieve them of their roll and are the cause for their shooting up a saloon, which unusual feat lands them in jail for fifteen days.

At the end of this time, penniless they enlist in the army and are sent to a Western cavalry post where they are trained into full fledged soldiers. The captain of this post is in love with the wife of the lieutenant, and in order to get the lieutenant out of the way he treacherously notifies a hostile band of Indians that the lieutenant is returning with the pay roll, guarded by a scanty escort.

In the very exciting and realistic fight which follows the Indians' ambush of the party, Tom and Jerry volunteer to ride through the lines and secure reinforcements. Jerry is shot, but Tom arrives in time to save the party and also to save the lieutenant's wife from the attentions of the captain. He is the hero of the post, but this does not mitigate the sorrow he feels over the loss of his pal.

The overturning of the stage coach going at break-neck speed, the dragging of a man from the stirr-up of a runaway



JOINING THE ARMY

horse, the burning of the stage house by blazing arrows and by cart wheels on which are tied oil-soaked rags are a few of the unusual things one sees in this picture, but the interest of the story does not depend entirely upon these.

The whole production is skillfully done and is not in the least overdone from start to finish. It certainly deserves a high place in the better type of Western pictures.

"TODAY AND TOMORROW"

(Pathé-Balboa—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

PROCRASTINATION is only another name for lazy selfishness, and the dire effects which it may have are well depicted in this picture. The girl is typical of hundreds of present-day young women whose only thought is to do exactly as they please at the time and let every real duty slide until tomorrow.

The attitude of such persons has become so fixed against doing anything which causes disarrangement of their plans that they oppose the wishes of others almost mechanically. Unfortunate results are inevitable, and this story simply shows a rather extreme case of misfortune arising from a commonplace sort of selfishness.

Julia Monroe is the heroine, and she is a girl whose only principal in life is to do exactly what she pleases. Stubborn-

ness and sudden bursts of extravagant affection serve her in ruling her father and sweetheart.

When the men at the oil wells wreck the mess shack in a final burst of anger over bad food Julia's father realizes that they are not in a mood to be trifled with, and sends his superintendent, who is his daughter's sweetheart, to town for a new supply of food. The orders are to have it at camp in time for supper without fail.

Julia meets her sweetheart in town, and by her usual wiles succeeds in inducing him to postpone his return to the oil wells until the next day. While she is amusing herself with the young man the maddened employees all but kill her father, and in the excitement the place is set on fire and she arrives in the morning to find the family fortune gone up in smoke.

Her sweetheart is dismissed, and her father faces life penniless in his old age. All is due to her selfishness. The preliminary incidents showing the girl's character are very well handled. As usual Ruth Roland and Henry King are featured.

"COURAGE AND THE MAN"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

IF women in real life admired moral courage above physical as they do in fiction there would be fewer deserted homes and suffering children, but as a matter of fact they usually love the handsome villain. Such a plot always makes an interesting photoplay and this scenario by Shannon Fife is no exception.

Edgar Jones seems particularly well suited to the part of the strapping woodsman, but in the part of Travis in this film he is the villain, not the hero. The latter is taken by Arthur Mathews as Dr. Ned Reed, a semi-invalid who is ordered to the Canadian woods for his health. His wife goes along as a good wife naturally would, but way in this neck of the woods trouble begins.

As fate would have it, here also lives Travis, a former sweetheart of Ethel and an enemy of the doctor. He has actually killed the doctor's younger brother, though this is not suspected by anybody, not even by his cabin mate, another husky fellow, named Rogers, portrayed by Louis Marlette.

The story develops several climaxes. The physician becomes absorbed in his work and his books and his wife turns to Travis, who deliberately woos her, though repeatedly warned against such action by Rogers.



THE DOCTOR ORDERS REED TO THE WOODS

The way Travis and Rogers become mortal enemies and fight to the death, the way Reed sees this and by sheer moral courage prevents Travis from shooting him, the way Travis commits suicide gives occasion for many a "punch," also some well taken pictures of the big woods.

The scene of the landslide, carrying Rogers' supposed corpse to the very threshold of Travis is particularly exciting.

But only the villain dies, for the doctor drags Rogers back from the jaws of death. His reward comes in the doubled love of his wife, brought so close to disaster by Travis's lawlessness and her temporary weakness.

The cast did itself credit, particularly Justina Huff.

"A STRANGE DISAPPEARANCE"

(Imp-Universal—Three Reels)

REVIEWED BY PETER MILNE

THE foundation of this picture is a story by Anna Katherine Greene, of the same name adapted for the screen by Raymond L. Shrock. The plot has not been overworked for film purposes and in its entirety it makes a picture capable of creating enough suspense to sustain the interest from first to last.

George Lessey produced the picture here in the East. There are a number of little flaws throughout the offering which could have been avoided, but considering merely the salient features of the drama it is pleasingly acceptable, regarded from the angle of direction.

Evidently from the costumes and interiors the time is back in the early days of New York City. No touch of modernism is to be observed. And the scenes are always appropriate. Chiefly realistic is the living room of the inn, and the various apartments



ANDRES RETURNS FOR HIS WIFE

of old Blake's residence. In photography, too, the picture is good.

The story concerns the troublesome love affairs of a wealthy merchant's son, Andres. His father, nearing his last days, desires him to marry any woman save the girl with whom he is in love. At last to please his father he takes as his wife, an innkeeper's daughter who had once saved his life.

Later she believes that her husband does not love her and returns to her father, who holds her prisoner, hoping to obtain a large sum of money from her husband for her release. Andres, searching for the girl, goes to her father, and a fight ensues in which the husband is rendered unconscious. His rescue is effected by detectives.

The cast is headed by King Baggot, who appears as Andres. Ned Reardon as the tavern keeper and Harry Gripp as his son, render some most effective work as the rascally conspirators, while Jane Gail, as the daughter, wife of Andres, is very good. Frank Smith is the father of Andres, while Edna Hunter, as Evelyn, completes the cast.

LOUISIANA AND TEXAS THEATRES BUSY

THE Majestic, Magazine and Seventh streets, New Orleans, La., opened on May 22 under the management of Segrave & Hall.

The first Sunday films ever offered in Orange, Texas, were shown on May 19 at the Princess. The pictures were shown despite the Sunday ordinances, though no attempt has been made to stop the proprietors.

Management of the Princess, Orange, Texas, has made arrangements whereby motion pictures will be made of the big third of July celebration, commemorating the deep-water channel, which later will be run at the Princess.

Beginning May 20, the Gem, Houston, Texas, is to be labelled "the house of features." They have contracted for Mutual Masterpictures. Vitagraph-Lubin-Selig-Essanay and World Film features.

Fire, originating in an electric piano, caused $10,000 damage at the Royal theatre, Abilene, Texas, recently. Fortunately, all of the patrons escaped injury by quickly emptying the theatre.

"THE TURNING POINT"

(Empress-United—Two Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THE plot of this drama is not essentially new, but the film is well done, and makes a story which will please most audiences. The problem which the picture treats is one which is perhaps more common in real life than most of those depicted on the screen. It is that of the husband whose interest in his work is so great that he needlessly neglects his wife, and comes to the point of a separation through the most unnecessary sort of misunderstanding.

A business man, a part played by Joseph Levering, is intent on building up a fortune. He devotes himself so closely to work that his wife, who is entirely devoted to him, is not only deprived of his society, but is forced to find her amusements by herself. One evening she goes to a friend's home, and having been unable to induce her husband to accompany her is taken home by her hostess' brother. The latter tries to kiss her on her own steps, and is seen by the husband, who thinks his wife has offered the man encouragement.

This leads to a suggestion by the husband of divorce. The appearance of the superintendent of a mill which the business man has ordered closed leads the wife to make an appeal to her husband on behalf of the employes who face a winter without work. This unexpectedly leads to a complete reconciliation and an understanding which the couple have never known before.

Marian Swayne makes an attractive leading woman, and her acting is as pleasing as her appearance.

Carelessness about many details of the settings mars a number of the scenes. This is so easily avoided that it seems quite unnecessary.

"COHEN'S LUCK"

(Edison—Four Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THIS feature is notable in more ways than one. First of all it marks the beginning of Edison's new policy of releasing a four-reel picture at regular intervals on the General Film program. Such pictures as well as the three-reelers naturally mark a considerable change for a studio which formerly limited itself to two-reel subjects.

Another interesting point about "Cohen's Luck" is the nature of the story. While it has many dramatic and even tragic



BREAKING THE NEWS

moments, the essential idea is that of comedy, an element less common than it might be in films of this length.

As might be supposed from the title, the story deals with the Jews of New York's East Side, and is taken from the play of the same name by Lee Arthur. Clever work is done by almost all the members of the cast.

William Wadsworth takes the part of Cohen, and Lillian Devere is seen as his wife. Viola Dana and Harry Scherr appear as the younger Cohens. Others in the cast are: Duncan McRae, John Walker, Jessie Stevens, Edward Lawrence, Frank Lyons and Robert Brower.

Abe Cohen is fired because he is getting the votes of the Buttonhole Makers' Union for a candidate unfriendly to his boss, a sweatshop owner. This results, however, in his being



THE ARGUMENT IN THE SWEATSHOP

set up as the proprietor of a kosher restaurant. After many hardships he and an Irish woman, Mrs. McGee, win $10,000 in a lottery. The tragic infatuation of Cohen's daughter and her later happy romance makes a strong dramatic portion of the story.

The exteriors taken in the New York ghetto are as interesting as authentic.

ADVANTAGES OF "TWILIGHT SLEEP" SHOWN IN FILMS

THE Motherhood Educational Society is at present promoting a movement by which it may receive permission to exhibit at special women's matinees the "Twilight Sleep" pictures, recently photographed in a Brooklyn hospital under the direction of Dr. Kurt E. Schlossingk. It is the object of the Motherhood Educational society to reach as many women of the country as possible, that they may have brought before their eyes the actual and proven benefits of the drug scopolamin when administered to women during the period of childbirth.

Dr. Schlossingk is an associate of Professors Kronig and Gauss of the Frauenklinik, Greiburg, Germany, where the remarkable powers of scopolamin were brought to light by Professor Freiberg.

The scenes which were taken under his personal supervision, are absolutely authentic. The various stages through which the patient must pass after first taking the drug until she has painlessly emerged from the entire period are exhibited on the screen.

On the other hand pictures are shown of the natural mother suffering the pain that now may be eliminated by the use of the harmless drug. The contrasts between the peaceful composure of the woman under the influence of scopolamin and the suffering experienced by the natural mother is most striking.

The woman under the care of Dr. Schlossingk is not even conscious of the fact that she has given birth to a child until after coming out of the temporary unconsciousness caused by the drug. Again the rapidity of the recovery of the "twilight" mother as compared to the natural mother is well brought out.

Another sincere point which the films successfully bring out is the fact that the babies born of the "twilight" mothers are in no manner at all harmed by the effect of the mother's lapse into unconsciousness.

It is further intended by the members of the Motherhood Educational society that Dr. Schlossingk deliver a lecture together with the exhibition of the picture, as he has done in all the showings up to the present time. The doctor has been in the United States for almost a year and has been delivering lectures before numerous medical societies as well as directing clinics in the prominent hospitals of New York City.

"THE VENGEANCE OF THE WILDS"

(Carl Ray—Five Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THIS film is a melodrama and as such it deals with the favorite subject of melodramas, the deception of an innocent girl by a roue from the city, and the resulting scheme of revenge planned by the victim's former sweetheart. However, this familiar story is presented with novelties of action, setting and construction which combine to make an attractive feature.

The most conspicuous departure from the ordinary is the splendid use which is made of wild animals. For realistic effect the screen has seldom seen the equal of the attack on the heroine's father by lions, and the death of the villain in the leopard's cage. The former is particularly well done. Even better than these scenes is the one wherein the villain is attacked by a lion and saved by the hero. The animals are so cleverly handled that positively startling results are produced.



BROWN FINDS HIMSELF WITHOUT AMMUNITION

The three leading parts are well acted. The heroine is played by Lorraine Otto, while the villain and hero are portrayed by Charles Wheelock and Harry T. De Vere.

The daughter of an African settler is engaged to the son of a widow who lives nearby. A collector of animals camps in the region, and meets the girl, when her sweetheart saves him from death when attacked by a lion, and he is taken to her home to be cared for.

Becoming infatuated with him she disregards her father's story of the mistake her own mother made, and goes away with the stranger. The saddened lover follows, saying that he saved the coward's life. At home the hunter throws the girl aside, and she then discovers that her marriage was a faked one.

Her former sweetheart goes to the menagerie where the villain keeps his animals, and a terrific fist fight takes place. Blinded by pain and fear the man runs into a leopard cage where he is quickly killed. Realizing their mistakes the two lovers become reconciled and return to their African home together.

RAYMOND HITCHCOCK FEATURED BY MACK SENNETT

Special to MOTION PICTURE NEWS

Los Angeles, June 1.

THE producing staff at the Keystone has recently been materially increased. Raymond Hitchcock has arrived and is now being featured together with Mack Sennett in a two-reel film comedy.

Mr. Sennett is rapidly making a real photoplayer out of the late Broadway star, and is having no difficulty in removing the rough edges which to some extent mar the work of the stage actor in pictures. Mr. Hitchcock has proven so interested in the work that he arrives at the studio in the morning with the janitor. Other stars added to the Keystone staff are Don Barclay, late successful burlesque player; Charles Arling, formerly with Francis Wilson, and Harry Booker.

George J. Summerville (Slim), Keystone comedian, has joined the ranks of the benedicts, and no more is seen along the Rialto in the evening. Photoplayers claim this is another proof that an Indian can be civilized.

SOLEDAD WILL BE LARGEST THEATRE IN "SAN ANTONE"

Special to MOTION PICTURE NEWS

San Antonio, Tex., June 2.

THE opening of the Soledad, San Antonio's newest and largest moving picture theatre, has been set for June 15. Announcement of this was made by W. J. Lytle, who will have charge of the new playhouse.

A unique feature of the new theatre will be its roof garden, said to be the only one of its kind in the south or west of St. Louis. This roof garden, where pictures will be shown at night during the summer, will have a seating capacity of nearly 2,000.

It also will have, in addition, a dancing floor. When not in use for dancing this may be filled with tables on which refreshments may be served cabaret style.

"UNDER THE CRESCENT"

(Gold Seal-Universal—Chapter Three)

REVIEWED BY PETER MILNE

THE preceding narrative of Princess Ibrahim Hassan told the manner in which the three fugitives from the royal palace successfully evaded their pursuers. Here we discover that they have taken refuge in the interior of one of the old pyramids. For a long time their hiding place remains a mystery to the soldiers of the prince who attempt to find them.

At length they are discovered and after a fierce combat between the American and the soldiers they are forced to give themselves up and return to the rascally prince, the enemy of all three.

This is a most interesting narrative and deserves praise in both the construction of plot and the direction. The settings



THE REFUGEES DISCOVER A HIDING PLACE

representing the interior of the pyramids are stable in appearance and apparently are realistic enough to create the desired illusion. The exterior scene showing the base of the pyramid is another admirable bit of technical work.

The fight between the American and the hirelings of the Turkish prince is most exciting, being produced in a very realistic manner.

In regard to the acting too, the series continues in a favorable manner, Princess Hassan, Edna Maison, Edward Sloman and William Dowlan continuing in the principal roles.

"GUARDING OLD GLORY"

(F. O. Nielsen—Five Reels)

REVIEWED BY T. S. MEAD

WITH talk of war in the air and doubt in the minds of many as to the United States preparedness to enter the world's struggle, this picture is full of timely interest. Everyone will welcome the opportunity to become acquainted with the military activities and resources of our Government, and F. O. Nielsen presents this opportunity in five reels of most interesting and instructive film.

It shows how the future officers are trained at West Point, how men are enlisted at recruiting stations; the bringing together and training of the officers and men at the army post; the manoeuvers of the infantry, cavalry, artillery and signal corps; the aviation corps both on land and sea; how mines are used in naval warfare and upon the land; our submarines and our battleships as they are in peace and as they would be in war; the work and play of the blue jackets on shore and on board ship; the mobilization of the troops in the various parts of the country and equipping and boarding the transports.

In short, everything which pertains to the working of our army and navy and the preparations which Uncle Sam is ever making for war will be shown. All these pictures are actual photographs taken by expert camera men and the photography is unusually good throughout. While they are not connected



INFANTRY CHARGE (ADVANCE SKIRMISHING)

by a plot, each one is in itself so entertaining that the series will hold any audience intensely interested from beginning to end.

"THE BLACK BOX"

(Universal Special—Instalment Fourteen)

REVIEWED BY PETER MILNE

QUEST'S laboratory and the home of Professor Ashleigh constitute the greater number of scenes in this chapter, which brings all the characters back to New York again. These two reels are noticeable for the same good quality of direction that has marked the preceding episodes. The electrical storm and its nearly disastrous consequence is exceptionally well handled in respect to effective lighting.

In New York Craig meets and cares for his young niece. Quest suspecting that he will attempt to escape and disregard his promise to meet him, has him continually shadowed by detectives. Before departing to meet the criminologist Craig makes a will in which he leaves all his property to his niece.

That night a severe electrical storm rages. In the professor's house previous to the arrival of the party which is to hear the confession of Craig, the mysterious pair of hands arranges a steel plate under the table, to which are fastened wires leading to another plate half protruding from the window.

When Craig meets Quest he refuses to tell him anything because of the fact that the detective did not trust him. However, Quest brings Craig into the room where, Lenora, Laura, the inspector and the professor are seated near the table. At that moment the lightning strikes the plate setting the table on fire. No one is injured but Craig is accused of arranging the contrivance.



QUEST ARRANGES A TRAP FOR CRAIG

Following this Quest attempts to force Craig's confession by means of electro-thought transference, but in the midst of the process the poor man dies.

"THE LONESOME HEART"

(American-Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

THIS is an interesting combination of a child story and a romance. Margarita Fischer plays Samanthy, a little foundling in an orphan asylum presided over by a cruel superintendent, Sarah Prue, played by Lucille Ward. Samanthy runs away and is found by George Stuart, who seems to her to be a Fairy Prince.

George takes the girl home with him. Under the influence of good clothes she blossoms forth into a regular beauty. Then the father steps in and returns Samanthy to the orphan asylum.



THE PUNISHMENT CAUGHT PLAYING TRUANT

Then the plot is unraveled. Samanthy was the daughter of Stuart, Sr.'s, partner. When the partner died Stuart, Sr., left the baby on the asylum steps. Sarah Prue, knowing that the girl was the rightful heir to the fortune Stuart was enjoying, was blackmailing him. But Stuart, Sr., undid his wrong by baring Samanthy's identity. Samanthy celebrated her emancipation by taking all the "kiddies" from the asylum over to a soda fountain and treating them.

"ROAD O' STRIFE"

(Lubin—Part Ten)

REVIEWED BY IRENE PAGE SOLOMON

IN this part, "The Unsparing Sword," a sad fate seems closing in on poor, childish Alene. In spite of unselfish efforts on the part of Dane and Daisy, the speedy trial of Alene for the murder of Gilbert Jerome results in a verdict of "guilty" and she is sentenced to be hanged.

We can hardly wait until next week, but feel sure Dane and Daisy must find some way to keep her from such a doom. Dane sells a chemical formula, worth a fortune, for one thousand dollars with which to pay Alene's lawyer. A new element of interest in



CRANE WILBUR, ROSETTA BRICE AND MARY CHARLESON IN "THE UNSPARING SWORD"

the story is the regeneration of Daisy's character through association with Alene and her secret love for Dane.

Although many minor characters are introduced and a well directed court scene brings in hundreds of extras, Crane Wilbur, Mary Charleson and Rosetta Brice dominate this episode.

"THE NEW EXPLOITS OF ELAINE"

(Pathé—Episode Twenty-three)

REVIEWED BY CLIFFORD H. PANGBURN

FOR this chapter of the serial the title of one of Edgar Allen Poe's short stories, "The Tell-tale Heart," has been chosen. Poe based his story on the way in which a criminal betrayed himself by his own imagination. In this story mod-



KENNEDY TESTS THE SPHYMOGRAPH

ern science makes use of this well-known nervousness which underlies the most stolid demeanor on the part of a criminal. Also there is a large amount of thrilling action which almost leads to the capture of Wu Fang.

The Chinese criminal plans to destroy Elaine's eyesight as a means of revenge. To do this he sends a friend of "Innocent Inez," who in the guise of a fortune teller is to bind Elaine's eyes with a handkerchief which contains a poison planned to destroy her eyes gradually if she wears it for three minutes.

Jameson doing some detective work on his own hook discovers part of the plot and sends for Kennedy, who discovers the rest. Fortunately Elaine, who is fooled by the supposed fortune teller, substitutes her own handkerchief for that supplied by the woman, and thus escapes the danger.

Later Kennedy and Jameson subject Inez to a test on the Sphymograph for the purpose of learning the headquarters of Wu Fang. The latter breaks up the investigation and almost kills Elaine. He escapes, but is wounded by Jameson as he runs down a fire escape. The episode is well done throughout and entirely in keeping with the excellent standard established by the preceding chapters.

"THE ROMANCE OF AN AMERICAN DUCHESS"

(Essanay—Two Acts)

REVIEWED BY T. S. MEAD

THIS is adopted from a "Smart Set" magazine story which, though slightly involved, is interestingly filmed with the aid of an excellent cast well fitted to portray the different characters.

Richard C. Travers plays the English nobleman who wins the love of an American heiress, a part charmingly executed by Ruth Stonehouse. Sydney Ainsworth is the unscrupulous titled adventurer and Estelle Scott is the countess who jealously loves the English nobleman.

The settings laid chiefly in and about wealthy homes are invariably well staged.



"THE CONFESSION"

Unlike the conventional English duke with impoverished estates, this one marries the American heiress for love rather than money. Nevertheless on bringing her back to England she is led to doubt this and her suspicions against her husband are strengthened by the adventurer who unsuccessfully attempted to win her hand and fortune and the countess who is still in love with the duke.

These two working together plot to estrange the duke and his wife by bringing another woman into the case. After the duke has rescued his wife from the power of the adventurer, this woman confesses and everything ends happily.

WILKESBARRE THEATRE ENLARGES CAPACITY

PLANS have been made to increase the seating capacity of the Savoy theatre, Wilkesbarre, from 900 to 1,600 during the summer, by extending the building 56 feet to the property line in the rear. A new organ will be installed.

Manager Nace, of the moving picture show in the Broad theatre, Allentown, on Saturday night closed the theatre for two weeks in which time he will thoroughly renovate it.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Tear on the Page." (Biograph. Mon., June 7.)—Boyd, a wealthy bachelor, while hunting, accidentally shoots Frances Forbes, a noted woman painter. The girl's unrequited love for Forbes hinders her recovery. Sensing this, he proposes to the girl and they are married.

One day the wife finds a diary of Boyd, in which he had written that he was about to marry a girl he did not love. She determines to end it all. But he finds the diary, that page blotted with tears, and comes to realize that he really loves her. Isabel Rea is Frances Forbes, Frank Newberg is Boyd, and Charles H. Mailes is the doctor.

"Man and His Master." (Biograph. Two reels. Tues., June 8.)—This is fully up to the standard of the Biograph Tuesday two-reelers. The selfish factory owner glories in the suffering of his employes when they go on strike. One night he is stricken with apoplexy in the street and taken to the home of an immigrant.

His former employes are about to take their revenge on him when he is saved by the intercession of his daughter, whose sweetheart is the factory foreman. On his recovery the owner is a man changed for the better. Jack Drumier is the factory owner; Louise Vale, the daughter; Franklin Ritchie, the foreman, and Mary Maletesta and Victor Rottman, the immigrants.

"The Divided Locket." (Biograph. Thurs., June 10.)—The locket which Harry and Edith, a brother and sister, divided in childhood reunites them later when Harry finds the other half of the locket on Edith's little daughter. In the interim Harry had been reared among the gypsies, and his gypsy sweetheart tried to kill Edith after she saw Harry kissing the pictures. But Harry arrived in time and explained everything. Charles Perley is Harry; Madge Kirby, Edith; Augusta Anderson, the gypsy girl, and Herbert Barrington, the father.

"Life's Changing Tide." (Biograph. Sat., June 12.)—David and Alan, brothers, love Pearl, the old fisherman's daughter. But Alan is infatuated with a woman novelist who visits the fishing village. Thus Pearl learns whose love is the stronger and that she returns David's affection. William J. Butler is Pearl's father; Isabel Rea, Pearl; Charles H. Mailes, David; Frank Newberg, Alan; Violet Reid, the novelist, and Kenneth Davenport, her fiance.

"The Battle." (Biograph. Fri., June 11.)—This is a reissue of a picture made some years ago under the direction of D. W. Griffith and featuring Blanche Sweet, Charles H. West and Robert Harron. The story is a fine one of the Civil War. It shows the regeneration of a coward by the love of a brave woman. A battle takes place near the girl's home, and her sweetheart runs away in fear. The girl inspires him to be a man, and he not only returns to the fight, but proves himself the great hero of the day. Contains some excellent battle scenes.

"Up in the Air." (Edison. Wed., June 9.)—A very amusing comedy in which rival suitors for the hand of a crafty farmer's daughter are seen helping the old man out with his work. Two of them undertake to shingle a barn roof with the most laughable results. Raymond McKee and Arthur Housman are seen as the amateur roof menders. A third suitor attempts to dig a cellar and uses dynamite to help the work along.

"MacQuade of the Traffic Squad." (Edison. Sat., June 12.)—A police story with an automobile crash as a climax. MacQuade is a motorcycle policeman, whose sweetheart has a brother who is driving a car for a gang of burglars.

By taking the girl for a ride the thieves throw the officer off the scent on one occasion. Resolved to redeem his reputation, MacQuade discovers the gang at work, pursues them, and climbing from his motorcycle to the speeding automobile, engages in a terrific fight.

The car plunges from an embankment, but the officer stays with it and captures the crooks. In the cast are Pat O'Malley, in the title role; Bessie Learn, Jessie Stevens, William Ruge, William Fables and James Harris. Eugene Nowland directed the picture.

"The Gilded Cage." (Essanay. Mon., June 7.)—Written by E. T. Lowe, Jr., and enacted by a cast including Bryant Washburn, Ruth Stonehouse, Betty Scott and John Thorn, this picture shows the unhappiness which follows a wealthy but loveless marriage.

"The Romance of an American Duchess." (Essanay. Two acts. Tues., June 8.)—Reviewed at length in another part of this issue.

Joe Bocko in "A Close Shave," and Dreamy Dud in "Lost in the Jungle." (Essanay. Wed., June 9.)—Amusing and clever cartoons drawn by Wallace A. Carlson, which will particularly delight children. They picture first the story of Joe Bocko, the barber, who tells his prowess as a ball player while shaving a justly indignant customer, and then comes the ludicrous adventures of Dud and his dog Wag in a jungle.

"Sweedie's Finish." (Essanay. Thurs., June 10.)—A Sweedie comedy in which a fireman does not return Sweedie's ardent love until he learns that she has inherited a fortune. Then his cold attitude changes and they celebrate their engagement by a wild ride in Sweedie's new car.

"The Greater Courage." (Essanay. Three acts. Sat., June 12.)—The timid and retiring of two brothers, both in love with the same girl, eventually shows his questioned courage by taking the blame for the murder of a man who had insulted the girl, when the crime was really committed by his brother. He goes to prison, but later his guilty brother confesses, and the girl realizes that she had loved the former all the time. A well constructed drama with the suspense held until the end. Edna Mayo, Bryant Washburn, Thomas Commerford and Sydney Ainsworth are in the cast.

"Her Husband's Honor." (Kalem. Two reels. Mon., June 7.)—A rather clever story of the U. S. Custom's office in which the daughter of a "prince of smugglers" marries a customs inspector without his knowing of her smuggling operations.

Her subsequent reformation on the brink of her husband's disgrace, and the happy ending of the story, marked a decided care as to detail and realism on the part of the director. A change from the regular run of smuggler stories, good acting on the part of the principals, excellent photography, make this release bound to please any audience.

"Ham at the Fair." (Kalem. Tues., June 8.)—This latest of the "Ham" and "Bud" series is one of the best yet. And, besides being clever comedy throughout the entire reel, there are some good views of the San Diego Fair, which are used for a background.

After several attempts to enter the fair grounds without paying admission, and after gaining admission through the finding of a roll of money the fun follows thick and fast. A swindler, his fair accomplice in the person of Ethel Teare, finally gets all the money.

"The Money Leeches." (Kalem. Two reels. June 9.)—As the title infers, this is a loan shark story. Gordon Stanley is a Jekyll-Hyde banker and loan office owner. Molly, the girl detective, gets a position in the loan office and senses Gorden's connection when she sees a scarf pin she knows to be his on the floor. Bob, an employee in the bank, is in debt to the loan shark and has been robbing the bank.

When exposure by Molly is imminent the two men involved in the loan business attack her. But her assistant comes to her aid and Gordon withdraws the charges against Bob. Marin Sais is the girl detective. Others are Arthur Shirley, W. H. West, Thomas Lingham, Edward Clisbee and Ollie Kirby. This picture should be received especially eagerly in the cities where campaigns have been conducted against loan sharks.

"The Pay Train." (Kalem. Two reels. June 12.)—This is another episode in the "Hazards of Helen" series. Helen's marksmanship contributes to the climax. When Helen is imprisoned in a box car, and the pay train is approaching, she levels her revolver and shoots at the wire controlling the semaphore signal. The fourth shot cuts the wire and the arms swing up, signalling "Danger" and stopping the train. Helen Holmes is Helen. Others are G. A. Williams, Leo D. Maloney, M. Murchison and Edward Gibson.

"The Cornet." (Lubin. One reel. Fri., June 11.)—A man's love for his cornet to the selfish exclusion of his wife and child causes a quarrel at home and desertion by the husband.

After a long struggle he has saved up for a new cornet, but gives the money to a street waif, crying, because she has no money to buy flowers for her sick mother.

The child proves to be his own, and thus a reconciliation is effected with his wife, and all ends as it should. Arthur Johnson and Lottie Briscoe do their usual good work, and dear little Dorothy De Wolf is the child. Arthur Johnson directed.

"Tap! Tap! Tap!" (Lubin. Two reels. Wed., June 9.)—The gnawing of a man's conscience after many years of enjoyment of ill-gotten gains, his final restitution and death, form the theme of this scenaria by Marc Edmund Jones. There isn't even a love element to weaken the force of the strong moral lesson taught.

Winston Hedges, an idle rich young man, while on a yachting trip taken to remove him from temptation, goes ashore in time to see the death of Peters, the lighthouse keeper, while alone in his cottage. Peters shows Winston where his government bonds are, which he has (unknown to any one) saved for his little girl.

Winston succumbs to the temptation, secures the fortune, and is forevermore haunted by misery. Every sound is to him the tap, tap, tap, of conscience. When Helen, the daughter, grows up, fate leads her to the employ of Winston, and finally to his confession and restoration of her money before his death. Wilbert Maelville produced the picture, and the cast includes Lucille Younge, Meelvin Mayo, Sidney Hayes and Louise Dunlap.

"He's a Bear." (Lubin. One reel. Tues., June 8.)—Pat Rooney is persuaded to impersonate an escaped bear for the sake of the reward. While doing his stunts at the zoo, his chum Ralph almost captures Pat's girl. Pat's adventures, his escape and return in time to win back Marion, form the main episode of the plot. Marion Bent and Clara Lambert, William Duncan and William Cohill are the others in the cast.

"The Web of Crime." (Selig. Two reels. Mon., June 7.)—A crook story familiar in many respects, but exciting enough as produced and enacted to discount conventionality. The scenario was prepared by Will M. Ritchie, who has managed to instill in the story a large amount of thrilling action.

A girl reared among crooks manages to break away from her surroundings. She seeks refuge in a sea coast town, where she falls in love with a young fisherman. Then comes the usual ending. An old pal turns up, threatens her, but is killed by the lover before he does any further harm.

"Saved by Her Horse." (Selig. Tues., June 8.)—In which a clever horse appears. His owner is captured by Indians, but the horse returns to camp with the girl's hat and leads a rescue party. A novel drama, which should entertain all audiences.

"Willie Goes to the Sea." (Selig. Wed., June 9.)—Willie is a fop and very much the sissy. He secretes himself on board ship in order to be near his sweetheart. He studies the art of boxing and places a horseshoe in his glove, easily defeating all his opponents. A comedy of average merit containing a number of very funny situations.

"The Journey's End." (Selig. Sat., June 12.)—Rather a morbid theme forms the basis of this reel, and despite the story's gripping power it is quite disagreeable. Some of the inmates of the Selig Zoo, including two tigers, are introduced with sensational results.

"Mrs. Jarr and the Beauty Treatment." (Vitagraph. Mon., June 7.)—Mr. Jarr continues to have a rather stormy life in the tenth of the series concerning his family. While Mrs. Jarr and Mrs. Smith are both at the beauty parlor undergoing tortures, their husbands are arrested as the result of a harmless attempt to help the children have a good time. The usual cast is seen.

"Spades Are Trumps." (Vitagraph. Wed., June 9.)—An amusing comedy of the disappointment of a spinster who thought to marry a cousin in order to inherit a fortune. Whichever one refuses the other loses the money, according to the terms of the will. As the young man is engaged he and his sweetheart take advantage of his Italian-sounding name, and making up as ignorant laborers, shock the spinster until she leaves in disgust. Billy Quirk and Constance Talmadge are the principals.

"Mr. Blink of Bohemia." (Vitagraph. Thurs., June 10.)—A young man falls in love with a girl who paints portraits and is strong for the Bohemian life. He tries to show her that he has art in his soul. His plan does not work just as he intended, but as he wins the girl all is well. Mr. and Mrs. Sidney Drew are seen as the lovers.

"Fair, Fat and Saucy." (Vitagraph. Fri., June 11.)—A Persian Prince looking for a fat wife pays the closest attention to a plump married woman while on a visit to this country. As a means of fixing him the woman's husband arranges to have him meet a fat Irish chef, who is attired as a woman. The prince is charmed, but when he tries to kiss his charmer he has trouble which he never forgets. Hughie Mack is seen as the chef and Nicholas Dunaew as the Persian.

"Bunny in Bunnyland." (Vitagraph. Wed., June 2.)—This is a remarkable full reel of animated cartoons depicting the imaginary adventures of the late John Bunny in Bunnyland. Not only is there an amusing story of exciting adventures, but the mechanical effects add to the interest. The drawings are the work of Carl Lederer.

"Sonny Jim at the Mardi Gras." (Vitagraph. Thurs., June 3.)—Sonny Jim runs away from his home for the afternoon in order to attend the Mardi Gras celebration at Coney Island. He has a fine time, during which many views of the famous resort are shown.

"Jones's Hypnotic Eye." (Vitagraph. Fri., June 4.)—This is an excellent comedy concerning the fondness of Mr. Jones for psychic research. His particular obsession is hypnotism, and he practices this in many places. He unfortunately never produces the sort of results which he anticipated. Finally his wife forces him to give up the pastime after an outing has been spoiled by her husband's attempts to hypnotize a cow. Mr. and Mrs. Jones are played by Mr. Burbridge and Mrs. Jay Hunt.

MUTUAL PROGRAM

"A Versatile Villain." (Keystone. Sat., May 29.)—For a Keystone comedy this is poor. No familiar faces appear while the direction is quite bad, the action being ineffectively timed. The story chiefly concerns a dainty bandit who finally gets cornered and blown up with a dynamite storehouse.

"The Man of It." (Reliance. Two reels. Sat., May 29.)—A girl from the mountains has left home with a man who promptly abandons her. Later she marries a man who is sent to her home town on an engineering job.

He meets the girl's younger sister, and not knowing who she is because of the assumed name under which his wife has been living, starts a flirtation which leads to an infatuation. The girl is about to become a mother, and to complete the horror she learns that her lover is her brother-in-law. She then commits suicide.

Her brother follows the blackguard to his home, and is about to kill him when he sees the happiness of his older sister with the man and decides to let him live. A most unpleasant and useless sort of plot. Jack Conway and Margerie Wilson do good work in the leading parts.

"Those College Girls." (Keystone. Two reels. Mon., May 31.)—The janitor in the girls' college is continually getting himself into trouble with the young ladies and his wife continually chastises him.

Added to this is a bellboy, whose face has been painted with stove black, attempting to elope with one of the girls and the result is a very fine comedy. Charlie Murray appears as the janitor, who similar to the Nestor janitors, has the kindly habit of wandering freely around in the girls' dormitories.

Slim, the bellboy, is a laughable figure at all times, while the very pretty Keystone leading girl appears again. This should make a hit anywhere, as it contains much that is original and much more that is uproariously funny.

"The Race Love." (Reliance. Mon., May 31.)—A white man and an Indian fall in love with an Indian girl. Each describes the happiness which he says will be hers if she choses him. The girl realizes that she will do best to marry one of her own people, and so accepts her dusky lover.

"Her Filmland Hero." (Majestic. Tues., June 1.)—A juvenile subject featuring Billy and Olive, who previously appeared under the Universal-Sterling brand. Olive being very much in love with Billy, the hero of the films, dreams about him as a miner, her refused lover as a villainous Mexican and herself as the charming maiden. A burlesque on the Western melodrama, handled well from every angle.

"One Who Serves." (Reliance. Wed., June 2.)—In order to raise money for his sick baby a poor man joins a crook in burglarizing a doctor's home. After he has knocked the man down he discovers by a note in his hand that he was just on the point of going to the aid of his own sick child. In hasty repentance he revives the physician and takes him to his home.

Then he goes after his confederate and recovers the loot by a hard fight. This he returns to the doctor, who has just managed to save the life of the little girl. In the cast are: W. E. Lowery, Catherine Henry and Richard Cummings.

"A Freight Car Honeymoon." (Thanhouser. Sun., June 6.)—This is a pretty and novel comedy romance. A train dispatcher is fired on his wedding day. He and his bride take some supplies and board a "side door Pullman" for the only sort of honeymoon they can now afford. The bride makes a hit with the train crew, who allow the couple to enjoy their humble quarters.

By cutting in on a wire the husband orders the car cut out on a siding in an attractive country place. The chief dispatcher learns of the peculiar order, and going out to see what is wrong discovers the couple enjoying their novel honeymoon. The bride's coffee and the husband's explanation that he owes them a honeymoon win the boss over, and admitting the joke is on him he restores the dispatcher to his place.

"The Six Cent Loaf." (Thanhouser. Two reels. Tues., June 8.)—This film shows the suffering which the recent rise in the price of bread brought upon one family, comprised of a working girl and her little brother and sister. The case finally is brought to the attention of the bread king's wife, who proceeds to bring her feminine influence into play, with the result that the old price is again established.

A sympathetic subject well worked out and appropriately acted. Flo La Badie, Helen Badgely and Leland Benham are the leads.

"The Right to Happiness." (American. Two reels. Mon., June 7.)—Reviewed at length in another part of this issue.

"The Redemption of the Jasons." (Beauty. Tues., June 8.)—A young wife, deserted by her husband, leaves her baby on the doorstep of a house wherein live two elderly and wealthy bachelors. She later secures from them the position of nurse. After several weeks her husband, who has been laid up in a hospital, arrives on the scene and causes complications. Webster Campbell and Neve Gerber appear in the cast.

"The Soul of the Vase." (American. Wed., June 9.)—An artistic potter, who loves the clay he models better than his wife, dreams that his wife has given up her soul for the glaze on the perfect vase which he has been striving for. He is so happy to find it a dream that his attitude toward her changes. Robyn Adair, Beatrice Van and Joe Harris act this unusual and interesting story.

"The Pathway from the Past." (Kay-Bee. Two reels. Fri., June 11.)—A familiar crook story of average interest is presented in these two reels. There is a lot of exciting action and a considerable amount of acting that is praiseworthy. Estelle Allen appearing as Molly Kane renders a most sympathetic performance, while Thomas Chatterton, Jerome Storm and Jack Nelson perform pleasingly.

Molly is accused of being one of a band of robbers by a spurned lover. She is obliged to serve a prison term, but on her release she secures employment in a country general store. She falls in love with her employer, who, contrary to most motion picture heroes, loves her just as much after he has discovered her past. An exciting gun fight between the girl's brother and the crook in which both men perish puts an end to the reel.

"An Unlucky Suitor." (Royal. Sat., June 12.)—Two men play against each other in both the stock market and in love. A burlesque poorly acted and developed.

PATHE EXCHANGE INC.

"Man to Man." (Pathé. One reel.)—Made in this country, this drama was sent to France to be colored by the Pathecolor process. It is a good story of a man driven to attempt robbery for his family. He meets the owner of the house and loses his nerve when the man dares him to shoot. This leads to a long conversation, during which the two men meet as man to man, and the rich one decides to help out the unfortunate intruder. The color work is excellent.

"Nick Winter and the Masked Thieves." (Pathé. Three reels.)—The Sherlock Holmes stories are travestied in a most pleasing way in this detective comedy, produced at the French studios of Pathé. The adventures of the amazing detective are so startling and complex that they cannot be very clearly described.

He changes disguises while sitting behind a newspaper, and no matter how sudden a coup the masked thieves put across, he always goes them one better. The construction of the story is so excellent that at first the spectator does not realize that it is intended as a comedy. "Nick Winter and the Masked Thieves" is a film which can be most highly recommended. It will please any audience, but should be particularly successful in high class theatres which cater to audiences who appreciate subtle humor.

"Pathe News, No. 41. —This reel includes the third series of the new war films showing scenes taken by special permission of the Allied officials. Among them are some fine views of the idol of France, General Joffre. Pro-war demonstrations in Italy are also depicted. There are also a number of scenes in this country of considerable interest.

"Pathe News, No. 42."—The views from the Allied armies include some remarkable scenes in the Vosges mountains. The Alpine Chasseurs are shown before and after a battle. Other scenes are from England, Australia and this country. A section is devoted to early fall styles in hats.

UNITED FILM SERVICE

"Hungry Boarders." (Starlight. One reel.)—One of the Heinie and Louie comedies, in which there is the usual wild burst of slapstick work. The two soldiers of fortune attempt to obtain free quarters in a boarding house which is run along strict profit-making lines. They wind up in a cell after having nearly wrecked the boarding place.

"When the Call Came." (Ideal. Two reels.)—A young man steals in order to get money for his starving old mother. A real thief follows



him and is arrested for the act, although actually innocent. Being freed by the confession of the other man, the thief reforms and cares for the unfortunate's mother while he is in jail. He also locates the two men who have stolen the booty from the original thief, and returns it. Having made good at honest employment, he gets the honest boy a place on his release from jail, and all live happily ever after. George Larkin is seen in the leading part.

"Horseshoe Luck." (Gaumont. One reel.)—Heinie starts a restaurant and his friends give him a golden horseshoe for good luck. Bad luck seems to follow, although Heinie tries hanging the horseshoe in various position. Such incidents as a waiter spitting on a plate and wiping it with his napkin represent the character of the comedy in this film.

"The New Photographer." (Superba. One reel.)—This is a very clever and decidedly novel comedy. In showing the results of a green camera man's work some surprising and highly entertaining trick photography is used. Scenes appear on edge and at all sorts of angles as well as wavering back and forth. The picture being made is "Agnes' Awful Adventure," and is a good travesty.

UNIVERSAL PROGRAM

"Animated Weekly, No. 169." (Wed., June 2.)—Memorial Day parade in New York City; the funeral of the late Charles Frohman, with many notables in attendance; the Pan-American conference in Washington, at which the President was a prominent figure; and Cornell's varsity crew losing to Harvard on Cayuga Lake, for the first time in the history of the colleges, are the outstanding features of this number. Of course, the war news is not lacking, while a few minor happenings and Hy Mayer's cartoons complete the reel.

"The Lover's Lucky Predicament." (Joker. Sat., June 5.)—His daughter's lover is not looked upon with any great favor by the sheriff, but when he captures the much feared Alfalfa Bill he has his own way. This is inferior to most Jokers, some of the scenes being rather vulgar. William Franey as Alfalfa Bill is very good. The rest of the cast includes Max Asher, Gale Henry, Milburn Moranti and Lillian Peacock.

"Through the Swinging Doors." (Big U. Two reels. Sun., June 6.)—An old waiter sees his daughter drinking champaigne in the restaurant where he is employed, and in a mad rage he rushes up and attempts to kill her escort. When explanations are given all ends well. This offering is very poor except for the character portrayal given by Murdock MacQuarrie as the waiter. The first part of the picture bears little relation to the termination of the story, while the plot is not smooth or satisfying.

"A Daughter of the Nile." (Victor. Three reels. Mon., June 7.)—A young man entering the diplomatic service falls under the spell of a woman intimate with the Russian ambassador. However, when she sees the suffering his infatuation causes his fiancee puts an end to the proceedings.

An engaging drama with Mary Fuller in the role of the adventuress. The part is not like any she has appeared in before, yet her performance is most pleasing. Matt Moore is the young man. The settings are lavish in this and the photography good. The drama ought to please, as the cast is accomplished. Elaine Sterne prepared the scenario.

"How Billy Got His Raise." (Joker. Mon., June 7.)—Billy, the office boy, studies hypnotism and soon his boss, the stenographer and the boss's wife are under his influence, so he is able to command what salary he will. William Franey is hilariously funny as the office boy in this, while Max Asher, Gale Henry and Lillian Peacock are the other principals. This is one of the best Jokers.

"Under the Crescent." (Gold Seal. Adventure No. 2.)—Reviewed at length in issue of May 22.

"The Struggle." (Rex. Tues., June 8.)—Industrial strife, raging between the employees and owners of a railroad company, is brought to a close by a little thought on both sides.

The president is a G. A. R. man, and thoughts of the olden times during a Memorial Day celebration are responsible for his change of heart towards his workers. An incoherent drama, hardly well enough produced to give the desired comparison between the Civil War and industrial strife, besides there is a superfluity of characters and scenes. Pauline Bush is in the cast.

"Their Friend the Burglar." (Nestor. Tues., June 8.),—A young pair desirous of eloping make use of the confusion caused by the presence of a burglar and successfully escape from the girl's parents. A fairly good comedy with Billie Rhodes and Neal Burns playing the lovers.

"From the Shadows." (Laemmle. Wed., June 9.)—A crook melodrama produced by Frank Lloyd which will offer very good entertainment of its kind. An ex-crook whose daughter is engaged to an honorable man is discovered by an old pal, who attempts to blackmail him. A gun fight results in the old man's death and puts an end to the other man's schemes. Frank Lloyd, Marc Robbins, Helen Leslie, Millard Wilson and Gretchen Lederer are the principals.

"Billie's Blighted Career." (L-KO. Two reels. Wed., June 9.)—Ritchie in the role of an artist and minus a good bit of his usual getup, uses another man's wife as his model. Another artist in the same apartment is doing the same thing with Billie's wife, and these two precarious situations mixed in with any number of scantily draped models cause great commotion.

Strange to say the funniest part of the picture is the chase which brings it to a close. It is in these scenes that Ritchie puts across his most humorous incidental capers, which are sure to create laughter. The rest of the picture we regret to say, shows a reversion of form on the producing company's part. A good many of the scenes are disgusting in their suggestiveness and spoil any humor that might be in the actions of the players. Some of them will doubtless be eliminated.

"The Valley of Silent Men." (Rex. Two reels. Thurs., June 10.)—Believing her husband dead, when in reality he was shanghaied, the girl marries again that she may have a happy home provided for her child. She is living happily when her husband returns, transformed from a drunkard into a man. He learns of the situation from his wife, and then sees it best that he depart. A pleasing story, which is mindful of the pathetic "Enoch Arden" poem of Tennyson. Ben Wilson appears as the reformed husband and Dorothy Phillips is the wife.

"In His Mind's Eye." (Big U. Thurs., June 10.)—An exceedingly sad topic is dealt with in this reel, but it is capably handled and interesting in its entirity. An old, blind fiddler sits on the street corner and plays and dreams over his past. Among other things he sees how his daughter was practically sold to a young man by her step-mother.

At that moment his daughter walks by, gaudily clad. The man recognizes her footsteps and takes her home with him, where she keeps him in ignorance of her occupation. Murdock MacQuarrie gets in his usual good work as the violinist and Agnes Vernon holds the daughter's pathetic role.

"Lady Baffles and Detective Duck" in "The Sign of the Sacred Safety Pin." (Powers. Thurs., June 10.)—The second of Allen Curtis' burlesques on the serial photoplays, with Max Asher, Gale Henry and William Franey leading the cast. The exaggeration of the salient features of the continued pictures makes this reel most laughable from start to finish. Neither the crooks nor the detective gains any advantage, yet their endeavors to frustrate one another's plan are very humorous.

"A Strange Disappearance." (Imp. Three reels. Fri., June 11.)—Reviewed at length in another part of this issue.

"Mumps." (Victor. Fri., June 11.)—The author and her secretary are quarantined because the maid contracts the mumps. During the confinement, the two fall in love. A Harry Myers-Rosemary Theby comedy which is just as funny as these two know how to make it, which, be it known, is very funny.

"The Circus Girl's Romance." (Bison. Two reels. Sat., June 12.)—The daughter of the circus owner is despised at boarding school until she saves one of the inmates by catching her runaway horse. A Henry McRae picture, many scenes of which are laid beneath and about the circus tent. Realism of the most interesting kind predominates in these scenes as a real circus was filmed.

There is another story in the picture concerning the unsuccessful efforts of the villainous circus manager to force the girl into a marriage. This is a very good number, although it does not measure up to the best of the Bison company's pictures. Marie Walcamp, Rex deRoselli, Sherman Bainbridge and Wellington Playter are in the cast.

"The Woman Hater's Baby." (Powers. Sat., June 12.)—An old and rather ill-produced picture with Gene Gauntier and Jack Clark in the principal roles. A destitute widow leaves her child on the steps of a bachelor's home. He adopts it and applies for a nurse. The mother is employed, with the result that soon afterwards a marriage takes place. This is a comedy-drama and not a very good one.

"When Ignorance is Bliss." (Joker. Sat., June 12.)—A rube comes into a fortune, and two swindlers succeed in robbing him of it, when his sweetheart comes to the rescue. A typical Joker comedy of the burlesque variety. Ernest Shields is most eccentric as the rube, effecting some uproariously unconventional comedy bits. His scenes with the adventuress are the best, if one may discriminate.

"Across the Footlights." (Big U. Two reels. Sun., June 13.)—A brilliant young actress marries an actor of mediocre talent. In time he becomes popular through her teachings, while she gixes up her career. The ending to this is quite apart from the plot proper and rather poor, as it comes unexpectedly.

The two reels are quite largely padded, but the story will afford fair entertainment. Adele Lane and William Dowlan lead the cast. The boarding house scenes and those which take place back of the stage are noticeable for the minute and correct attention to detail.

"Little Mr. Fixer." (Laemmle. Sun., June 13.)—A simple yet attractive comedy-drama illustrating the manner in which a little newsboy reconciled two lovers. Gordon Griffith as Billy makes a charming and human figure of the boy, while Millard K. Wilson and Olive Fuller Golden render most pleasing performances. Frank Lloyd directed this and has produced another excellent one reel subject.

WORLD FILM CORPORATION

"Two for a Quarter." (Wizard-World Film.)—Two penniless hoboes contrive to procure a square meal. At last they discover a very large suit, so both of the gentlemen enshroud themselves therein and repair to an eating house. Their ruse is discovered, but not until they have well appeased their appetites.

This reel features two capable comedians, one long and the other short. Their antics throughout the picture, chiefly while encased in the suit are uproarious. For a slapstick comedy this well fills the bill, and as the offensive is almost totally lacking it should prove fit entertainment for all classes of houses.

"The Tangles of Pokes and Jabs." (Wizard-World Film.)—Another riotous slapstick featuring the same two comical gentlemen who appeared in "Two for a quarter." While not possessed with such an original plot, the actions of the comedians are productive of much laughter. This film was shown for a week at the New York Hippodrome, where it well upheld the comedy end of the bill.

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THE KING MOVIES COMPANY, New York City.—Theatricals and motion pictures. Capital, $5,000. Directors: Thomas Howard, Albert S. Lewis, Jacob Rosen, 447 East 174th street, New York City.

CORTELYOU AMUSEMENT COMPANY, Brooklyn, N. Y.—A general motion picture and theatrical business. Capital, $75,000. Directors: A. H. Schwartz, Benjamin Herman, Harry Stone, 2941 Broadway, New York City.

PYRAMID PICTURES, INC., New York City.—To carry on a theatrical, vaudeville and motion picture business. Capital, $25,000. Directors: Thomas F. McMahon, George E. Starr, Bailey C. Elliott, 1400 Broadway, New York.

PARKWAY AERODROME, New York City.—Theatricals and motion pictures. Capital, $1,800. Directors: Robert Scherer, Morris M. Rubenstein, Julius F. Newman, 1314 Washington avenue, New York City.

WINIK-BROOK FILM COMPANY, New York City.—Motion picture film and theatrical business. Capital, $50,000. Directors: Edward M. Jones, Milton M. Eisenberg, Agnes R. May, 97 Hamilton Place, New York City.

APEX FILM CORPORATION, Yonkers, N. Y.—Motion pictures. Capital, $5,000. Directors: Pliny P. Craft, Jacob Schechter, 145 West 45th street, New York City.

GOTHAM PROGRAM, INC., New York City.—Moving picture business. Capital, $10,000. Directors: Marshall W. Taggart, Clarence Shottenfel, George M. McIntyre, 1600 Broadway, New York City.

STEREO PROJECTION COMPANY, New York City.—To conduct theatres and exhibit motion pictures. Capital, $100,000. Directors: Max Spiegel, Edward Spiegel, Henry Watterson, Strand Theatre building, New York City.

ECLIPSE FILM LABORATORIES, New York City.—Motion picture films. Capital, $25,000. Directors: James D. Rhodes, Louis T. Noonan, J. Robert Rubin, 39 West 35th street, New York City.

VIOLET AMUSEMENT CORPORATION, New York City.—Theatrical and motion picture enterprises. Capital, $1,000. Directors: Louis N. Moss, Morris Levy, Benjamin S. Moss, 556 West 140th street, New York City.

MASON, McCARTHY COMPANY, New York City.—Theatrical, vaudeville and motion pictures. Capital, $250,000. Directors: M. L. Weiland, Arthur H. Slack, Henry Amerman, 233 Broadway, New York City.

PALACE PICTURE COMPANY, New York City.—To operate motion picture theatres and other amusements. Capital, $10,000. Directors: George W. Lederer, Harry C. Drum, Geo. W. Bell, 130 West 46th street, New York City.

BRADY FILM CORPORATION, New York City.—Theatrical productions and motion picture business. Capital, $10,000. Directors: Geo. W. Brady, Theodore L. Rhein, Chas. O'Brien, 50 Broad street, New York City.

At Atlanta, Ga.:

Atlanta will have a new motion picture producing company if the superior court grants the petition for charter for the ROYAL FILM CORPORATION, filed by Attorneys Daley, Chambers and Daley. The petitioners are: W. H. Peck, W. H. Johnston and F. B. Proctor. They ask to be incorporated with $75,000 capital stock in shares of $10 each, with the privilege of increasing this to one million dollars.

At Augusta, Ga.:

THE LAKESIDE AMUSEMENT COMPANY has been incorporated by W. E. McLendon and J. C. May.

At Harrisburg, Pa.:

FEDERAL FILM COMPANY, 1330 Chestnut street, Philadelphia.—Manufacturer of and dealer in motion picture films. Capital, $5,000. Incorporators: Charles Marks, William F. Ellwanger and C. Alma Boltz, all of Philadephia.

At Jefferson City, Mo.:

ELECTRIC THEATRE COMPANY, of Perryvile, Perry County.—Capital, $2,400. Incorporators: Ralph D. Killian, E. J. Chappius and E. P. Kissler.

At Oklahoma City:

ARDMORE AMUSEMENT COMPANY, Ardmore, Okla.—Capital stock, $30,000. Incorporators: E. and H. Lowenstein, R. P. Poland, W. S. Critchlow and W. D. Potter.

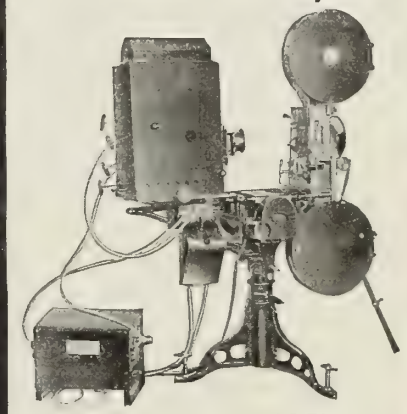
THE STRAND AMUSEMENT COMPANY, Oklahoma City, Okla.—Capital stock, $5,000. Incorporators: A. M. and Fred. S. Goldstandt and O. McLain, all of Oklahoma City.

THE PAWNEE BILL BUFFALO RANCH FEATURE FILM COMPANY, Pawnee, Okla.—Capital stock, $10,000. Incorporators: Mrs. Mary Lillie and John R. Conant of Pawnee, Okla.

AMERICAN STANDARD

BUY THE STANDARD

The Most Economical of Projectors



THE MASTER MODEL

Mr. F. C. Hock of the Central Amusement Hall, Goshen, N. Y., writes:

"I have two STANDARDS in use, one is three years old, the other one year; both are giving as good a picture as when first purchased. I have examined other machines, have seen them work and used them myself but I would not trade my oldest STANDARD for a new one of other makes. My operator, who has seven years' experience, is of the same opinion."

If you know of a STANDARD at work near you get the opinion of the exhibitor and of his operator. The first-hand information you will thus obtain will convince you that the STANDARD is the projector you should buy.

Let us tell you about our marvelous MASTER MODEL motion picture machine. Send for particulars.

Address Dept. "16"

AMERICAN-STANDARD MOTION-PICTURE-MACHINE COMPANY

110—112 WEST 40 ST. NEW YORK

STUDIO FOR RENT

One block west of Broadway

306-312 W. 52d Street

for a term of years

100 x 100 FEET

Adapted for Motion Picture Studio

All on the ground floor

Height of ceiling 40 feet—all in the clear

Proper ventilation, carpenter shop and dressing, scenic and property rooms

Apply:

B. K. BIMBERG

Care of Auditorium, 306-312 W. 52d St.
or Astor Theatre Bldg.

Phone: 3888 Bryant

CLASSIFIED

FILM MAKING OUTFITS

GUARANTEED — Professional cinematograph cameras, light-weight projectors, perforators, printers, tripods, developing outfits, disolvers, rewinders, illuminators, lenses. Filming, developing. Cameramen, experimenting. Eberhard Schneider, 219 Second Ave., New York City.

WANTED

Professional Singers, Single, Trios and Quartettes. American Theatre, Terre Haute, Ind.

FOR SALE

OPERA CHAIRS bought and sold everywhere, stock scattered, half price. Empire Chair Company, Corning, N. Y.

CAMERA—Ernemann Model B. Good as new. Trick attachments. 4 Magazines, 400 ft. Special tripod complete. Theatorium, New Philadelphia, Ohio.

STUYVESANT

Motion Picture Talent Exchange

Room 1003, 1482 Broadway

New York

Bryant 3210.

WANTS High Class Professionals in all lines of business. Time and money saved for both the director and actor. We endeavor to locate the particular individual desired.

Wire—Write—or Call.

Do You Want Business in the South?

An advertisement in

THE FOOTLIGHT

Theatre and Motion Picture Review of the South

will put you in touch with exhibitors in every state in the southern territory.

Rates on Application

The Footlight

303 Empire Life Building
Atlanta, Ga.

MONEY-MAKING SLIDES

Write for particulars.

NOVELTY SLIDE CO.

67 West 23d St. NEW YORK

MOTION PICTURE NEWS

IS THE SHORT CUT

from where you are

TO PROSPERITY

Ask any live-wire exhibitor

MR. EXHIBITOR

Rafferty, the greatest Irish comedian on the screen, challenges every serious-minded person, everybody with a grouch, everyone with the blues, all cranks, people who never smile, people in trouble, married men, single men, married women, single women, old maids, sober Sues, and others, to prove he cannot make them laugh in his Peaceful Rafferty Series. The first release, entitled

"RAFFERTY SETTLES THE WAR"

is now ready for booking through the

WORLD FILM CORPORATION'S EXCHANGES

In All the Principal Cities of the Country.

"RAFFERTY STOPS A MARATHON RUNNER"

Next Release June 21

To be followed by

"RAFFERTY AT THE HOTEL DE REST"

"RAFFERTY GOES TO CONEY ISLAND"

One comedy release a week. Follow the example of the Claremont Theatre in New York and others and sign up for the entire series; for if you want real fun, real laughs, pleased patrons, bigger business and refined comedy, here's your chance. Don't miss it.

"FUN WITHOUT VULGARITY OUR MOTTO"

Written by Charles C. O'Hara Directed by J. A. Fitzgerald

Produced by

ALL CELTIC FILM, Inc., 1400 Broadway, New York

CHARLES C. O'HARA
President

WILL SHOW LADY MACKENZIE ANIMAL PICTURES AT LYCEUM

When the Lyceum theatre reopens on Monday evening for its spring and summer season it will be with the first public presentation of Lady Mackenzie's big game hunting pictures, with which she has just returned from East Africa after a year's thrilling experience in the jungle.

Lady Mackenzie, who is known among the big game hunters of this country and Europe as "the foremost woman hunter of the world," succeeded in bagging specimens of every known animal in that part of Africa, not only with her rifle but with the moving picture camera as well.

Although highly educational, the pictures are more than that inasmuch as they show the bravery of this modern Diana in a most exciting lion hunt, in which the great king of the beasts charges straight at Lady Mackenzie and her man hunter, and the only rhinoceros charge ever filmed. The huntress has also some remarkable views of herds of buffalo and zebra, of elephants, giraffes and baboons, of wild dogs, and the other rare fauna of the country.

MELVILLE'S YACHT WILL CRUISE TO LOS ANGELES

Captain Wilbert Melville, manager of the Western Lubin Studio at Los Angeles, Cal., who is now in the East on a business trip, has become the owner of a new steam yacht which is at present being fitted out in New York for a moving picture cruise around to Los Angeles.

Shortly after Captain Melville arrived at the Lubin studio in Philadelphia he received word from Los Angeles that his steam yacht "Lucero" had been blown ashore during a heavy gale and wrecked. Almost immediately Melville got into communication with yacht brokers in New York and the following day he purchased the 165-foot steam yacht "Vergana." This yacht is especially equipped for deep sea cruising and at present is being fitted out for the long cruise through the Panama canal and up the Western coast to Los Angeles. A camera man will take pictures en route and when the yacht reaches its new home port, she will be used extensively in a series of Lubin productions.

Captain Melville, with one of his companies from the Western Lubin studio, will join the yacht at San Diego, Cal.

McGARRY HURT BY HORSE

A tragic note deeper than any written in the manuscript was struck during the filming of "Hearts Ablaze," the Vitagraph three-part Broadway Star feature, produced under the direction of Lorimer Johnston, in a fall from a horse by Garry McGarry, one of the Vitagraph players, the day the Lusitania went down with his friend, Elbert Hubbard, Mr. McGarry, in the chacacter of an Italian nobleman, riding to hounds, in a scene at the Brokaw estate, was required to enact a fall from his horse, and at the third trial, because of the nervousness of his mount, was thrown, dislocating his hip.

He underwent an osteopathic operation that was successful and was preparing to remount to continue the scene, when news of the probable loss of Mr. Hubbard reached him. His own hurt sank into insignificance at the news, as, only a few days before he sailed, Mr. Hubbard selected Mr. McGarry as the one to carry "A Message to Garcia" in pictures.

NEW ORLEANS COMPANY MAKES FILM FOR ALLIANCE

Special to Motion Picture News

New Orleans, June 1.

New Orleans, La., got into the spotlight as a producing centre on May 18, when the Coquille Film company released its first picture, a one reel comedy staged entirely in the Crescent City, at Pearce's Trianon theatre.

It is entitled "The Studio Dandy," and was written and directed by William Morgan Hannon, a well-known New Orleans attorney who forsook his law business for the time being to try picture making. The comedy features Leatrice Zeidler, a New Orleans society girl, Klas Van Heel, Andrew Rogers, Lawrence Carey and Mr. Hannon.

The first general release of the Coquille Film company is a three-reel drama, "The Link." It is being released for the United States and Canada through the Alliance Film corporation.

JITNEY BUSSES CLOSE NEW ORLEANS THEATRE

Special to Motion Picture News

New Orleans, June 1.

An exhibitor of this city, who previously operated an all-night motion picture theatre, has been forced to close down by the ever increasing jitney buss tidal wave.

The house is located a short distance from the municipal limits, and in the evening, while passengers were awaiting the owl cars, they were wont to drop in and see the show. Now, with jitney busses running every five minutes, the exhibitor says his business is ruined.

PAGEANT OF LEXINGTON PRODUCED BY VITAGRAPH

Lionel Belmore, the Vitagraph director, has been selected to direct the Pageant of Lexington on June 21, 22 and 23, commemorating a century of peace between the United States and England. The celebration will be held in aid of the Red Cross.

Mr. Belmore was selected from the many hundreds of directors in the United States and he will have complete charge of the producing of the spectacle. About seven hundred persons will take part in the many scenes.

HANCOCK WAS PROMINENT IN TRENTON

Special to Motion Picture News

Trenton, N. J., June 1.

William S. Hancock, one of the principal owners of the Trent theatre and Taylor opera house, whose death was recently announced, was buried May 29. He was, aside from being prominently identified with the local theatrical business, heavily interested financially in many of the leading manufacturing establishments.

RAIN BOTHERS PRODUCERS ON WEST COAST

San Francisco, June 1.

The late rains that have been experienced this year in California have interfered sadly with the production of motion pictures and a number of features cannot be released at the date originally set. The rainfall for the month of May has been about four times the normal and much cloudy weather has been experienced in Southern California. Charles Chaplin went to Los Angeles recently to do some work, but for twelve days no pictures could be made.

The California Motion Picture Corporation, of San Francisco, has had a similar experience, and its latest production, "A Phyllis of the Sierras," is still incomplete. This was to have been shown at a cinema dansant at the St. Francis Hotel about the middle of the month, but another attraction had to be substituted.

ONE KEYSTONE A WEEK AFTER JUNE 14

Charles O. Baumann, on behalf of the Keystone Film Company, announces a change in the plan of release for Keystone features. The Keystone two reel features will be released one each week, beginning June 14, instead of twice weekly as heretofore published.

"Our reason," said Mr. Baumann, "for this amendment to our original plan is due to our insistence upon quality in these important features. We find that because of the high quality of these specials, as well as their length, they take more time to produce than we had anticipated. In order not to disappoint our public we have, therefore, concluded to release one two reel Keystone feature each week, and by so doing we can assure the motion picture world that the high Keystone standards will be maintained and perhaps exceeded with these new offerings."

NAVAL OFFICERS SEE LUBIN SUBJECT

A number of officers from the League Island Navy Yard at Philadelphia attended a private showing of the Lubin naval drama, "The Insurrection," at the Lubin studio last week, and pronounced the picture one of the best of its kind they had ever seen.

"The Insurrection" is a three-reeler.

CORDRAY RESIGNS AS HEAD OF OREGON THEATRES

Special to Motion Picture News

Portland, Ore, June 1.

John F. Cordray, for several months general manager of the People's Amusement Company, operating the People's and Star theatres, Portland, as well as theatres in La Grande, and other Oregon towns, has resigned his position with the People's, to take effect immediately.

A new manager has not yet been appointed, but announcement of his successor will no doubt be made in a few days. Mr. Cordray operates the Oaks, a summer amusement resort, and will now devote his entire time to this enterprise.

MUTUAL MASTER PICTURES

FULL HOUSES

When they crowd the lobbies and stand many minutes waiting to get in to see a Mutual Masterpicture—

There's something more to Mutual Masterpictures than advertising alone.

Mutual Masterpictures hit the public right—because they are exceedingly well acted, magnificently staged and produced under the direction of the men who are foremost in the motion picture business.

Here is the "Full House" producer for this week—

The Series that is being Advertised in

The Saturday Evening Post

"Up from the Depths"

A Four-Reel Reliance Masterpicture

Book it now—and get the complete advertising campaign that goes with it.

The Mutual Film Corporation
71 West 23d Street
New York City

MUTUAL MASTER PICTURES







"Up From The Depths"

A FOUR-PART RELIANCE MASTERPICTURE

Featuring Courtney Foote and Gladys Brockwell

The Series that is being Advertised in

"Up from the Depths" is a story of a girl's heroic life battle and a man's regeneration—with the principal scenes laid in New York.

Courtney Foote and Gladys Brockwell play the leads—and they are assisted by an auxiliary company who have helped to make Mutual Masterpictures famous.

The picture is startlingly real in its scenic effects;—the actors familiar to your patrons;—and the series of Masterpictures of which this is the latest is known to millions of people all over this country—three excellent reasons why you should book "Up from the Depths" at once.

Booked through the Mutual Film Corporation

The Reliance Motion Picture Corporation

71 West 23rd Street, New York City

Saturday Evening Post

MUTUAL MASTERPICTURES

Edwin Thanhouser

PRESENTS

"The Patriot and the Spy"

with Marguerite Snow, James Cruze, Alphonse Ethier and a cast of uniform excellence.

This being the second Thanhouser contribution to the series of

MUTUAL MASTERPICTURES

The Series that is being Advertised in the

MUTUAL MASTERPICTURES

An Invading Foe in His Country! A Conniving Traitor in His Home!

And there you have the fabric of as compelling a narrative as ever human mind evolved.

The splendid work in this picture embraces every ingredient of production—sympathetic acting, settings of unusually rare charm and photographic effects of the most daring, dashing variety; they mean more than a GOOD production. They mean more than an EXCELLENT production. The great punch of the picture is that it will be a *POPULAR* production.

Note carefully the distinction we make here. Ask yourself how many of the *good* pictures you have seen, have ever become *popular* pictures; then make it your business to see this Mutual Masterpicture. Through

"The Patriot and the Spy"

you look a step ahead of motion pictures as you know them; the efforts of the Thanhouser producing organization have brought the future nearer.

Released through the MUTUAL FILM CORPORATION

THANHOUSER FILM CORPORATION
New Rochelle, New York

Saturday Evening Post

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, June 7, 1915.

BIOGRAPH—The Tear of the Page, D., 1000..... 18030
ESSANAY—The Gilded Cage, D., 1000..... 18037
KALEM—Her Husband's Honor, D., 2000..... 18031
LUBIN—The Unsparing Sword (Road o' Strife, No. 10), D., 1000 18038
SELIG—Hearst-Selig News Pictorial, No. 45, N., 1000..18036
SELIG—The Web of Crime, D., 2000..... 18033
VITAGRAPH—Mrs. Jarr and the Beauty Treatment, C., 1000 18035

Tuesday, June 8, 1915.

BIOGRAPH—Man and His Master, D., 2000..... 18047
ESSANAY—The Romance of an American Duchess, D., 2000 18039
KALEM—Ham at the Fair, C., 1000..... 18046
LUBIN—He's a Bear, C., 1000..... 18045
SELIG—Saved by Her Horse, D., 1000..... 18041
VITAGRAPH—Love, Snow and Ice, Scenic C., 3000.... 18042

Wednesday, June 9, 1915.

EDISON—Up in the Air, C., 1000..... 18049
ESSANAY—Dreamy Dud, Cartoon, C., and Joe Boko, Car. C., Split Reel, 1000..... 18052
KALEM—The Money Leeches, D., 2000..... 18050
KNICKERBOCKER—The Kick-Out, D., 3000..... 18058
LUBIN—Tap! Tap! Tap!, D., 2000..... 18055
SELIG—Willie Goes to Sea, C., 1000..... 18054
VITAGRAPH—Spades Are Trumps, C., 1000..... 18053

Thursday, June 10, 1915.

BIOGRAPH—The Divided Locket, D., 1000..... 18060
ESSANAY—Sweedie's Finish, C., 1000..... 18061
LUBIN—Courage and the Man, D., 3000..... 18062
MINA—Father Forgot, C., 1000..... 18067
SELIG—Hearst-Selig News Pictorial, No. 46, N., 1000..18066
SELIG—Pals in Blue, D., 3000..... 18068
VITAGRAPH—Mr. Blink of Bohemia, C., 1000..... 18065

Friday, June 11, 1915.

BIOGRAPH—The Battle, D., 1000 (Reissue)..... 18081
EDISON—Cohen's Luck, C., 4000..... 18071
ESSANAY—The Wealth of the Poor, D., 1000..... 18075
KALEM—The Haunting Fear, D., 3000..... 18076
LUBIN—The Cornet, D., 1000..... 18080
VITAGRAPH—Fair, Fat and Saucy, C., 1000..... 18079

Saturday, June 12, 1915.

BIOGRAPH—Life's Changing Tide, D., 1000..... 18090
EDISON—MacQuade of the Traffic Squad, D., 1000... 18082
ESSANAY—The Greater Courage, D., 3000..... 18083
KALEM—The Pay Train, D., 1000..... 18089
LUBIN—Nearly a Prize Fighter, C., 1000..... 18086
SELIG—The Journey's End (Animal D.), 1000..... 18091
VITAGRAPH—Four Grains of Rice, D., 2000..... 18087

RELEASES OF THE WEEK AFTER

Monday, June 14, 1915.

BIOGRAPH—A Romance of Old California, D., 1000..
ESSANAY—Whose Was the Shame, D., 1000.....
KALEM—When the Mind Sleeps, D., 3000.....
LUBIN—The Valley of the Shadow (Road o' Strife, No. 11), D., 1000.....
SELIG—Letters Entangled, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 47, N., 1000..
VITAGRAPH—Mr. Jarr and the Ladies' Cup, C., 1000

Tuesday, June 15, 1915.

BIOGRAPH—Mrs. Van Alden's Jewels, D., 2000.....
ESSANAY—The Little Deceiver, D., 3000.....
KALEM—Raskey's Road Show, C., 1000.....
LUBIN—Capturing Bad Bill, C., and Caught with the Goods, C., Split Reel.....
SELIG—The Heart of the Sheriff, D., 1000.....
VITAGRAPH—The Little Doll's Dressmaker, D., 2000

Wednesday, June 16, 1915.

EDISON—Cartoons in the Parlor, C., 1000.....
ESSANAY—The Fable of the Tip and the Treasure, C., 1000 .....
KALEM—The Vanishing Vases, D., 2000.....
LUBIN—The Insurrection, D., 3000.....
SELIG—A Tragedy in Panama, D., 1000.....
VITAGRAPH—Philanthropic Tommy, Com.-D., 1000..

Thursday, June 17, 1915.

BIOGRAPH—His Ward's Scheme, Com.-D., 1000.....
ESSANAY—The Broken Pledge, C., 1000.....
LUBIN—From Champion to Tramp, D., 2000.....
MINA—A Mixup in Males, C., 1000.....
SELIG—His Father's Rifle, D., 3000.....
SELIG—Hearst-Selig News Pictorial, No. 48, N., 1000..
VITAGRAPH—To the Death, D., 1000.....

Friday, June 18, 1915.

BIOGRAPH—Love in an Apartment Hotel, D. (Reissue), 1000 .....
EDISON—The Working of a Miracle, D., 3000.....
ESSANAY—Broncho Billy and the Land Grabber, D., 1000 .....
KALEM—Rival Waiters, C., 1000.....
LUBIN—The Bridge of Sighs, D., 1000.....
VITAGRAPH—A Mistake in Typesetting, C., 1000....

Saturday, June 19, 1915.

BIOGRAPH—The Way Out, D., 1000.....
EDISON—The Corporal's Daughter, D., 1000.....
ESSANAY—Vain Justice, D., 2000.....
KALEM—Near Eternity, D., 1000.....
LUBIN—A Safe Investment, C., 1000.....
SELIG—The Angel of Spring, D., 1000.....
VITAGRAPH—Miss Jekyll and Madam Hyde, D., 3000

(For Table of Contents See Page 80.)

B A L B O A

Announces the engagement of the celebrated stars

Lillian Lorraine

and

William Courtleigh, Jr.

Who will appear in a great serial
By WILLIAM HAMILTON OSBORNE

Neal of the Navy

Tnis serial written, produced and acted by some of the ablest talent of the day, is to be made for

PATHÉ

Balboa further announces that for a period of 5 YEARS none of their pictures will be released except through Pathé Exchanges.

The Balboa Amusement Producing Co.

Long Beach, Cal.

H. M. HORKHEIMER, Pres. and Gen. Manager E. D. HORKHEIMER, Sec. and Treasurer

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, June 7, 1915.

AMERICAN—The Right to Happiness, D., 2000..... 03496
RELIANCE—A Mother's Justice, D., 1000..... 03498
KEYSTONE—Undecided; May Be an "Allwin" Comedy 03499

Tuesday, June 8, 1915.

THANHOUSER—The Six-Cent Loaf, D., 2000..... 03500
MAJESTIC—Dirty Face Dan, Com.-D., 1000..... 03502
BEAUTY—The Redemption of the Jasons, D., 1000.... 03503

Wednesday, June 9, 1915.

BRONCHO—The Tavern Keeper's Son, D., 2000..... 03504
AMERICAN—The Soul of the Vase, D., 1000..... 03506
RELIANCE—Payment in Full, Mel.-D., 1000..... 03507

Thursday, June 10, 1915.

DOMINO—The Strike at Centipede Mine, D., 2000.... 03508
KEYSTONE—Undecided; May Be an "Allwin" Comedy 03510
MUTUAL WEEKLY—No. 23, N., 1000..... 03511

Friday, June 11, 1915.

KAY-BEE—The Pathway from the Past, D., 2000..... 03512
FALSTAFF—His Guardian Auto, C., 1000..... 03514
RELIANCE—The Ten O'clock Boat, D., 1000..... 03515

Saturday, June 12, 1915.

RELIANCE—United Again, D., 2000..... 03516
KEYSTONE—Undecided; May Be an "Allwin" Comedy 03518
ROYAL—An Unlucky Suitor, C., 1000..... 03519

Sunday, June 13, 1915.

MAJESTIC—The Burned Hand, D., 2000..... 03520
KOMIC—Unwinding It, C., 1000..... 03522
THANHOUSER—Through Edith's Looking Glass, D., and Bud Blossom, Split Reel..... 03523

RELEASES OF THE WEEK AFTER

Monday, June 14, 1915.

AMERICAN—His Obligation, D., 2000.....
RELIANCE—The Old Batch, D., 1000.....

Tuesday, June 15, 1915.

THANHOUSER—The Country Girl, Com.-D., 2000...
MAJESTIC—Pirates Bold, C., 1000.....
BEAUTY—The Mollycoddle, C., 1000.....

Wednesday, June 16, 1915.

BRONCHO—His Superficial Wife, D., 2000.....
AMERICAN—His Musical Cook, Com.-D., 1000.....
RELIANCE—The Housemaid, D., 1000.....

Thursday, June 17, 1915.

DOMINO—The Soul of Phyra, D., 2000.....
MUTUAL WEEKLY—No. 24, N., 1000.....

Friday, June 18, 1915.

KAY-BEE—The Secret of Lost River, D., 2000.....
FALSTAFF—Ebenezer Explains, C., and Little Herman, C., Split Reel.....
THANHOUSER—In the Valley, D., 1000.....

Saturday, June 19, 1915.

RELIANCE—The Old Clothes Shop, D., 2000.....
ROYAL—Not a Ghost of a Show, C., 1000.....

Sunday, June 20, 1915.

MAJESTIC—The Woman from Warrens, D., 2000....
KOMIC—Where Breezes Blow, C., 1000.....
THANHOUSER—The Two Cent Mystery, C., 1000...

NOTE: Serial Numbers will appear next week. Keystone releases not decided.

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 14), "A Bolt from the Blue," D., 2000.. 0575

Monday, June 7, 1915.

VICTOR—A Daughter of the Nile, D., 3000..... 0556
IMP—The Twelfth Hour, D., 1000..... 0557
JOKER—How Billy Got His Raise, C., and The Fox Hunt, Cartoon Com., Split Reel..... 0558

Tuesday, June 8, 1915.

GOLD SEAL—Under the Crescent (Adventure No. 2), "The Cage of the Golden Bars," D., 2000..... 0559
REX—The Struggle, D., 1000..... 0560
NESTOR—Their Friend the Burglar, C., 1000..... 0561

Wednesday, June 9, 1915.

LAEMMLE—From the Shadows, D., 1000..... 0562
L-KO—Bill's Blighted Career, C., 2000..... 0563
ANIMATED WEEKLY—No. 170, N., 1000..... 0564

Thursday, June 10, 1915.

REX—The Valley of Silent Men, D., 2000..... 0565
BIG U—In His Mind's Eye, D., 1000..... 0566
POWERS—The Sign of the Sacred Safety Pin, C., 1000 0567

Friday, June 11, 1915.

IMP—A Strange Disappearance, D., 3000..... 0568
VICTOR—Mumps, C., 1000..... 0569
NESTOR—No Release This Week.....

Saturday, June 12, 1915.

BISON—The Circus Girl's Romance, D., 2000..... 0570
POWERS—The Woman Hater's Baby, D., 1000..... 0571
JOKER—When Ignorance Is Bliss, C., 1000..... 0572

Sunday, June 13, 1915.

BIG U—Across the Footlights, D., 2000..... 0573
LAEMMLE—Little Mr. Fixer, D., 1000..... 0574
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 15), "The Black Box," D., 2000..... 0594

Monday, June 14, 1915.

VICTOR—The Oyster Dredger, D., 2000..... 0576
IMP—The Riddle of the Silk Stockings, C., 1000..... 0577
JOKER—A Duke for a Day, C., 1000..... 0578

Tuesday, June 15, 1915.

GOLD SEAL—Under the Crescent (Adventure No. 3), "The Cage of the Golden Bars," D., 2000..... 0579
REX—The Last Act, D., 1000..... 0580
NESTOR—On His Wedding Day, C., 1000..... 0581

Wednesday, June 16, 1915.

LAEMMLE—The Snow Girl, D., 3000..... 0582
ANIMATED WEEKLY—No. 171, N., 1000..... 0583

Thursday, June 17, 1915.

REX—Into the Light, D., 2000..... 0584
BIG U—The Second Beginning, D., 1000..... 0585
POWERS—The Panzer Troupe, Vaudeville, and The Wizard of the Animals, Ed., Split Reel..... 0586

Friday, June 18, 1915.

IMP—The White Terror, D., 4000..... 0587
NESTOR—The Downfall of Potts, C., 1000..... 0588

Saturday, June 19, 1915.

BISON—One Man's Evil, D., 2000..... 0589
POWERS—Her Mysterious Escort, D., 1000..... 0590
JOKER—At the Bingville Barbecue, C., 1000..... 0591

Sunday, June 20, 1915.

BIG U—Her Own Blood, D., 1000..... 0592
L-KO—Blue Blood and Yellow, C., 2000..... 0593

(For Table of Contents See Page 80.)

. . and they represent more than mere names to us, our customers. They are friends! They belong to our family! We take good care of our family! We have the ability and the means, as well as the desire and the intention, to do so.

We had you in mind when we put WELCOME on the door-mat where you wipe off dissatisfaction and insecurity and come clean into our factory where we really secure

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INDUSTRIAL MOVING PICTURE COMPANY

WATTERSON R. ROTHACKER, President

223-233 West Erie Street, Chicago

VITAGRAPH

"MRS. JARR AND THE BEAUTY TREATMENT" Comedy **MONDAY, JUNE 7**
While Mrs. Jarr is beautifying herself, Jarr and the kids get into no end of trouble. Gus puts in an appearance. Smiles take the place of frowns and everything is beautiful. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"LOVE, SNOW AND ICE" Three-Part Comedy Broadway Star Feature **TUESDAY, JUNE 8**
After an obstacle race over snow and ice, Jean and Cutey reach the parson's first. Pa melts in the sunshine of their love. The cast includes WALLY VAN, NITRA FRAZER, ALBERT ROCCARDI and DONALD MacBRIDE.

"SPADES ARE TRUMPS" Comedy **WEDNESDAY, JUNE 9**
If one rejects the other's hand, either loses. The spade leads and hearts win. BILLY QUIRK and CONSTANCE TALMADGE are the leads.

"MR. BLINK OF BOHEMIA" Comedy **THURSDAY, JUNE 10**
He makes love by proxy and makes a bad job of it. His sweetheart accepts his apologies and himself at the same time. Presenting MR. AND MRS. SIDNEY DREW.

"FAIR, FAT AND SAUCY" Comedy **FRIDAY, JUNE 11**
An American beauty, imposing and impressive, is selected as a candidate of the Ali's harem. She proves an undesirable subject. She is no lady. NICHOLAS DUNAEW, CHARLES ELDRIDGE, KATE PRICE, ANNA LAUGHLIN, HUGHIE MACK and ARTHUR COZINE are the cast.

"FOUR GRAINS OF RICE" Two-Part Drama **SATURDAY, JUNE 12**
By putting two and two together the Mongolian's plot is uncovered and its victims rescued to enjoy their delayed happiness. JAMES MORRISON, GEORGE COOPER, DOROTHY KELLY and J. HERBERT FRANK are the principals.

SIX A WEEK, including a Three-Part Broadway Star Feature

"MR. JARR AND THE LADIES' CUP"—Comedy. MONDAY, JUNE 14
"THE LITTLE DOLL'S DRESSMAKER"—Two-Part Drama. TUESDAY, JUNE 15
"PHILANTHROPIC TOMMY"—Comedy-Drama. WEDNESDAY, JUNE 16
"TO THE DEATH"—Western Drama..... THURSDAY, JUNE 17
"A MISTAKE IN TYPESETTING"—Comedy..... FRIDAY, JUNE 18
"MISS JEKYLL AND MADAME HYDE"—Three-Part Drama. Broadway Star Feature ..... SATURDAY, JUNE 19

Toledo, Ohio, 3/24/15.

Vitagraph Co.:

A note of appreciation from an exhibitor who has hesitated for some time because being a woman and one unusually young to be in this business alone, but with the help of the General Film Co. of Detroit and back of them the excellent programs put forth by the several companies on their list I have made a success of my house, where the men before me failed.

I have and still am using every Vitagraph produced and would not give up one single reel for a great deal.

Clara M. de Grasse,
The Pastime Amusement Co.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH CO. OF AMERICA
E. 15th Street and Locust Avenue **Brooklyn, N. Y.**

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES OF NEXT WEEK

Monday, June 7, 1915.

IDEAL—Stepping Westward, D., 2000..... 4190

Tuesday, June 8, 1915.

SUPERBA—Almost Luck, and Mixing the Cards, C., Split Reel 4191

Wednesday, June 9, 1915.

GRANDIN—The Spider, D., 2000..... 4192

Thursday, June 10, 1915.

STARLIGHT—Heinie's Millions, C., 1000..... 4193
LUNA—The Near Capture of Jesse James, C., 1000... 4186

Friday, June 11, 1915.

PREMIER—At Twelve O'clock, D., 2000..... 4195

Saturday, June 12, 1915.

PYRAMID—Canned Curiosity, Com.-D., 2000..... 4196

Sunday, June 13, 1915.

UNITED—Love's Strategy, C., 1000..... 4197

RELEASES OF THE WEEK AFTER

Monday, June 14, 1915.

IDEAL—Brand Blotters, D., 2000..... 4200

Tuesday, June 15, 1915.

SUPERBA—The New Photographer, C., 1000..... 4201

Wednesday, June 16, 1915.

EMPRESS—The Turning Point, D., 2000..... 4202

Thursday, June 17, 1915.

STARLIGHT—The Hungry Boarders, C., 1000..... 4203
LUNA—An Accidental Parson, C., 1000..... 4204

Friday, June 18, 1915.

PREMIER—Lilly of the Valley, D., 2000..... 4205

Saturday, June 19, 1915.

LARIAT—Out of the Silence, D., 2000..... 4206

Sunday, June 20, 1915.

UNITED—Horseshoe Luck, C., 1000..... 4207

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

Photoplay Theatres Here and There

MICHIGAN

C. A. FISKE is having a moving picture theatre built for him at Albion.

Permits for the construction of a new theatre for McCreery and Clark and a large addition to the Orpheum theatre, of Flint, have been issued. The cost of the new theatre is $13,000 and the addition to the Orpheum will cost $6,000.

The Norwood theatre, Woodward and the Boulevard, Detroit, costing about $75,000 and seating 1,000, held its opening on Thursday evening, May 27. The place was packed, hundreds being turned away. The Norwood is being managed by W. H. Irons, formerly associated with John H. Kunsky in Detroit. Charles Rall is the owner of the new playhouse.

The Ferry Park Theatre company, of Detroit, has been organized with a capital stock of $100,000 to erect a new moving picture theatre at Grand River avenue and the Boulevard. Fifteen thousand has already been paid in. The stockholders are: Frederick Riddell, Robert M. Drysdale and Theodore L. Smith.

At a meeting of the stockholders of the Maxine Theatre, Inc., Detroit, the following officers were elected for the coming year: A. Arthur Caille, president; Walter I. Owen, vice-president; Theodore L. Smith, secretary, and Walter R. Smith, auditor. Ed V. McGrath was reappointed manager.

NEBRASKA

The Omaha, a new theatre at Fortieth and Dodge streets, Omaha, Neb., was opened Saturday, May 22, with the very best program Manager Theodore Thomas could secure, with music and with capacity attendance. The theatre, which seats 400 people, is the very latest possible in ventilating, seating and cooling facilities, introducing several ideas new to Omaha and middle Western houses.

Manager Thomas says he will show pictures exclusively. He has an objection to vaudeville being mixed in. He has been traveling over the country for the last three months picking up ideas regarding the erection and management of a motion picture theatre, and is ready to enter the business for his first venture with a belief that he can make it go. He is showing Mutual and feature films.

Messrs. Albright and Whirry have taken over the Edison theatre, at Hastings, Neb., and during the last two months have overhauled and redecorated it, increased the seating capacity and held a big opening day Saturday, May 22, which capacity crowds attended. The house is equipped up to the minute, and seats 600. Omaha men who attended the opening say it is one of the finest equipped and best appearing in the middle west territory.

Ernest Pollard is the manager of a new $15,000 public subscription opera house that opened in Nehawka, Neb., Saturday, May 22. Two World Film corporation features were shown on opening day—one in the afternoon and the other in the evening. The theatre, although located in a town of only 300 people, has a seating capacity of 600, and has a complete electric lighting plant of its own, with up-to-the-minute cooling and ventilating plants. Highest class features will be shown every Saturday. This is one instance showing how the small towns of the middle west are growing in importance in the motion picture world.

"ARE WE READY?"

(Standard Newsfilm—One Reel)

REVIEWED BY H. S. FULD

THE producers of this series have endeavored to present in a comprehensive manner the present condition of the military and naval defensive organization of this country. Series one comprises the recent review of the Atlantic fleet in the New York harbor, and the naval parade passing in review in front of President Wilson. The photography is good and the entire film is bound to please.

The titles carry a running presentation of the entire scope of the fleet; each division is shown and also the destroyer and submarine flotilla. Some of the most interesting subjects are a demonstration of the periscope on a submarine, a drill with a six-inch and a twelve-inch gun. Series 2 is to be devoted to the Pacific fleet, and 3 and 4 to the army.

Again! 7 Smashing BIG Features on the Regular UNIVERSAL Program

"CONSCIENCE"

A Most Unusual Four Reel Imp Drama with Wm. Welsh, Frances Nelson and Allen Holubar.

In this gripping drama an innocent man is sent to the electric chair on circumstantial evidence, which to the jury seems conclusive proof of his guilt. In a series of remarkable scenes the story is told with a realism that includes many remarkable views taken in Sing Sing prison. Later is shown the reopening of the case; some remarkable detective work, the "scientific" third degree and the confession—all too late—of the actual perpetrator of the crime. One of the most absorbingly interesting photoplays ever filmed.

"A BOOB'S ROMANCE"

A Genuine Comedy. Two Reel Laemmle Comedy Drama, with Robert Leonard and Ella Hall.

Here is the **real** thing. Fun, fast and furious. Bob Leonard is a comedian with a funny personality, facial expressions that fit the scene. There is no slap stick nor dependence on grotesque make-ups in this screaming comedy. Bob is a genuine boob, who, when chance offers, proves himself a hero and gets a chance to be something more than a boob. Genuine comedy means thrilling, intense scenes, where "laughter is akin to tears," and they are **there** with a punch in this remarkable photo comedy.

"For the Honor of a Woman"

No. 4 of the Gorgeous "Under the Crescent" Gold Seal Series with Princess Hassan.

The apex of photoplay realism is reached in this remarkable release. A sand storm on the desert staged in a real California desert easily leads as a photoplay natural spectacle anything ever thrown on the screen. The efforts of the Princess Hassan to escape from the clutches of her husband, Prince Tousson, son of the Khedive of Egypt, together with Harem scenes that are marvels of scenic embellishment and the beauty of women. A distinct addition to a notable series.

"CIRCUS MARY"

Spectacular Three Reel Victor Drama with Mary Fuller and Matt Moore.

Here is a distinct treat for the millions of movie fans who worship at the shrine of sweet and popular Mary Fuller. The development of the plot reveals Mary taking the role of a circus rider, and in the spangles of the saw dust ring her beauty is more marked than ever. A novel plot and brisk action make this a worthy vehicle for Miss Fuller's marvelous talents.

"Larry O'Neill, Gentleman"

Clever Two Reel Imp Comedy Drama with William Garwood and Violet Mersereau.

Larry is a worker in the steel mills. For the purpose of an experiment his "big boss" provides him with money and makes a "gentleman" of Larry. How handsome Larry's innate gentility and fine character develops makes an intensely interesting story. A pretty love story adds to the charm of this splendid feature.

"THE TEST OF A MAN"

An Unusual Western Two Reel 101-Bison Drama with Wellington Playter and Marie Walcamp.

They tried to put it over on the young civil engineer just out of college, but even the bullies of a railroad camp were no match for his wits and muscle—"brain and brawn." Introducing a railroad wreck and dynamite explosion in a realistic scene. A corking play.

"THEIR SECRET"

Two Reel Big U Heart Interest Drama with Wm. Dowlan, Allan Forrest and Violet MacMillan.

Their secret marriage seemed doomed to wreck on the rocks of separation, but the darling baby won grandma's heart and all ended happily for a loving young couple.

READ THE UNIVERSAL WEEKLY. You can't get all the real news of the movies unless you read the Universal Weekly. To make it easy for all Exhibitors we will send FREE on request for THREE MONTHS a copy of this livest-wire publication to any bona fide exhibitor. Address the Editor, Universal Weekly, 1600 Broadway, New York, and give the name of your theatre.

MOVING UNIVERSAL PICTURES

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY NEW YORK

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6— 1. The Maid o' the Mountains, D.....2000
6— 3. The Heart of an Actress, D.....1000
6— 4. Her Dormant Love, D.....1000
6— 5. For Her Friend, D.....1000
6— 7. The Tear of the Page, D.....1000
6— 8. Man and His Master, D.....2000
6—10. The Divided Locket, D.....1000
6—11. The Battle, D.....1000
6—12. Life's Changing Tide, D.....1000
6—14. A Romance of Old California, D.....1000
6—15. Mrs. Van Alden's Jewels, D.....2000
6—17. His Ward's Scheme, Com.-D.....1000
6—18. Love in an Apartment Hotel, D. (Reissue).....1000
6—19. The Way Out, D.....1000

EDISON

5—24. Sally Castleton, Southerner, D.....3000
5—25. All Cooked Up, C.....1000
5—26. The Man Who Could Not Sleep, D...1000
5—28. According to Their Lights, D.....2000
5—29. The Dumb Wooing, C.....1000
6— 2. Cartoons in the Barber Shop, C.....1000
6— 4. The Test, D.....3000
6— 5. A Chip of the Old Block, D.....1000
6— 9. Up in the Air, C.....1000
6—11. Cohen's Luck, C.....4000
6—12. MacQuade of the Traffic Squad, D....1000
6—16. Cartoons in the Parlor, C.....1000
6—18. The Working of a Miracle, D.....3000
6—19. The Corporal's Daughter, D.....1000

ESSANAY

5—31. The Longer Voyage, D.....1000
6— 1. The Coward, D.....3000
6— 3. Sophie and the Faker, W. C.....1000
6— 4. Broncho Billy's Word of Honor, W. D..1000
6— 5. The Clutch of Circumstance, D.....2000
6— 7. The Gilded Cage, D.....1000
6— 8. The Romance of an American Duchess, D.....2000
6— 9. Dreamy Dud (Lost in the Jungle), and Joe Boko (A Close Shave), Cartoon, Comedies.....Split reel
6—10. Sweedie's Finish, C.....1000
6—11. The Wealth of the Poor, W. D.....1000
6—12. The Greater Courage, D.....3000
6—14. Whose Was the Shame? D.....1000
6—15. The Little Deceiver, D.....3000
6—16. The Fable of the Tip and the Treasure, C.....1000
6—17. The Broken Pledge, C.....1000
6—18. Broncho Billy and the Land Grabber, W. D.....1000
6—19. Vain Justice, D.....1000

KALEM

5—29. A Railroader's Bravery, D.....1000
5—31. Wife for Wife, D.....3000
6— 1. Ham in the Nut Factory, C.....1000
6— 2. The Secret Well, D.....2000
6— 4. The Bell of Penance, D.....1000
6— 5. The Human Chain, D.....1000
6— 7. Her Husband's Honor, D.....2000
6— 8. Ham at the Fair, C.....1000
6— 9. The Money Leeches, D.....2000
6—11. The Haunting Fear, D.....3000
6—12. The Pay Train, D.....1000
6—14. When the Mind Sleeps, D.....2000
6—15. Raskey's Road Show, C.....1000
6—16. The Vanishing Vases, D.....2000
6—18. Rival Waiters, C.....1000
6—19 Near Eternity, D.....1000

KNICKERBOCKER

6— 9. The Kick-Out, D.....3000

LUBIN

6— 1. His Pipe Dream, C., The Actor's Boarding House, C.....1000
6— 2. The Darkness Before Dawn, D.....3000
6— 3. The Inventor's Peril, D.....2000
6— 4. The Decoy, D.....1000
6— 5. The New Butler, C.....1000
6— 7. Road o' Strife, No. 10, "The Unsparing Sword," D.....1000
6— 8. He's a Bear, C.....1000
6— 9. Tap! Tap! Tap! D.....2000
6—10. Courage and the Man, D.....3000
6—11. The Cornet, D.....1000
6—12. Nearly a Prize Fighter, C.....1000
6—14. The Valley of the Shadow, D. (Road o' Strife, No. 11).....1000
6—15. Capturing Bad Bill, C.....1000
Caught with the Goods, C.....1000
6—16. The Insurrection, D.....3000
6—17. From Champion to Tramp, D.....2000
6—18. The Bridge of Sighs, D.....1000
6—19. A Safe Investment, C.....1000

MINA

5—13. The Trouble-maker, C., and Doctor Monko, C.....Split reel
5—20. Where Is Oliver? C.....1000
5—27. Once Is Enough, C.....1000
6—10. Father Forgot, C.....1000
6—17. A Mix-Up in Males, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—24. Light o' Love, D.....2000
5—25. Two Brothers and a Girl, D.....1000
5—26. Mother's Birthday, D.....1000
5—27. The Quarry, D.....3000
5—29. In the Amazon Jungle (Animal D.)...1000
5—31. The Blood Yoke, D.....2000
6— 1. Polishing Up Polly, C.....1000
6— 2. Red Wins, D.....1000
6— 3. How Callahan Cleaned Up Little Hell, D.....3000
6— 5. Beautiful Belinda, C.....1000
6— 7. The Web of Crime, D.....2000
6— 8. Saved by Her Horse, D.....1000
6— 9. Willie Goes to Sea, C.....1000
6—10. Pals in Blue, D.....3000
6—12. The Journey's End (Animal D.).....1000
6—14. Letters Entangled, D.....2000
6—15. The Heart of the Sheriff, W. D.....1000
6—16. A Tragedy in Panama, D.....1000
6—17. His Father's Rifle, D.....3000
6—19. The Angel of Spring, D.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

VITAGRAPH

5—29. Jane Was Worth It, C.....2000
5—31. Mrs. Jarr's Auction Bridge, C.....1000
6— 1. Playing the Game, C.....2000
6— 2. Bunny in Bunnyland, Cartoon.....1000
6— 3. Sonny Jim at the Mardi Gras, Sc. C.1000
6— 4. Jones' Hypnotic Eye, C.....1000
6— 5. The Way of the Transgressor, D.....3000
6— 7. Mrs. Jarr and the Beauty Treatment, C.....1000
6— 8. Love, Snow and Ice, Scenic Com.....3000
6— 9. Spades Are Trumps, C.....1000
6—10. Mr. Blink of Bohemia, C.....1000
6—11. Fair, Fat and Saucy, C.....1000
6—12. Four Grains of Rice, D.....2000
6—14. Mr. Jarr and the Ladies' Cup, C.....1000
6—15. The Little Doll's Dressmaker, D.....2000
6—16. Philanthropic Tommy, Com.-D.....1000
6—17. To the Death, W. D.....1000
6—18. A Mistake in Typesetting, C.....1000
6—19. Miss Jekyll and Madame Hyde, D.....3000

KRITERION SERVICE

March 8 to May 22

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd, the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D.....2 reels

NOLEGE

The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons.....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

(For Table of Contents See Page 80.)


MINA
FILMS
MADE IN AMERICA
THE
S BOST CK
& JUNGL
GENERAL
FILM PROGI
ALL LICENSED EXC
EVERY THURSDAY
the program of the
BEST MOTION PICTURE THEATRE
will include a first run rip—
roaring comedy in one reel-the new
MINA
FILMS
This week's offering (June 10th)
is one of the funniest picture ever shown
"FATHER FORGOT"

RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

5—19. At the Edge of Things, D.....1000
5—24. The Purple Hills, D.....2000
5—26. Reprisals, D. 1000
5—31. The Resolve, D.....2000
6— 2. The Golden Rainbow, D.....1000
6— 4. The Guiding Light, D.....1000
6— 7. The Right to Happiness, D.....2000
6— 9. The Soul of the Vase, D.....1000
6—14. His Obligation, D. 2000
6—16. Her Musical Cook, Com.-D.....1000

BEAUTY

5— 7. Dreams Realized, D.....1000
5—11. Life's Sacrifice, D.....1000
5—18. Naughty Henrietta, C.-D.....1000
5—25. The Stay at Homes, C.-D.....1000
6— 1. Little Chrysanthemum, D.....1000
6— 8. The Redemption of the Jasons, D....1000
6—15. The Mollycoddle, C.-D.....1000

BRONCHO

5— 5. The Spark from the Embers, D.....2000
5—12. His Affianced Wife.....2000
5—19. The Operator at Big Sandy.....2000
5—26. Shorty's Trouble Sleep.....2000
6— 2. The Conversion of Frosty Blake, D..2000
6— 9. The Tavern Keeper's Son, D.....2000
6—16. His Superficial Wife, D.....2000

DOMINO

4—29. A Power of the Street, D.....2000
5— 6. The Man from Nowhere, D.....2000
5—13. The Shoal Light, D.....2000
5—20. Her Alibi, D.....2000
5—27. Hostage of the North, D.....2000
6— 3. Scales of Justice, D.....2000
6—10. The Strike at Centipede Mine, D.....2000
6—17. The Soul of Phyra, D.....2000

FALSTAFF

5—14. Ferdy Fink's Flirtations, C.....1000
5—21. The House that Jack Moved, C.....1000
5—28. It's an Ill Wind, C.....1000
6— 4. Truly Rural Types, C.....1000
6—11. His Guardian Auto, C.....1000
6—18. Ebenezer Explains, C., and Little Herman, C. .....Split reel

KAY-BEE

4—30. The Valley of Hate, D.....2000
5— 7. The Kite, D.....2000
5—14. The Human Octopus, D.....2000
5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000
6— 4. A Piece of Amber, D.....2000
6—11. The Pathway from the Past, D.....2000
6—18. The Secret of Lost River, D.....2000

KEYSTONE

4—29. A Bear Affair.....1000
5— 1. Mabel's Willful Way.....1000
5— 3. Gussle's Backward Way.....1000
5— 6. Gussle Tied to Trouble.....1000
5— 8. A Human Hound's Triumph.....1000
5—10. (Special) Our Dare-Devil Chief.....2000
5—10. Crossed Love and Swords.....1000
5—15. Miss Fatty's Seaside Lovers.....1000
5—20. He Wouldn't Stay Down.....1000
5—22. For Better but Worse.....1000
5—29. A Versatile Villain.....1000
5—31. (Special) Those College Girls.....2000
6— 3. Mabel Lost and Won, C.....1000

KOMIC

5— 9. Flooey and Axel, C.....1000
5—16. Ethel's Romance (Bill No. 23), C.....1000
5—23. The Rivals C.....1000
5—30. Gasoline Gus 1000
6— 6. Brave and Bold, C.....1000
6—13. Unwinding It, C.....1000
6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C. 1000

MAJESTIC

5—11. The Smuggler, D.....1000
5—16. At the Stroke of the Angelus, D....2000
5—18. The Electric Alarm, D.....1000
5—23. Eleven-thirty P. M., D.....2000
5—28. Little Dick's First Case, D.....1000
5—30. Out of Bondage, D.....2000
6— 1. Her Filmland Hero, C.-D.....1000
6— 6. The Living Death, D.....2000
6— 8. Dirty Face Dan, C.-D.....1000
6—13. The Burned Hand, D.....2000
6—20. The Woman from Warren's, D.....2000
6—22. The Ash Can, D.....1000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

6— 5. The Celestial Code, D.....2000
6— 7. A Mother's Justice, D.....1000
6— 9. Payment in Full, D.....1000
6—11. The Ten O'clock Boat, D.....1000
6—12. Hearts United, D.....2000
6—14. The Old Batch, D.....1000
6—16. The House Maid, D.....1000
6—19. The Old Clothes Shop, D.....2000

ROYAL

5— 8. That Doggone Serenade, C.....1000
5—15. Casey's Tribulations, C.....1000
5—22. When Beauty Came to Kos Kob, C...1000
5—29. Oh! Baby! C.....1000
6— 5. His Twin, C.....1000
6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000

THANHOUSER

5—30. The Angel in the Mask, D.....1000
6— 1. The Girl of the Seasons D., and The Baby Benefactor, C. (Split).....2000
6— 6. A Freight Car Honeymoon, C.-D.....1000
6— 8. The Six Cent Loaf, D.....2000
6—13. Through Edith's Looking Glass, D., and Bud Blossom .....Split reel
6—15. The Country Girl, D.....2000
6—18. In the Valley, D.....1000
6—20. The Two Cent Mystery, C.....1000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife? C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel
5—23. Can a Jealous Wife Be Cured? C..1 reel

EMPRESS

5—19. The Spender, D.....2 reels
6— 2. The Vivisectionist, D.....2 reels
6—16. The Turning Point, D.....2 reels

FEATURES IDEAL

5—17. The Little Band of Gold, D.....2 reels
5—24. Red Tape, D.....2 reels
5—31. Man in the Law, D.....2 reels
6— 7. Stepping Westward, D.....2 reels
6—14. Brand Blotters, D.....2 reels

GRANDIN

4—28. The Stolen Will, D.....2 reels
5—12. In Her Daddy's Footsteps, C.....2 reels
5—26. War at Home, D.....2 reels
6— 9. The Spider, D.....2 reels

LUNA

5—27. She Couldn't Get Away from It, C.1 reel
6— 3. Aunt Matilda Outwitted, C.....1 reel
6—10. The Near Capture of Jesse James, C.1 reel
6—17. An Accidental Parson, C.....1 reel

LARIAT

5—22. Alias Holland Jim, D.....2 reels
6— 5. The Word, D.....2 reels
6—19. Out of the Silence, D.....2 reels

PREMIER

5—28. The Smuggler's Daughter, D.....2 reels
6— 4. The Picture on the Wall, D.....2 reels
6—11. At Twelve O'clock, D.....2 reels
6—18. Lilly of the Valley, D.....2 reels

PYRAMID

5—29. Law of Nature, D.....2 reels
6—12. Canned Curiosity, C.-D.....2 reels

STARLIGHT

5—27. Love and Pies, C.....1 reel
6— 3. Amateur Night, C.....1 reel
6—10. Heinie's Millions, C.....1 reel
6—17. The Hungry Boarders, C.....1 reel

SUPERBA

5—25. Bumped for Fair, C.....1 reel
6— 1. O, You Mule, C., and Copped, C..Split reel
6— 8. Almost Luck, C., and Mixing the Cards, C. .....Split reel
6—15. The New Photographer, C.....1 reel

UNITED

5—30. Business Is Business, C.....1 reel
6— 6. The Mystic Well, C.....1 reel
6—13. Love's Strategy, C.....1 reel
6—20. Horseshoe Luck, C. .....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

5—27. The Memory Tree, D.....1000
5—30. A Modern Enoch Arden, D.....3000
6— 6. The Swinging Doors, D.....2000
6—10. In His Mind's Eye, D.....1000
6—13. Across the Footlights, D.....2000
6—17. The Second Beginning, D.....1000
6—20. Her Own Blood, W. D.....1000

BISON

5—15. The Jungle Queen, D.....2000
6— 5. The Smuggler's Lass, D.....2000
6—12. The Circus Girl's Romance, D.....2000
6—19. One Man's Evil, D.....2000

GOLD SEAL

5—18. The Dancer, D.....3000
5—25. Shattered Memories, D.....3000
Under the Crescent Series—
6— 1. (Adv. 1) "The Purple Iris," D.....2000
6— 8. (Adv. 2) "The Cage of the Golden Bars," D. 2000
6—15. (Adv. 3) "In the Shadows of the Pyramids," D. 2000

IMP

5—29. The Pursuit Eternal, D.....2000
5—31. The Alibi, D.....1000
6— 4. A Life in the Balance, D.....2000
6— 7. The Twelfth Hour, D.....1000
6—11. A Strange Disappearance, D.....3000
6—14. The Riddle of the Silk Stockings, C..1000
6—18. The White Terror (Everytown), D....4000

JOKER

5—24. Hiram's Inheritance, C.....1000
5—29. No Soup, C., and Fun Among the Pharaohs with Homer Croy, Ed.Split reel
5—31. Hearts and Clubs, C.....1000
6— 5. The Lover's Lucky Predicament, C....1000
6— 7. How Billy Got His Raise, C., and The Fox Hunt, Cartoon.....Split reel
6—12. When Ignorance Is Bliss, C.....1000
6—14. A Duke for a Day, C.....1000
6—19. At the Bingville Barbecue, C.....1000

LAEMMLE

5—26. Trickery, D.....2000
5—30. The Golden Wedding, D.....1000
6— 2. The Silent Command, D.....4000
6— 9. From the Shadow, D.....1000
6—13. Little Mr. Fixer, D.....1000
6—16. The Snow Girl, D.....3000

L-KO

5—19. Love and Sour Notes, C.....1000
5—26. Broken Hearts and Pledges, C.....1000
6— 6. Park Johnnies, C.....1000
6— 9. Bill's Blighted Career, C.....2000
6—20. Blue Blood and Yellow Backs, C.....2000

NESTOR

5—21. They Were Heroes, C.....1000
5—25. When Her Idol Fell, C.....1000
5—28. With Father's Help, C.....1000
6— 1. Too Many Crooks, C.....1000
6— 4. When They Were Co-Eds, C.....1000
6— 8. Their Friend the Burglar, C.....1000
6—15. On His Wedding Day, C.....1000
6—18. The Downfall of Potts, C.....1000

POWERS

6—10. The Sign of the Sacred Safety Pin, C.1000
6—12. The Woman-Hater's Baby, D.....1000
6—17. The Panzer Troupe, Vaud., and The Wizard of the Animals, Ed.....Split reel
6—19. Her Mysterious Escort 1000

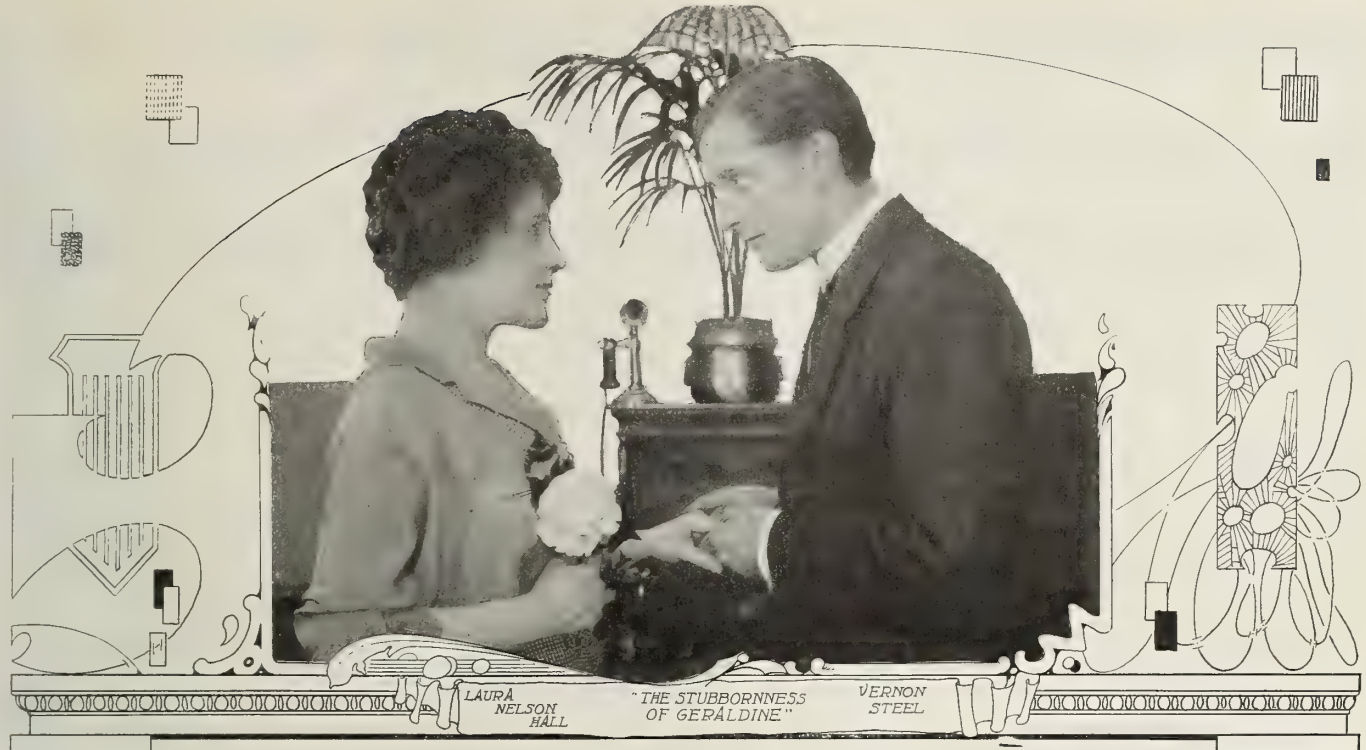
REX

5—27. The Trail of the Upper Yukon, D....2000
6— 1. The Force of Example, D.....1000
6— 3. The Heart of Cerise, D.....3000
6— 8. The Struggle, D.....1000
6—10. The Valley of Silent Men, D.....2000
6—15. The Last Act, D.....1000
6—17. Into the Light, D.....2000

VICTOR

5—17. Baby, C.-D. 2000
5—24. A Witch of Salem Town, D.....2000
5—28. The Nightmare of a Movie Fan, C....1000
5—31. The House of a Thousand Relations, C.2000
6— 4. The Judgment of Men, D.....1000
6— 7. A Daughter of the Nile, D.....3000
6—11. Mumps, C. 1000
6—14. The Oyster Dredger, D.....2000

(For Table of Contents See Page 80.)



READY! The First Art Film Production

PRODUCED by the ART FILM CORP. of PHILADELPHIA, PA.

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By CLYDE FITCH

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BALBOA
Beulah .....6 parts

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

FAVORITE PLAYERS
The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata .....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 parts
A Woman's Resurrection.....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan.....4 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
The Avalanche .....5 parts
A Modern Magdalen.....5 parts
Strange Conduct of Judge Legarre...5 reels
The Unbroken Road.....5 reels

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

Cora .....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
7. On the Night Stage (*N. Y. Motion*)...5 reels
8. Man and His Mate (*Reliance*).....4 reels
9. Man's Prerogative (*Reliance*).....4 reels
10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)...4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels

F. O. NIELSEN
Guarding Old Glory .....5 reels

PARAMOUNT PICTURES

BOSWORTH
4—19. Captain Courtesy .....5 reels
5—17. Betty in Search of a Thrill.....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
4— 5. When We Were 21.....5 reels
4—15. May Blossom .....4 reels
4—26. Niobe .....5 reels
5—10. Fanchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels
6— 3. Jim, the Penman.....5 reels
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels

JESSE LASKY COMPANY
4— 1. The Unafraid .....5 reels
4—12. Snobs .....4 reels
4—22. The Captive .....5 reels
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels
5—27. Wild Good Chase.....4 reels
6—14. The Arab .....5 reels

MOROSCO PHOTOPLAY COMPANY
3—29. Pretty Mrs. Smith.....5 reels
4—29. Help Wanted .....5 reels

PARAMOUNT
5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of May 24, 1915.
Exploits of Elaine, No. 22, D.....2 reels
Tricks of Fate, D. (Balboa).....2 reels
A Stone Age Adventure, C. Cartoon, and Microscopic Marvels of Fresh Water, Ed. .....Split reel
The Ruins of Ancient Rome, Sc., and How Building Stone Is Quarried, Ed. .....Split reel
Baby's Trumpet, C., and How Troops Cross a River, Ed.....Split reel
Who Pays? No. 7, "Blue Blood and Yellow," D. (Balboa).....3 reels

Week of May 31, 1915.
Exploits of Elaine, No. 23, D.....2 reels
Madura and Its Pagodas (Col. Sc.), and Rapids of the Sivasamudran, Sc. .....Split reel
The Nemesis (Meester Drama).....2 reels
The Vanishing Cinderella, C.....1 reel
Whiffles Goes Two Ways, C.....1 reel
Who Pays? No. 8, "Today and Tomorrow," D. (Balboa).....3 reels

Week of June 7, 1915.
Exploits of Elaine, No. 24, D.....2 reels
The Japanese Mask, D.....3 reels
Police Dog, No. 5, Cartoon, Jeypoor, the Rose City, Col. Sc., School in New Guinea, Col. Sc., and Picturesque France, Lower Brittany, Col. Sc...Split reel
When the Lion Roared, C.....1 reel
Who Pays? No. 9, "For the Commonwealth," D. (Balboa).....3 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

STANDARD NEWSFILM, INC.
Are We Ready?.....4 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut .....5 parts
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts
6— 7. The Sporting Duchess.....6 parts

SELIG
5— 3. The Carpet from Bagdad.....5 parts
5—31. The Millionaire Baby.....5 parts
6—28. The Rosary .....5 parts

ESSANAY
4—26. Graustark .....6 parts
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts

WORLD FILM CORPORATION

Alias Jimmy Valentine.....5 parts
What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts
6—14. Fine Feathers .....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras.....5 parts

FLAMINGO FILMS
Compressed Air .....2 parts
The Rival Inventors.....2 parts
The Book Agent.....2 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

SHUBERT
4—13. Hearts in Exile.....
5—10. The Butterfly .....
5—17. When It Strikes Home.....
6— 7. An Indian Diamond.....

WORLD COMEDY STARS
4—19. Sauce for the Gander (Kathryn Osterman).
4—26. Beware the Dog (Jeff de Angelis).
5— 3. Two of the Finest (Weber and Fields).
5—10. Something Just as Good (Paula Edwards).

(For Table of Contents See Page 80.)

The Majestic Motion Picture Co.

Presents for its two-part feature

Sunday, June 13th



MIRIAM COOPER

The Burned Hand

A Thrilling melodrama of unusual plot, featuring Miriam Cooper and William Hinckley.

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

HER FILMLAND HERO. (1 Reel Majestic.) Release date Tuesday, June 1. A child comedy number, with principal parts played by children. A little girl after a visit to a motion picture show dreams of her exciting experience with a child villain and hero.

THE LIVING DEATH. (2 Reel Majestic.) Release date Sunday, June 6. A strongly presented drama telling of a jealous father's almost fatal deception by which he thought to prevent his daughter's marriage.

BRAVE AND BOLD. (1 Reel Komic.) Release date Sunday, June 6. A better than usual Komic number with Fay Tincher, Elmer Booth, Max Davidson and a strong company of Komic players. The joke played on father results in a deception which causes him to show unexpected bravery by which he captures the burglar.

DIRTY FACE DAN. (1 Reel Majestic.) Release date Tuesday, June 8. Another child comedy in which Little Dick, the detective, fastens the crime on the leader of the bad boys.

THEBURNED HAND. (2 Reel Majestic.) Release date Sunday, June 13. An unusual melodrama featuring Miriam Cooper and William Hinckley, and telling a thrilling story of the recovery of the young daughter of divorced parents from the wrongful custody of her father, and the ingenious method of escape employed by the young hero.

UNWINDING IT. (1 Reel Komic.) Release date Sunday, June 13. A good farce comedy number featuring Fay Tincher and Elmer Booth, in which amusing complications are caused by the stolen money's getting into the wrong pair of stockings.

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STAR THREE REELERS

TO BE RELEASED ON THE

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GENERAL FILM CO.

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WILL APPEAR IN EACH
PRODUCTION

GEO·W·HOWARD

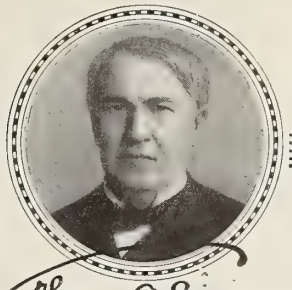
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RALPH STUART

Knickerbocker Star Features
NEW YORK



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the favorite and finished

Edward Earle

and

the dainty beauty

Gladys Hulette

in the

3-Act Feature

The Working of a Miracle

With never a suggestion of preaching, these three acts, throbbing with emotions and motives that have wrecked untold lives, appeal with trueness of sympathy that comes only when the wells of human hearts are probed with an artist's hand. Edward Earle, as the man who would not know a God, is an embodiment compelling, while Gladys Hulette, persecuted for love of him, is a pathetic figure that silently creeps into one's heart. Thrill is masterly inwrought. Direction by the author, Ashley Miller. Released, in the **regular** service, Friday, June 18th.

Gladys Hulette and Arthur Housman in "The Corporal's Daughter." Released Saturday, June 19th. Drama—1000 ft. Direction, Langdon West.

(Animated) "Cartoons in the Parlor." One of the Animated Grouch Chasers, by Raoul Barré. Released Wednesday, June 16th. 1000 ft.

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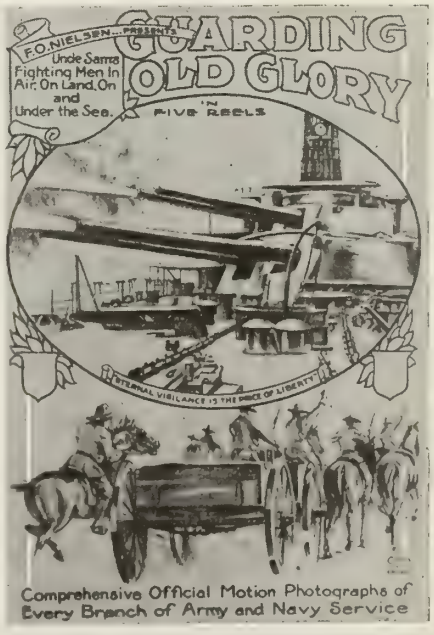


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UP TO THE MINUTE



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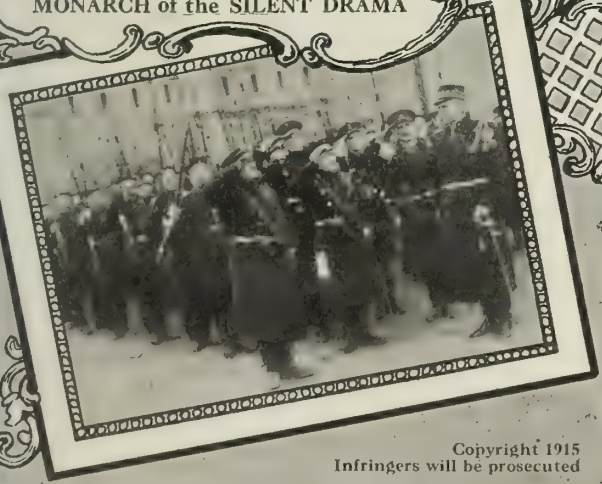
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The INTERNATIONALLY POPULAR MONARCH of the SILENT DRAMA

PAPER THAT PULLS
8 PAGE BOOKLET









HUGH HOFFMAN

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A subject of vital importance, not only to every woman, but to every man in America for it removes from the heart of woman all dread of the pangs of maternity.

There could be no clearer way of explaining this merciful gift to womankind than through the medium of motion pictures. Dr. Kurt E. Schloessingk, of Freiburg, Germany, associate of Drs. Kroenig and Gauss, discoverers of The Twilight Sleep treatment, was sent here to conduct clinics in America's leading cities, and has prepared this lecture and motion pictures explaining the technique and details of this treatment.

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We intend to handle this feature ourselves, but will open some territory to the State Rights Buyer. The Lecture is one which can be delivered by any one possessing a fair education and a reasonable amount of intelligence, and the motion pictures consist of two reels, making a show of about one hour and a half.

We have received bids for several states already, so if you are interested in this *really live subject*, wire or write at once to

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Accessory News

A SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

"Come, let's go to the house across the street — I don't like the pictures here."

MANY a remark like this is made in these days of keen competition, Mr. Exhibitor—and nine times out of ten the criticism expressed is not of the "pictures" themselves **but of the manner in which they are shown.**

VALUES in film, as far as subject matter and photography are concerned, are much the same these days—and the open market makes it possible for an exhibitor to buy practically where he pleases.

WITH perfect film, however, much remains to be done if **pictures that satisfy your audiences** are to result.

IF you start with perfect films it makes a world of difference whether you project them on a white-washed wall or on a surface scientifically prepared to show them off to best advantage.

AND by the same token, it makes a world of difference whether you project these same films on the ordinary "patented" screen or on **the screen that, during years of service, has convinced thousands of exhibitors the country over that it is the**

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J. H. HALLBERG

WE take pleasure in announcing that with the June 19th issue of the "News" Mr. J. H. Hallberg assumes charge of the Projection Department.

There is no need of introducing Mr. Hallberg to anyone interested in the accessory end of the industry, for he has been one of the leaders since its inception.

In assuming this new responsibility, Mr. Hallberg will conduct a series of articles which will be virile and full of actual and material information to every theatre owner and operator. These articles will be authoritative.

Mr. Hallberg will also conduct in this department a section devoted to questions and answers and it is his desire that every theatre owner and operator who has any question, no matter how trivial, which has to do with general equipment, projection, wiring, etc., shall call upon him for help. As Mr. Hallberg is an authority, he will answer all questions himself from actual knowledge and experience.

Mr. Hallberg and the "News" both hope that you, wherever you are, will take full advantage of this opportunity and obtain any help which you may desire.

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

THE THEORY AND NATURE OF LIGHT—III

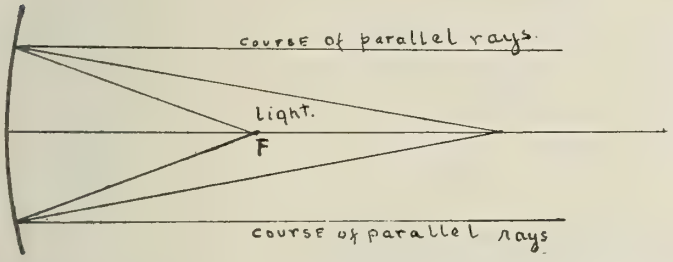
EDITOR'S NOTE.—*The first article in this series appeared some weeks ago as extracts from a lecture of Sir John Tyndall, the noted English scientist. The article in this issue is a continuation of the same subject.*

VARIOUS instructive experiments with a looking glass may be performed and understood. Note first, when a candle is placed between the glass and the eye, so that a line from the eye through the candle is perpendicular to the glass, that one well-defined image of the candle only is seen.

Let the eye now be moved so as to receive an oblique reflection, the image is no longer single, a series of images at first partially overlapping each other being seen. By rendering the incidence sufficiently oblique these images, if the glass be sufficiently thick, may be completely separated from each other.

The first image of the series arises from the reflection of the light from the anterior surface of the glass.

The second image, which is usually much the brightest, arises



from reflection at the silvered surface of the glass. At large incidences, as we have just learned, metallic reflection far transcends that of glass.

Operators can learn much from drawing a few exercises in determining the position of images in a plane mirror, the position of the objects being given, if they have fully understood the law of reflection shown in Figure 2.

The image is always found by simply letting fall a perpendicular from each point of the object, and producing it behind the mirror, so that to make the part behind equal to the part in front. We thus learn that the image is of the same size and shape as the object, agreeing with it in all respects save one—the image is a *lateral inversion* of the object.

Effects of Lateral Inversion

This inversion enables us, by means of a mirror, to read writing written backwards, as if it were written in the usual way. Compositors arrange their type in this backward fashion, the type being reversed by the process of printing. A looking-glass enables us to read the type as the printed page.

Lateral inversion comes into play when we look at our own faces in a glass. The right cheek of the person, for example, is the left cheek of that person in the mirror. The hair parted on the left of the person is reflected as parted on the right of the person in the mirror.

In a mirror inclined at an angle of 45 degrees to the horizontal, the image of an erect object appears horizontal, while the image of a horizontal object appears erect.

An object placed between two mirrors enclosing an angle yields a number of images, depending upon the angle enclosed by the mirrors. The smaller the angle, the greater is the number of images.

When the angle becomes O—in other words, when the mirrors are parallel—the number of images is infinite. Practically, however, we see between parallel mirrors a long succession of images, which become gradually feebler, and finally cease to be sensible to the eye.

Reflection from Curved Surfaces.

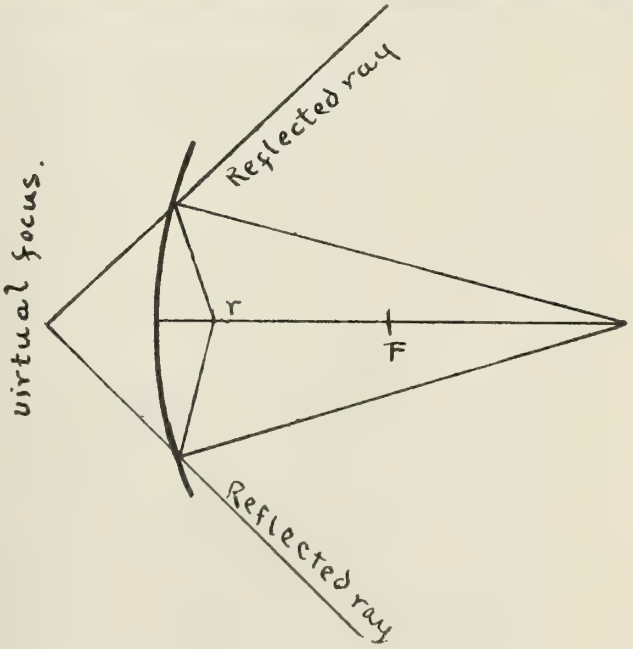
It has already been stated and illustrated that light moves in straight lines, which receive the name of rays. Such rays may be either divergent, parallel or convergent.

Rays from the sun, or stars, are sensibly parallel from the immense distances of these objects.

By suitably reflecting them, we can render the rays from terrestrial sources either parallel or convergent. This is done by means of concave mirrors.

The general action of a sperical or concave mirror may be understood by regarding it as made up of a great number of small plane mirrors. Referring to diagram, Figure 1, the letters A, B, C, D, E, F, G, may represent a combination of small mirrors arranged on a curved line of a sphere, or a curved mirror. From the point R, rays eminate and strike upon these. The different degrees of obliquity under which they fall upon the mirrors cause them to follow new paths after reflection, so that they converge to the point S, as a focus.

In its reflection from such mirrors, light obeys the law already



enunciated for plane mirrors. The angle of incidence is equal to the angle or reflection.

Finding Angle of Incidence for Small Mirrors.

This may be found for the several small mirrors by first drawing a perpendicular to the surface at the point of impact of the ray. Then draw a line on the opposite side of this perpendicular so that the angle is equal to the ray of light.

If this be done the rays will be found to meet in one point, as S, in the diagram. If the rays coming to the mirror be parallel

(*For Table of Contents See Page 80*)

rays, then this point is called the principal focus of the concave mirror. The distance of this point from the centre of the mirror is called the focal distance. After reflection, parallel rays intersect each other at a point midway between the mirror and its centre axis.

In optics the position of an object and of its image are always exchangeable. If a luminous point be placed in the principal focus the rays will, after reflection, be parallel. This law is made use of in searchlight projectors, and in the diagram, Figure 2,



shows the usual position of the arc light when sending the light at the greatest distance.

The arc light is placed at the point F, when the reflected light rays will leave the projector in parallel beams. When an object is small, and at a relatively short distance, then the lamp is changed to a point a little further away from the concaved mirror. The rays will then be converged to a point. This point will alter according to the distance at which the light is placed from the mirror.

Divergence of Rays After Reflection

If the light be placed between the principal focus F and the mirror, the rays after reflection will be divergent—they will not intersect at all—there will be no real focus. But if these divergent rays be produced backward, they will intersect behind the mirror, and form there what is called a vertual, or imaginary focus. This fact is shown in Figure 3.

When a light is placed somewhere beyond the principal focus the rays will converge, after reflection, at another point. The focus thus formed will be in a line drawn through the luminous point and the centre of curvature. In other words, if the luminous point lie in the principal axis, the focus will also, if the luminous point lie in any secondary axis, the focus will lie in the same secondary axis. The distinction between principal and secondary axis is almost wholly one of convenience.

Rays diverging from B will form a focus at b. The angle of incidence being necessarily equal to the angle of reflection, it is evident that rays diverging from b would form a focus at B. On account of this relation between two such points, they are called conjugate foci. Therefore, conjugate foci are two points so related that each forms the image of the other. This is illustrated in Diagram 4.

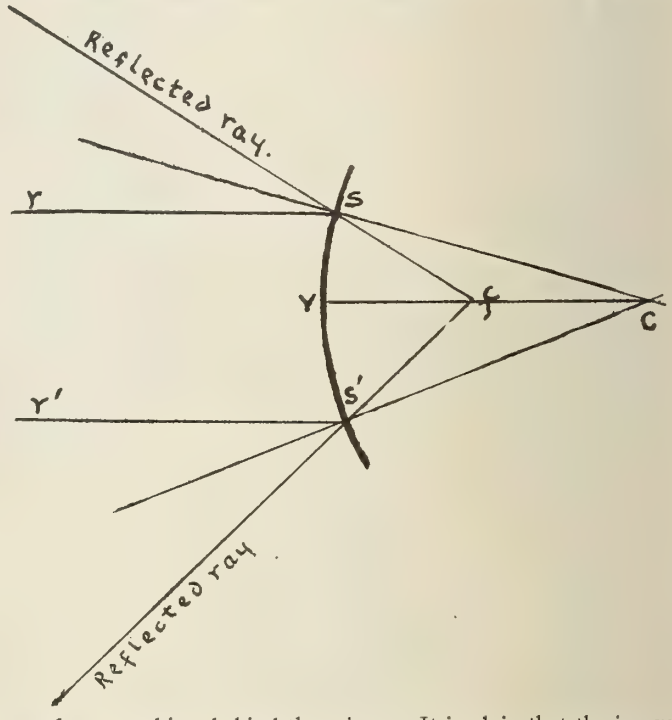
Concave mirrors give rise to two kinds of images, real and virtual, depending upon the location of the object, or light, to the concave mirror. When it is beyond the centre of the mirror, an inverted real image of the object, diminished in size, will be formed between the centre and the principal focus.

If the object be placed between the centre and the principal focus, an inverted and magnified image of the object will be formed beyond the centre. The positions of the image and its object are, it will be remembered, convertible.

When the Object is Virtual

In the two cases mentioned, the image is formed in the air in front of the mirror. It is a real image. But if the object be placed between the principal focus and the mirror, an erect and magnified image of the object is seen behind the mirror.

The image is here virtual. The rays enter the eye as if they



came from an object behind the mirror. It is plain that the images seen in a common looking glass are all virtual images.

All that has been said regarding the gathering of rays to a single focus by a spherical mirror is only true when the mirror forms a small fraction of the spherical surface. When a large fraction of the spherical surface is employed as a mirror, the rays are not all collected to a point, their intersections, on the contrary, form a luminous surface, which in optics is called a caustic.

(*Continued on page* 125.)

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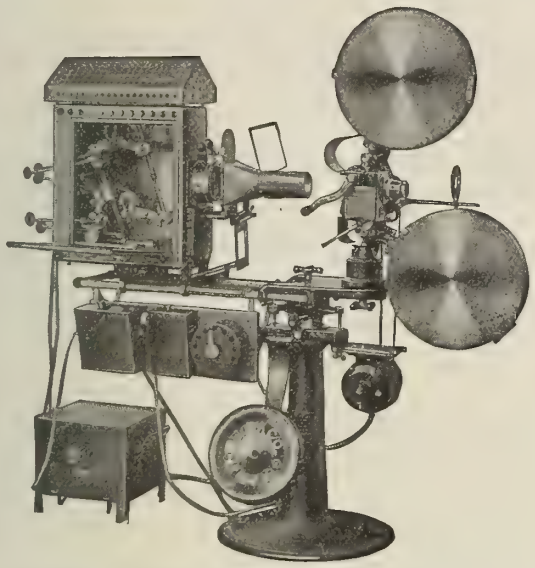
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Gentlemen:

Yours of May 19th at hand. In regards to placing my order for new machines, I wish to state that I have had Motiographs in my theatre for three years or more, and, if you remember, I just recently had them overhauled at your factory, and I want to thank you for being prompt and the good work you did. They are the same as new machines now. If you remember, I am the party that concluded to replace my Motiographs with ——— ——— — and had already installed two new ——— ——— —, to my sorrow, as I could not get the light. I had all the trouble I ever want to have. They were in just one week and I could not get my Motiographs back quick enough.

Me for the Motiograph. They can all talk about their steady pictures and all of that, but I like to be able to see my pictures as well as have them steady, and with the Motiograph I have bright, clear, steady pictures.

I will again thank you for your speediness in repairing my two machines. I had them shipped out of here on Monday and they were back and in use on Saturday night the same week, and the ——— ——— — yanked out and returned to the dealer.

Yours for success,
(Signed) C. E. HUTSENPILLER, Prop.,
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Projection

CONDUCTED BY HERBERT W. ANDEM

No agent is permitted to take subscriptions for Motion Picture News for less than the authorized rates. Have the agent taking your subscription show his letter of credentials and receipt book.—Projection Problems answered.

Problems that Puzzle Projection People

Use of Economizer and Grid Rheostat

H. J. L., Columbus, Ind.—*I am operating a projector with a grid fixed rheostat using direct current at 110 volts using sixty amperes. I have been told it is better to use one of the economizers giving a voltage of about sixty volts.*

I contend that it may be cheaper to use one of these outfits by the energy saved that would otherwise be lost in the grid rheostat but that I can get a beter light from using the rheostat. Is there any argument to back my idea of a better light?

ANSWER: Yes, you can get a better light from using the grid rheostat. When using sixty amperes or more with a rheostat in circuit the voltage across the arc is greater than sixty volts and the carbons can be separated to a greater extent.

A "set" to the carbons can then be had, making the crater come into full view toward the condenser lenses and the lower negative carbon entirely out of the way to not obstruct any of the rays of light or casting any shadows on the lenses.

The arc can be burned at and above the flaming point of the carbons, which gives a very steady even flame and not any danger from the arc traveling around the carbon points. The separation is so great that the distance from the center and the outer edges of the positive carbon to the negative is comparatively the same. Hence, the elimination of travel of the arc around the positive carbon.

This feature of a better light when using a rheostat is the more noticeable as the current strength at the arc is increased. Current strengths of seventy to ninety amperes give excellent results in this respect.

Defining Principal, Equivalent and Back Focus

T. O. W., Denver, Col.—*Our projection distance is about eighty feet and we obtain a screen picture a little over sixteen feet wide. The Mirroroid screen that we have will only take a fourteen-foot picture. We want to exchange the objective lens to that of another focus to make the screen picture come a little less than the fourteen feet. What size lens will we need and what is the difference in the terms principal focus, equivalent focus, and back focus?*

ANSWER: The catalogues of several of the leading lens manufacturers give a list of objective lens with detail information arranged in columns giving the equivalent focus, back focus, diameter of lenses and the style of mount. Under the column heading—Equivalent Focus—the numbers refer to the distance the film has to be from the middle of the lens barrel.

The equivalent meaning, that it is the same, or "equivalent distance" as when a single lens is used, that is, the same distance for a single lens to the film. It is only in connection with objective and photographic lenses made up of several individual lenses, held in a mounting, that the word equivalent is used.

When a single lens is used the term would be, for this distance, the principal focus. Exactly, the principal focus of a lens means the distance from the lens that parallel rays of light are refracted to a point back of the lens. Back focus of a lens is the exact distance the rear edge of the mount is from the film or slide.

For trade purposes it is a useful figure, as there may be mechanical or structural hindrances within this distance. This term is not used in any way for determining the distance to the screen, or for the size of the projected picture. The equivalent or principal foci figures are used in these formulas.

You will want an objective lens having an equivalent focus of 5½ inches to correct the size of the picture to the fourteen-foot screen.

Difference Between Auxiliary, Inter Pole and Commutating Motor

D. S. L., Seattle, Wash.—*Will you please explain the difference between an auxiliary-pole, an inter-pole, and a commutating-pole motor? What is the particular use to which these motors are best adapted and what change is necessary in order to reverse the direction of rotation?*

ANSWER: All three terms are used to designate the one and the same type of motor. This type of motor has the usual multiple pole pieces as are used in the other types of direct-current motors, and then in addition to these are added other pole pieces of smaller dimensions and placed between them. Hence, the use of the two terms auxiliary-pole and inter-pole.

The third term, commutating-pole, is the preferable term to use, as it conveys some idea of the nature for these auxiliary-pole pieces. The windings on these small field pieces have wire or copper strip conductors large enough to carry the full armature current and are connected in series with the line and the brushes.

An ordinary shunt-wound motor operating under a wide range in load or by varying its speed with resistance in the field circuit will spark excessively, at the brushes, unless it is rated considerably below its normal capacity.

The sparking is due principally to the weakened field and to the distortion of the field magnetism by the large armature current. The use of an auxiliary field, by correcting this condition, produces sparklesss commutation and a fixed point for the position of the brushes.

To reverse this type of motor it is only necessary to transpose the two wires leading to this auxiliary field and the brushes. It is not necessary to alter the position of the brushes to secure the same operating conditions in the reversed rotation, as these poles act in exactly similar relation to the armature conductors in both directions.

Meaning of One-Half Size Explained

P. H. C., Spokane, Wash.—*I am operating a Motiograph, and the objective lens is called a ½ size Gundlach. What is the meaning of the ½ size? Does it refer to the diameter or to the focus of the lens?*

ANSWER: The designations of ¼, ½, ¾, 4/4 size to lenses are handed down from the earlier photographic terms referring to the size of photographic plates the lens will sharply focus over.

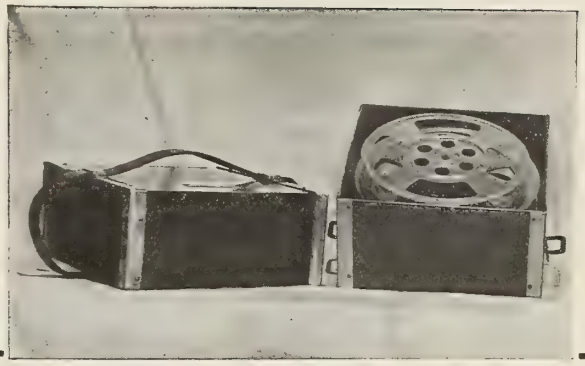
These terms are now used with projection lenses and do not refer to the focus of a lens but to the size of the mountings, or what is the same thing, the diameter of the lenses. The short focus lenses are generaly mounted in ¼-plate barrels and the longer focus lenses in ½-plate barrels.

The larger diameter lenses formerly afforded by the 4/4-plate plate mountings, though still necessary in photographic lenses, are not necessary for projection work. The diaphragm opening of the projection lens need only be large enough to receive the full diameter of the light cone coming from the condenser.

A clear picture

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The prices of these choppers are less than wholesale price. A slight fire in our ware rooms has slightly stained these choppers by the firemen using chemicals to extinguish the blaze.

The damage done is hardly noticeable and is an investment worthy of your consideration. We guarantee these choppers against any defects outside of those mentioned above. Will refund your money if not satisfied upon return of goods at your expense. Will ship privilege of examination if desired. An opportunity not often offered. A discount of 5% on above prices will be given on an order of two or more at one time. Subject to prior sale.

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Any increase of diameter beyond this size is not attended with any increase of illumination, as has been definitely proven by the most careful tests and experiments. The ¼-plate mounts are used for all objective lenses up to 10-inch equivalent focus and ½-plate mounts for the lenses having a focus greater than 10-inch.

St. Louis Jeweler Becomes Screen Manufacturer and Joins Minusa Company

THE lure of the motion picture field and its co-industries has attracted another prominent and successful business man to its ranks. Fred W. Drosten, for forty years the leading jeweler of St. Louis, president of the F. W. Drosten Jewelry company, director of the Franklin Bank, is the most recent of those shrewd investors who see the advantages offered by the industry.

Mr. Drosten has just purchased a large block of stock of the Minusa Cine Products company, makers of the Minusa Gold Fibre screen and has become a member of the board of directors. The business of the Minusa company has increased so rapidly that expansion was necessary and its force of employees has twice doubled during the last three months.

Mr. Drosten achieved a very enviable distinction among diamond merchants and importers during the World's Fair at St. Louis by purchasing the famous World's Fair collection of diamonds.

This collection consists of a perfect stone of every known color from a pure blue white to a dark coffee color, including pink, green and yellow, twenty-one in all. In purchasing this collection, Mr. Drosten outbid the entire world of collectors and importers, and now has the collection on exhibition at his store in St. Louis.

Day and Night Experiments with a Rear Projection Screen

THE Day and Night Screens, Inc., have been conducting experiments for some time in an effort to produce a perfect screen for rear projection of daylight pictures. By increasing the dispersion, the difficulty heretofore experienced, of the audience seeing the glare of the arc through the screen, has been eliminated.

While not generally on the market, screens have been installed successfully for the Bioplasticon Company, Inc., at Forest Park, Chicago, and Luna Park, Coney Island, N. Y.

Hagerstown, Md., Theatre Seats 2,500; Feature Films Will Be Shown

A LARGE and distinguished gathering attended the premier performance of the Maryland theatre, Hagerstown, Md. The house offers a combined bill of motion pictures and vaudeville. The first feature to be exhibited was the George Kleine attraction, "The Commuters."

The theatre, modern in design, seats 2,500, the admission prices ranging from ten to twenty-five cents. Leon Kelmer is in charge. The program is to be changed twice a week. Fox, Paramount, George Kleine and V-L-S-E features will be shown.

Practicability of Film Feeding Machines Demonstrated

IN the issue of May 29 there is a statement made that devices for eliminating rewinding were for many reasons impractical. We would call our readers' attention to the article which appeared in our issue of April 24, which describes the film feed machine made by Byron Chandler, Inc., the efficiency of which has been amply demonstrated.

Albion, Michigan, to Have New Theatre

H. H. SHELDON is erecting a new four hundred seat house to be up to date in every way. The equipment throughout will be the best obtainable.

C. A. Fiske will act as manager of the new enterprise.

THE THEORY AND NATURE OF LIGHT

(*Continued from page* 120.)

The interior surface of a common drinking glass is a curved reflector. Let the glass be nearly filled with milk, and a lighted candle placed beside it, a caustic curve will be drawn upon the surface of the milk. A carefully bent hoop, silvered within, also shows the caustic very beautifully. The focus of a spherical mirror is the cusp of its caustic.

The inability of a spherical mirror to collect all the rays falling upon it to a single point is called the spherical aberration of the mirror.

Concave spherical surfaces are usually employed as burning mirrors. By condensing the sunlight with a mirror three feet in diameter and of two feet focal distance, very powerful effects may be obtained. At the focus, water is rapidly boiled, and combustible bodies are immediately set on fire. Thick paper bursts into flame with explosive violence, and a plank is pierced as with a hot iron.

Second Kind of Curved Mirrors

The second variety of curved mirrors is the convex, or the outer surface of a sphere. Their chief properties are as follows:

When parallel rays fall on the surface of a convex mirror, as in Figure 5, they become divergent after reflection. Let s s′ be a section of such a mirror and r s, r′ s′ rays parallel to its axis falling on it. Let c be the centre of the mirror. Drawing the lines c s c s′ which are the radii of the circle these will be perpendicular at the points the light rays strike the surface. Then, for the reflected rays, make the angle equal to that formed with this perpendicular and the light rays r r′. It is then shown that the rays, after reflection, will be divergent and also that if they be produced through the mirror till they intersect, they will give a virtual focus at the point f half way between the vertex of the mirror, v, and its centre, c, so long as the mirror is of a limited aperture.

In a similar way it may be proved that divergent rays falling on a convex mirror become more divergent.

Install Arc Controllers in Prominent Theatres

THE Speed Controller company, of New York City, manufacturer of the Arc Controller, announces that George Breck, 70 Turk street, San Francisco, Cal., has been appointed distributor of this device on the Pacific coast.

A number of prominent photoplay houses throughout the country has recently installed the Arc Controller, among them being the Hippodrome, the Astor and Proctor's Fifth Avenue, New York; the Madison, Brooklyn; the Strand, Syracuse; Keith's, Indianapolis; Chestnut street opera house, Philadelphia; the Liberty, Cleveland; Keith's and the Bijou Dream, Jersey City; Shea's Hippodrome, Buffalo; the Strand, Keith's and the Family, Cincinnati; the Colonial, Richmond; the U. S., Hoboken; the U. S. Garden, Elizabeth; and the Hippodrome, Baltimore.

Popularity of Rex Machines Increases

R. D. HANISH, general manager of the Rex Film Renovator Manufacturing company, states that its company is busy installing one of its machines for the Central Film service of Indianapolis and has signed a contract for the installation of a machine in the office of the United Film Renting company, also in Indianapolis.

Mr. Hanish is about to make an extended trip through the film exchange centers, giving further demonstrations of the efficiency of the Rex machines.

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Building and Furnishings

IMPROVED AIRDOME WITH DAYLIGHT PICTURES

By PERCIVAL R. PEREIRA

IN speaking of airdomes, the general public, as well as those connected with the moving picture industry, associates the name with the usual unoccupied plot of ground in a partially developed section of a city, bounded by board fences, covered on the outside by advertisements of So and So's soap, injunctions to use such and such for the hair, teeth or stomach, and the interior is filled with what appears to be endless rows of shabby benches or chairs.

At one end we see an improvised picture screen supported on a weather beaten board framing. During the performance, if the weather is threatening, each member of the audience, as well as the proprietor, keeps an eye open for rain.

However, all of the foregoing disadvantages may be relegated to the past, along with the earlier crude beginnings of the picture playhouses which were opened in makeshift auditoriums.

The up-to-date airdome, where conditions of climate, lease, etc., permit, presents an entirely different appearance and its business is also less affected by the weather. Modern improvements and the addition of other attractions have made this a more certain form of business investment.

In the first place the modern airdome need not be run merely after dark, since the invention of the daylight picture screen permits the exhibiting of pictures in broad daylight, where a shallow shadow box or black frame is placed about the screen.

For this type of screen the operator and machine are placed at the rear, on the side opposite to the audience, and the space between the projecting booth and the screen is enclosed in light, tight walls and ceiling.

Since the distance required from the screen to the rear of the machine booth requires about 20 to 28 feet, depending on the size of the picture, the spaces at the sides and back of the screen may be utilized for dressing rooms for performers, toilet rooms or spaces for candy and soda concessions.

Use of Daylight Screen

By the use of a daylight screen, which may also be used at night to the same advantage, the proprietor will find that a season which might ordinarily prove disastrous financially, will be turned to a profitable one.

As a further aid it has been found that where a good sized plot is available, by arranging for raised covered sections at the sides and rear, but open to the main seating space, a good place is provided for tables and chairs.

Here a portion of the audience can sit comfortably, and enjoy both refreshments and the entertainment.

In cities where temporary canvas tops are not permitted, these spaces will also provide adequate temporary shelter in case of a shower.

Hard-headed business men are beginning to appreciate more and more the commercial advantages derived from artistically designed and executed buildings. One may observe this in all of the more recent commercial buildings, as well as in the theatres and picture theatres.

This applies equally well to the airdome. Of course the length of the lease or the commercial value of the property should govern, to a great extent, the amount to be expanded for embellishment.

However, an airdome may be made beautiful as a summer garden by the addition of inexpensive plants and shrubbery, and as in the more elaborate ones, the spaces at the sides and rear, devoted to tables, may be treated as pergolas, with wood or cement columns and exposed wood rafters.

These places may be well lighted in the evening, and in most localities will be well patronized to the financial advantage of the owner. They also afford pleasant, shady, lounging places during the day.

The loss in seating capacity, if the plot is a wide one, is more than offset by their obvious advantages. However, the special conditions arising in every problem of this sort cannot be covered within the limits of this article.

Planning the Aisles and Exits

In planning an airdome one should arrange for aisles and exits with the same regard for the safety of patrons as in a playhouse, making due allowance, however, for the difference in conditions.

One or more side exits, as well as main exits, should be provided. These should have exit signs and red lights as in a theatre, and the passageways to them, as well as the exits, should be at least five feet in width.

The aisles should not be spaced more than sixteen seats apart and should start at three feet in width at the narrowest part, and increase proportionately to their length toward the rear or the main exits or entrances. The rows of seats may be spaced from twenty-eight to thirty-two inches.

The side spaces, or pergolas, should be raised about ten or twelve inches above the remainder of the seating spaces, and may be floored with wood on sleepers, or in more permanent places built of concrete and finished off in cement.

The aisles should also have wood or cement paving. Generally speaking, painted seats or benches will always present a better appearance than those that are varnished, for wood will discolor, even through the varnish when exposed to the sun.

I might say in closing that the majority of picture-theatre operators would be surprised at what little cost an attractive and remunerative airdome may be constructed. However, to do this properly one will need to use considerable gray matter, as well as have special training and experience.

$26,000 Motion Picture Theatre for West Lafayette, Ina.

CHARLES C. RHODES and his associates are just completing one of the most elaborate theatres in the state. The structure alone will cost $26,000, not including any equipment or fixtures. Mr. Rhodes is at the present time looking over the market for the best accessories and equipment to be had.

The men interested in the enterprise are of broad business experience and insure success in their latest undertaking.

"Island of Regeneration" Paper Makes Hit

THE value of attractive paper, backed by a production that lives up to the opinion it creates, is shown by an interesting incident that occurred last week in Pittsburgh.

A gentleman from the ultra-fashionable East End of the city, called at the Pittsburgh branch office of the V-L-S-E and stated that he had read the book, "The Island of Regeneration," three times, had seen the picture five times during the two days that it ran at the Lyric theatre. He also stated he was particularly impressed with the fine lithographs, and purchased, for the purposes of showing to his friends, a one-sheet, a three-sheet and a twenty-four-sheet.

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Directory of New Theatres

CALIFORNIA

A. G. EDWARDS, who was associated with W. J. Fulkerson in the negotiation of the ground lease of the building site, 100 x 100 feet, at the southeast corner of Third and C streets, San Diego, and the erection thereof of a $40,000 building, has sold the building and the lease to the Broadway Amusement Company for $52,500. The Superba theatre is in the building. G. A. Bush, president of the amusement company which operates the Broadway theatre, says that the company will conduct both theatres, billing only the best picture productions.

R. Midgley, proprietor of the Franklin theatre, one of the leading theatres of Oakland, Cal., given over exclusively to moving pictures, has taken over the Alameda house of Turner and Dahnken, and will conduct this in conjunction with his present house.

A lease has been taken on the Alameda theatre for a term of twenty years, involving a rental of almost one hundred thousand dollars for the term specified. Mr. Midgley, who came to Oakland from Salt Lake City, Utah, about a year ago, is one of the most prominent exhibitors on the Coast and has an established reputation for presenting pictures in their true atmosphere, making a specialty of fine music.

The Western States Vaudeville Association of San Francisco, which conducts a Hippodrome theatre at San Francisco and at Los Angeles, has secured a lease on the Liberty theatre at Oakland and will open this under the same name as soon as extensive alterations are completed. This house was the only one at Oakland where moving pictures had never been shown and had always been given over to stock productions.

A disastrous fire occurred at Ellis and Fillmore streets, San Francisco, on May 17, causing a loss of about $30,000. That the loss was not heavier is due to the fact that the conflagration was stopped on the south and west by the fireproof walls of the Garrick theatre in Ellis street and the New Fillmore theatre in Fillmore street, two leading moving picture houses. Neither of these were damaged.

The finishing touches are now being placed on the new theatre being erected for Joe Louis at Oak Park, Cal., and this house will soon be occupied. The building is of brick construction and will have a seating capacity of 720.

CONNECTICUT

There is some talk of starting an airdome theatre in Chester, but the plans for it are not fully matured as yet.

FLORIDA

Lake Worth is to have a new motion picture and vaudeville theatre to cost $4,000 for the building without the equipment.

KANSAS

A contract for a $75,000 real estate transaction involving East Douglas avenue business property, Wichita, has been made. The three-story brick and stone business block at 406-408 East Douglas avenue, owned by L. M. Miller, proprietor of the Princess theatre, was purchased by Marcellus Murdock and Victor Murdock. The deal was handled by George K. Spencer, investment and insurance, of South Market street

L. M. Miller is interested in a new theatre project for the third block on East Douglas avenue, Wichita. He and other Wichita capitalists plan to build a motion picture house on the south side of Douglas east of the Barnes block.

KENTUCKY

The Ada Meade theatre, at Lexington, Ky., will join the ranks of motion picture theatres this week and continue that policy until the regular vaudeville season opens in the fall. The management announces that a high class film program will be given daily.

Tony Sukedum, of the Crescent Amusement company, of Nashville, Tenn., has added another house to his string of theatres, having purchased from Ben Ransom the Citizens theatre at Murfreesboro, Tenn.

The theatre will be remodeled and will be reopened in a few weeks, under the management of Oscar Altman, at present in charge of the Princess at Murfreesboro.

A new airdome has been built at Fern Grove, Ind., fourteen miles above Louisville, on the Ohio river. Free motion pictures will be provided every night for excursionists to this resort.

C. O. Brown and B. Riddle have opened a new airdome at Corbin, Ky., under the name of the Fairyland theatre. Messrs. Brown and Riddle are also erecting a new picture theatre at Corbin which will be opened in a few months.

Woodland Park, which has the largest airdome in Louisville, Ky., opened for the summer season the past week. Several free attractions, including dancing, are provided for patrons nightly after the picture show. Admission is five and ten cents.

MAINE

Fred Chase, the proprietor of the Orono picture theatre, Bangor, Me., has leased the opera house in Camden. Camden is one of Maine's leading summer resorts, and Mr. Chase anticipates good business. The house is attractive, although not built especially for pictures. It has a seating capacity of 1,200. The General Film company's service and Universal features will be used.

J. A. Guthrie is to open his airdome at Bar Harbor, Maine's leading resort and one of the premier summer places of the Atlantic coast, June 7. This is his second season, and owing to the fact that the war will keep the wealthy people of this country at home, Bar Harbor is facing what everybody believes will be a record breaking season.

The cottages are all let, and even now the hotels are well booked up. A large summer colony means a lot of money in the town and good business for the picture houses. There are two with an opera house, which is used for feature films at times. Manager Guthrie will use an entire Universal program.

The Pastime theatre at Northeast Harbor, which is another fashionable summer resort, where John D. Rockefeller, Jr., ex-President Elliot of Harvard and many other notables have summer homes, has reopened after being closed because of an epidemic of diphtheria in the town.

J. A. L. Terrio, of Bangor, is to open Reed's hall in Westbrook for the summer. The hall is a large one with a 90-foot throw for the machine, and it has a seating capacity of about 1,000.

Hussey and Terrill are about to open a picture house at Verona park, a summer resort and spiritualist camp ground on Penobscot bay.

MASSACHUSETTS

P. J. Nalty and J. J. Mulhall have leased from Hammer Bros. the vacant store in their block in Railroad street, Great Barrington, and will open a moving picture theatre. The room will seat 275 and will be attractively fitted up. The Barrington Building Company will do the work. Mr. Mulhall will act as manager.

Work on the new theatre to be erected by T. F. Murphy in Southbridge will start immediately, and the building now standing on the spot where the new theatre is to be erected will be torn down.

Plans have been made for a new two-story building between B. B. Smalley's and C. H. Faunce's buildings on Broadway, Chelsea. There will be an entrance from Broadway through the street floor of the proposed building to a theatre which is to be erected in the rear and having a seating capacity of about 1,100 on the floor and in the balcony. The building will be three stories

in height and there will be apartments in the upper stories of both buildings. The interior of the theatre will be fitted up in a neat and attractive manner and it is intended to run motion pictures and vaudeville.

The owner is Mr. F. A. Noyes, of Boston, who owns the large apartment house on Cherry street, and the architect is his son, F. A. Noyes, Jr., who is living here and taking charge of the work. The entrance from Broadway will also serve as an entrance to the apartment house, instead of being from Fifth street, as at present. It is expected that the new theatre will be completed on or about October 1.

MISSOURI

The new Nebraska airdome, a beautifully appointed show place at Park and Nebraska avenues, St. Louis, opened to the public on May 23 with a specially selected program, consisting of speeches by prominent St. Louisans, several photoplay features, and songs by the popular Verdi Quartette. St. Louis Building Commissioner James L. McKelvey made the opening remarks, which was followed by a response from Gus Bauer, Alderman of the Fourteenth ward.

There were other speakers, among whom were Dr. L. E. Lehmberg and Henry Hoffman. J. William Deubach, treasurer of the Olympic theatre, is manager of the Nebraska, and his policy is to maintain only first run high class features and pictures, with the best singers and quartettes obtainable. An orchestra composed of the best musicians in the city furnish the music for the airdome.

The Crystal Feature, another new airdome just opened at Delmar and De Baliviere avenues, St. Louis, is running high class pictures exclusively. "The Fifth Commandment," with Julius Steger in the lead, was shown as the special attraction on the opening night. The Crystal is also running the serial, "The Goddess," on Monday nights.

A new airdome on Olive street near Grand avenue, St. Louis, called the Olivette, opened on May 24, featuring Holbrook Blinn and Alice Brady in "The Boss." The management of the Olivette will maintain an exclusive feature program, with stage favorites as leading players in the photoplays always preferred.

The Maryland airdome, a new place at 1910 South Thirteenth street, St. Louis, opened with an all motion picture program on May 22.

The Mozart airdome, at 4800 Delmar avenue, opened on May 22 for the summer with an exclusive motion picture bill, featuring multiple reel photoplays. The capacity of the Mozart is 2,000 seats with a ten cents admission fee.

The Woodland airdome, on Morganford and Gravois avenues, which opened recently, was turned over to the Morganford School Patrons' Association on the night of May 21 for the annual school entertainment. In addition to the regular moving picture program there were drills and games and recitations by the school children.

A lease by which the St. Joseph Amusement Company is to occupy the property owned by the Tootle estate, now known as the Majestic theatre, St. Joseph, for twenty years at an annual rental of $6,120 was filed today in the office of the county recorder. The lessee is the St. Joseph Amusement Company.

MINNESOTA

A new theatre with a seating capacity of 2,500 is being planned for the old library site at Seventh and Wabasha streets, St. Paul. George E. Lennon, owner of the lease covering the property, and Herman Benz, of George Benz and Sons, are planning to build the theatre.

OREGON

C. E. Smith and L. E. Partridge, partners who have been operating the Gem and Star theatres, Tillamook, Ore., jointly, have decided to dissolve partnership, and hereafter Mr. Smith will operate the Star and Mr. Partridge the Gem.

NORTH CAROLINA

Lenoir now has a new and up-to-date moving picture theatre, The Universal. The company is composed of twelve of the leading business and professional men of Lenoir and they have incorporated with an authorized capital of $5,000, with $1,200 or $1,500 paid in.

(Continued on page 130.)



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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Maine Pianist Arranges Successful Score for "Damon and Pythias"

AUGUMENTED by an orchestra of twenty-five pieces furnished by the local lodge of the Knights of Pythias, the spectacular photodrama of "Damon and Pythias," Universal, filling an engagement at the Park theatre, Bangor, Me., recently, was unusual in many ways. It has the distinction of being one of the first of the photoplays to appear there at an advanced admission price of twenty-five cents, and it filled the theatre to capacity at each performance.

Local members of the order of the Knights of Pythias attended in a body, and during the engagement the theatre was tastefully decorated in red, blue and yellow, the colors of the order.

The incandescent lights in the large electric sign flashed the colors and near the entrance a large Pythian flag was hung. Inside long streamers of red, blue and yellow bunting added to the general attractiveness of the theatre.

Betty Bogrett, a lyric soprano, the wife of Manager Stephen Bogrett, of the Park theatre, aided in the musical program, and the twenty-five-piece orchestra gave a preliminary concert and furnished the incidental music for the production.

The arrangement of the incidental music follows:

Part I.—Overture to William Tell, Rossini.

Part II.—Intermezzo, Astarte, Mildenberg; March from the Symphony, Lenore, Raff; A Dervish Chorus, In the Soudan, Sebek; Idyl, Softly Unawares, Lincke.

Part III.—Suite Sigurd Josalfar, Grieg: 1. Introduction; 2. Intermezzo, Borghild's Dream; 3. Huldigung's March; Battle Music, Lake; Minuet in G, Beethoven; Reverie, Extasie, Ganne.

Part IV.—Pomp and Circumstance, Elgar; The Chase, Koelling; The Cherry in the Glass, Lincke; Valse Triste, Sibelius; Exerpts from the Ballet, La Source, Delibes; 1. Scarf Dance; 2. Danse Circassienne.

Part V.—Prize Song from Die Meistersinger, Wagner; Visions, Tschaikowsky; Grand March from the Opera Aida, Verdi; Melodie, Friml.

Adelbert Wells Sprague was the conductor.

Unusual interest is being taken in "Damon and Pythias," according to Manager Charles Stern of the Bangor office of the N. E. Universal Film exchange in this city, who has recently returned from northern Maine where he has booked it for a circuit of the smaller theatres there.

It is a more expensive production than the managers in that section have been accustomed to handling, but "Knights of Pythias" lodges in Presque Isle, Fort Fairfield, Houlton and Caribou have made a guarantee to the theatres of a certain amount of the expenses in order that the film might be shown there.

Introduces Organ Music at Harrisburg Theatre

PETER MAGARO, manager of the Regent, 410 Market street, Harrisburg, Pa., introduced organ music in his theatre May 31 when an opening recital was given by J. Granville, formerly of the Strand theatre, New York City.

The instrument is a fine one of the Möller make, equipped with chimes and echo effects. It also has the unit orchestra attachment.

He proposes to have daily recitals during the regular performances and also to use the organ as an accompaniment to the pictures thrown on the screen.

Two Next Door Harrisburg Houses to Combine

TWO of the largest motion picture theatres in Harrisburg, Pa., the Photoplay and the Victoria, in adjoining buildings at 221 and 223 Market street, which for years have been operated under separate managements, are to be combined and altered so as to form one theatre which will be the largest house in the city, devoted exclusively to motion pictures.

James and Athens George, proprietors of the Victoria, the pioneer film men of Harrisburg, have announced that they purchased the Photoplay.

The two theatres are in the heart of the business district and each is on a lot a full block deep. The work of throwing the two houses into one will begin next week and will not interrupt the performances in the Victoria until the work is nearing completion and then it will take but a few days to combine the two houses, making of them one theatre that will have a seating capacity of close to 2,000.

The theatres are on the same floor level and have practically the same lines of construction. The George Brothers, a few weeks ago, took over the William Pen theatre, Thirteenth street and Thompson avenue, in a residential section.

Photoplay Theatres Here and There

(*Continued from page* 129.)

ILLINOIS

The Ottawa theatre, Ottawa, which has practically been out of use for the last couple of years, is about to take back its old place as one of Ottawa's chief amusement places. Burton S. Jordan, proprietor of the Orpheum theatre, has secured a lease on the building, and will move the Orpheum there from its present location on La Salle street.

A. O. Ely, sergeant of police, has secured a building permit for the erection of an airdome and moving picture theatre at the corner of Fortieth street and Waverly avenue, Sandsdown. The estimated cost is $1,500.

The Irving, Buchanan, Boos Theatre Company of Chicago has leased the Dixon opera house for a year and will reopen the playhouse Sunday, May 30, with a high-class program of pictures and tabloid stock productions at popular prices. Davis Boos will be resident manager of the firm, which controls the Verdi and Mabel theatres in Chicago.

The airdome season has opened in Central Illinois and indications, so supply men say, are that the number of open air picture theatres will be larger this year than ever before.

Two airdomes already have opened in Springfield and both are doing good business. Henry Smith has opened an airdome at Ninth street and North Grand avenue and is showing to good crowds every evening. The Family Airdome at Eleventh street and South Grand avenue, has opened for the summer season. George Hopper, who managed it last year, is again in charge. He is showing Universal programs.

Thomas Scott opened his airdome at Jacksonville a few weeks ago, and reports a big early season business.

Ben Ferebaugh plans opening a motion picture theatre at Bushnell, Ill.

William Lambert, of Carlinville, Ill., is to open a motion picture theatre shortly.

Patrick Cody, of Virden, Ill., has begun the erection of a $9,000 motion picture theatre building at Kinkaid, Ill.

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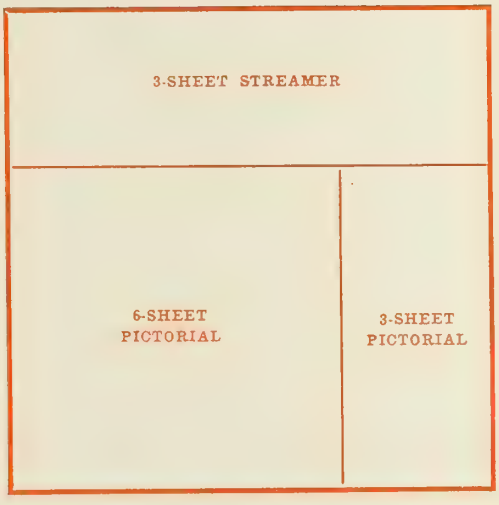
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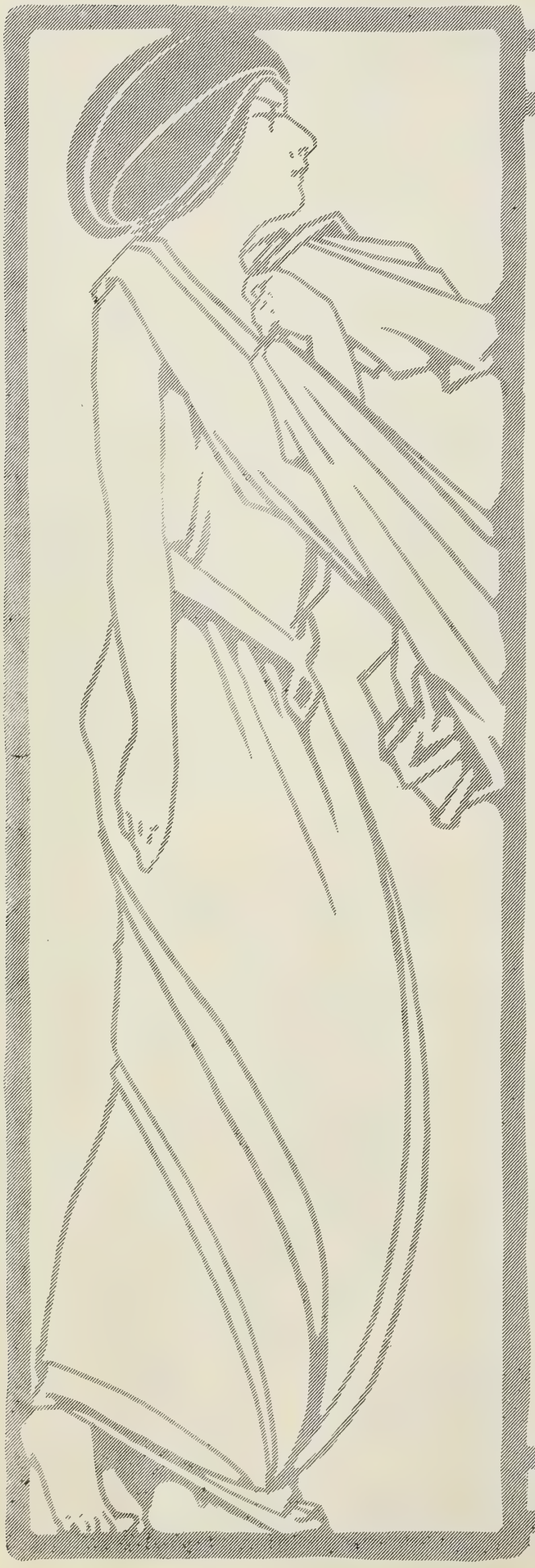
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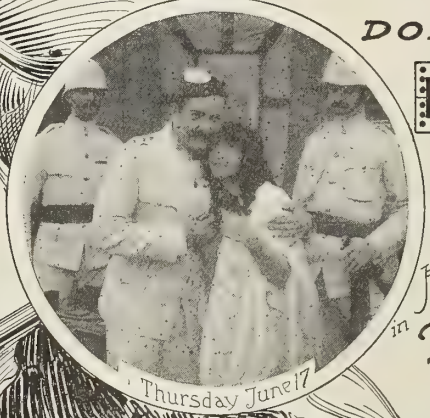
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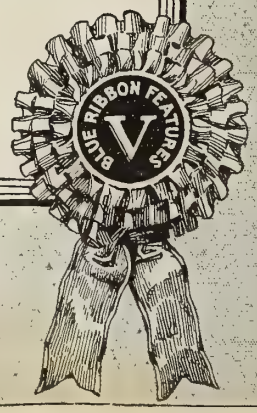
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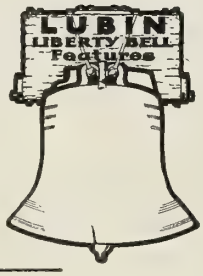
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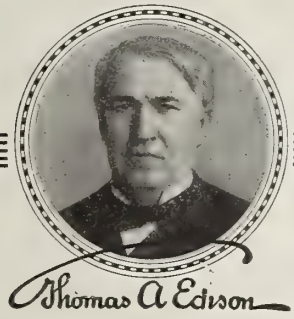
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Augustus Phillips and **Maxine Brown** in **"The Breaks of the Game."** One-act drama with a punchful jump. Direction by the author, Eugene Nowland. Released Saturday, May 26.

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Tuesday, June 15th

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Split Reel Farce

Bill is the pest of the town until Pete, the restaurant keeper, takes the job of Sheriff and gets after him.

"Caught with the Goods"

Split Reel Farce

A rural Justice of the Peace loves to play poker. His wife plans to have him caught in a raid but her plans are decidedly upset.

Wednesday, June 16th

"The Insurrection"

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An unusually stirring story of love and intrigue during a South American revolution. This drama contains some of the most remarkable pictures of the United States navy in action ever filmed and is replete with sensations.

Featuring **Ormi Hawley** and **Earl Metcalfe**

Thursday, June 17th

"From Champion to Tramp"

Two Reel Drama

An interesting tale of how a champion mile runner is falsely accused and barred from athletics. He becomes a tramp, but later on reinstates himself in the regard of the world and achieves happiness.

Featuring **Romaine Fielding**

Friday, June 18th

"The Bridge of Sighs"

One Reel Drama

A young building contractor, through fear of bankruptcy and the loss of his sweetheart, uses an inferior grade of cement in the arches of a bridge he is building. The inevitable happens and the reckoning comes on his wedding night.

Featuring **Velma Whitman** and **Raymond Gallagher**

Saturday, June 19th

"A Safe Investment"

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Another one of those laughable Billie Reeves' comedies. This time Reeves tries to retain his position as head of the house, but does not succeed very well. Incidentally his wife discovers a method to effectually cure him of flirting.

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"Sands of Time"

Released Thursday, June 24th, in regular service, "Sands of Time," written and produced by Mr. Colin Campbell, who directed "The Spoilers," "The Carpet From Bagdad," etc., will cause a veritable sensation in Motion Pictureland. "Sands of Time" contains the essential punch and has the "something different" qualities so much to be desired. A strong story enacted by a strong company.

"The Fortunes of Mariana," two-reel drama, released June 21st.
"With the Aid of the Law," drama, released June 22nd.
"The Onion Patch," drama, released June 23rd.
"The Tiger Cub," Jungle-Zoo drama, released June 26th.

Hearst-Selig News Pictorial Every Monday and Thursday

The Selig Exposition Flyer leaves Thursday, July 8th, for a seventeen days' tour of the West and of California. $128 pays for Pullman, hotel accommodations, side-trips, everything except meals. Reservations going fast. Write now for our artistic booklet describing the trip. It is free.

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"Graustark," that wonderful 6-act photoplay by George Barr McCutcheon, is a story of a princess who loves a man because he IS a man and marries him too, in spite of all opposition and the traditions of royalty, that a princess cannot wed an American without rank.

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Featuring

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25-foot strips of Essanay stars, $1.50. Essanay Publicity Department.

A 50-foot scene strip of "The White Sister," "Graustark," or "The Slim Princess" is the best way to advertise these photoplays in your theatre, $2.50. Essanay publicity department or at the V. L. S. E. branch offices.

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A thrilling drama with the scenes laid in the Tennessee Mountains. Released June 26

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Volume XI JUNE 19, 1915 No. 24

Pictures and Publications

AGAIN we take occasion to point out the close analogy between the business of motion pictures and the business of publishing magazines, books and newspapers.

The two industries are exceedingly alike in their vital phases and the sooner we realize this fact, a clearer idea of the future and a closer grip upon the present will be had by exhibitor, producer and distributor alike.

* * *

THE broad principle of the publishing business is to amuse and instruct the reading public. Editors and publishers are successful largely in proportion to their grasp of what the public wants.

The business of the motion picture is also that of amusement and instruction—*and along very similar lines.*

It will be a greater business because its appeal is to a greater public—the *seeing public,* which embraces the reading public. But the motion picture must compete *directly with the publication;* and its producers, just as in the publishing business, will be successful in proportion to their grasp of what the public wants.

* * *

TRUE, the exhibition of motion pictures is a show business; and more and more the distribution of pictures is following the established lines of the theatrical business.

But we must not continue to consider the motion picture only in relation to the stage and the standards of the stage. We must not gauge its present and future phases and values only in this light. The stage with all its traditions is only part of the motion picture's sphere and but one element in its competitive field.

* * *

IN the beginning the motion picture created an audience all its own—an altogether new theatre-going audience. It did not attempt to be dramatic and so the picture theatre did not compete with the legitimate.

But the competition was shortly to begin. It came about with the introduction of the dramatic feature, and it is in full sway now. All over the country the road show business has declined in large measure as the audience of the picture theatre has increased.

* * *

BUT are we to stop here and limit the picture theatre audience to the show-going public—to those people who are used to getting their amusement from the stage, and in the ways of the stage?

By no means. *The greater audience consists of those people who look regularly to books, magazines and newspapers for their laughter, instruction and thrills—for the portrayal of life in its most absorbing phase—namely, life as it really is.*

This is the greater motion picture audience. These are the people to whom we must look, in very large measure, to fill the picture theatre seats, too many of which are now vacant.

* * *

BUT to attract these people regularly we must give them as high an order of entertainment as they have been getting from the printed and illustrated page.

It won't do simply to put a star in a picture.

The story must be there, a story as logical in its situations and as excellent in construction as the best printed stories.

Famous plays will not make a picture succeed unless, first of all, they lend themselves to picturization and then are picturized with the realism and other elements made possible only by motion photography.

* * *

IN other words, *we must break sharply from our blind worship of the standards of the stage and also follow the standards of literary entertainment.* As a matter of fact, whether we realize it or not, we are doing this right now.

We have serials, brief and rapid in action like the short continued feature fiction of the daily newspaper here and abroad. And we have a picturized novel, handled just like the continued novel in the magazine, with synopses of preceding chapters. We have animated comics and cartoons, women's fashions, news events, etc.

* * *

THE Strand style of program, now so popular in the larger theatres, is formed like the make-up of a popular magazine.

The instantaneous and striking success of this style of program is due to its broad appeal—its appeal to people, very largely, who never before went to see motion pictures.

And so we shall have new program successes, not by following narrowly the prescribed standards of the legitimate and especially the vaudeville field, but by broadening the picture to include the successful phases of a much greater world of entertainment—namely, that of books and journals.

* * *

TO do this we must have stories as good as the best printed; they must be expertly adapted to pictures needs; and over every picture made there must be a final editorial censorship as critical and as able in every way as that enjoyed by every worth while publication.

Pictures made in this way will add millions to our present theatre-going population; and the *full field of the picture theatre* will not be covered until we *have* them.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscription for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI June 19, 1915 No. 24

Why the Educational Film is Popular; Some Opinions to the Contrary Notwithstanding

A PERIODICAL devoted to chronicling the affairs of the two-a-day, the tan-bark, the carnival, street-fair and other allied lines of enterprise, has of late been advising exhibitors to beware of the educational film.

"If there is one thing," observes this journal, "that a showman knows he may not indulge in, it is teaching or preaching.

"His patrons pay him for entertainment, pure and simple. They are quick to detect and quicker to resent a sermon or a lesson. . . . A film is either entertaining or it is not. If it is educational, it decidedly is not."

* * *

THE periodical in question is primarily a show paper. It is devoted almost entirely to the stage and kindred amusements. Its standards are those of the theatrical business, as they have always been. And its attitude toward motion pictures is, that pictures are nothing but the newest form of theatrical entertainment.

This may be quite correct—as far as it goes. But it does not go far enough to include the possibilities of the picture; it does not even do justice to their present achievements. Such an attitude belongs to the days when pictures were a novelty, and any motion picture would draw a crowd simply because it was a "moving" picture, so-called.

* * *

THE motion picture industry has left that phase of its development as far behind as it has left the weekly whose advice is here quoted.

And in its progress, it has widened the gap between it and the stage until it is as distinct and individual a recorder of life as the book or the magazine.

The picture, in other words, has outgrown its merely theatrical character and taken on one that, for want of a more intelligible designation may be called "literary."

IT is the development of the picture along the lines of the magazine story or the long novel, and away from the theatrical production, that has won the attention of a larger public.

The magazines have a far greater following than the stage. And the photoplay theatres can claim a larger patronage than the so-called "legitimate" theatres—and for precisely the same reason. That reason is because they appeal to the reading public in a way that the stage can never employ, but which is and always has been employed by the magazine.

* * *

THE secret is merely in *the power of narrative* which the motion picture possesses. It is this power of narrative—the possibility of *telling a story* interestingly in pictures—that differentiates the picture from the spoken drama, and identifies it with the book and the magazine.

A photoplay is all that a stage drama is—and more. On the stage you cannot tell a story.

You can construct your action and phrase your dialogue so that your audience will be able to *deduce for themselves* the story that is *the foundation* of your drama. But that is all. *The story, like the foundation of a building, is beneath the surface.*

But on the screen, you can tell a story that is nothing but a good story, however full of dramatic episodes it may be, and tell it *as completely, and in the same manner,* as it would be related in a magazine.

* * *

NOR is this *power of narrative* confined to fiction—and that is precisely where our contemporary has missed the point.

You can take a narrative of a purely informative nature—the story of a building, of a plant, of a mine, of an animal's life, of an industry—translate it into pictures, and it will not only be as *entertaining* as it is in the form of an article in the magazine, but many times more so.

* * *

THE enjoyment of such articles, when appearing in the periodicals of the day, depends primarily upon the number of illustrations. However interestingly and clearly they may be written, they become more interesting, more clear, the more thoroughly they are illustrated. Every illustration spares the reader the necessity of stopping to visualize, in his own imagination, the operation or situation described in print.

Translate this article entirely into pictures, and you place the information it contains before those who are seeking it—and they are many, even though our contemporary may not be aware of their existence—*in the most entertaining and most intelligible manner possible.*

Thousands do and will read such articles in print. Witness the popularity of such magazines as "Popular Mechanics," "World's Work," "National Geographic Magazine." Many more thousands will "read" such articles when they can be "read" in pictorial form, where every point can be made directly through the eye to the brain.

* * *

THE "educational," the scenic, the travel film is most decidedly wanted by the patrons of motion picture theatres. What better proof than that the best, the highest-priced theatres all over the country, beginning with the Strand and the Broadway, New York, have made them a permanent feature of their program?

The stage, the circus and the carnival are one thing. The motion picture theatre is quite another—and there is less and less similarity between them all the time. The sooner the periodical in question realizes this, the less liable they will be to make such an error of judgment as this last one.

Middle West Breaks Own Attendance Record

Prosperity Wave Resulting from Good Crops, Excellent Outlook for Farm and Ranch Cattle and Market Prospects of Unusual Promise, Raises Popularity of Photo Drama to the Highest Point Since the Introduction of Motion Pictures in That Part of the Country

Special to Motion Picture News

Omaha, June 9.

MIDDLE Western exhibitors are experiencing the best late spring and early summer business since motion pictures were started in that part of the country. Exhibitors, exchange managers and traveling film men declare it to be a record breaking wave of prosperity.

Following in the wake of repeated victories against censor legislation and Sunday closing elections, the promising attitude of the public bids fair to make this the best part of the country for motion picture prosperity this season.

F. A. Van Husan, Jr., manager of the Laemmle Film service at Omaha and the branch at Sioux Falls, S. D., has just returned from an extended trip throughout South Dakota, Iowa and Nebraska with reports of better conditions. For instance:

"I audited the accounts of our branch at Sioux Falls, established about six months ago. The growth in business there has almost been amazing. The Dakotas, especially South Dakota, are the greatest supporters of the motion picture business I have seen for a long time. The most pleasing feature of it, outside of the popularity of the business, is the increase in admission, until ten, fifteen and twenty cents is universal.

"I stopped at Sheldon, Ia., one rainy night. Buntley brothers, in their new $40,000 theatre, the Lyric, filled every one of their 410 seats twice that evening. They run Universal pictures. They charge a regular admission of fifteen cents, regardless of a recent cut-price campaign started there which reduced the admission in other theatres to two people for five cents. The popularity of this brand new theatre would be a marvel in any other part of the country except the Middle West, where such things are getting common."

The June 1 reports of the various exchanges, now about completed, show an increase of between fifteen and twenty per cent. in the business done out of Omaha, over the reports at this time last year. A few of the exchanges claim more remarkable growths than this.

A. Chapman, representing the picture playhouses of Omaha in the Kansas City headquarters, was in Omaha last week. He said the censorship in Kansas gave a severe set-back, but that the prosperity of southern Iowa and in parts of Missouri has surpassed anything in his experience.

Good crops, a fine year for farm and ranch stock, and excellent market prospects for the farmers are held up as responsible for such fine business. Farmers of the Central States, many of whom have automobiles, are being advised by consistent advertising to set aside regular "show nights" each week, when they go to town, taking their family, and attend the motion-picture theatres.

On the wave of good business comes the news of new airdomes that will be opened just as soon as the early season rains stop. Joseph Kohlberg, former proprietor of a motion-picture theatre in Omaha, has given out the detailed plans for his splendid new airdome at Twenty-sixth and Farnam streets.

It will seat eight hundred people, will have a weather top on it and will have a one hundred-foot frontage on Farnam street, the principal thoroughfare of the city. He will show World films, believing the all feature shows will better attract an airdome attendance.

"Daddy" Frank E. Goff, said to be the pioneer motion-picture man of Nebraska, will open a new airdome, seating 1,200 people, at Twentieth and Paul streets, Omaha. He has another airdome at Fortieth and Hamilton streets and is proprietor of the Franklyn, one of Omaha's best residence district houses. He says the present season is the best in his memory and he was in Omaha in the business when motion pictures were still more of a curiosity than an entertainment.

Ottumwa, (Ia.) exhibitors are lining up for an election, soon to come, to reinstate Sunday shows in their city. Ottumwa and thereabouts is one of the best prosperity districts in the Middle West.

Iowa City has a new theatre, seating six hundred, and T. A. Hanlon is proprietor. It will be completed early in June, and Hanlon is planning an opening day that will make the territory sit up and take notice. He claims his new house carries out the standard that every theatre built in the Middle West must be better than the one built before it.

Special pictures, being shown in legitimate theatres now closed for the season, or made the subject for special advertisement and special shows in motion-picture houses, are enjoying better runs in the Middle Western States than ever before. Educational films, including six reels and an entire show, are patronized by crowds that grow larger every day.

The first week of clear, early summer weather bids fair to see Middle Western exhibitors welcoming the best season they ever had, if all indications are carried out. Then the airdomes will open up, the roads will be excellent for the automobiles of the farmers, school will be out so the youngsters will not have to "stay home and study." The young people will stroll from the soda fountain to the motion-picture theatre, and a note of prosperity will arise from the Middle West and captivate the ears and minds of the motion-picture industry throughout the United States.

New Censorship Agitation Looms in Philadelphia

Catholic Theatre Movement Seems to Indicate Dissatisfaction with Rulings of the Censor Board—"White List of Theatres"—Exchange Men Meet Censors

Special to Motion Picture News

Philadelphia, June 9.

OF making censors there is no end. The latest addition to Philadelphia's burdens in that line is the Catholic Theatre Movement, endorsed by no less a personage than Archbishop Prendergast himself. In addition to compiling a "white list of plays," the committee in charge has now extended its activity to motion pictures.

It is pointed out, however, the impossibility of censoring all films on account of their vast numbers, so a "white list of motion picture halls" is the method proposed. To facilitate such an end, committees will be formed in each parish who will visit the managers of the theatres in their district, and ask that no objectionable films be presented. These committees will then become censors of such theatres. If anything objectionable from the committee's viewpoint is discovered, the theatre is forthwith dropped from the "white list." The committees are urged, however, to act prudently and make some allowance for mistakes which inadvertently occur.

No clash with the Pennsylvania State Board of Censors is anticipated, but evidently the Catholic Theatre Movement is not satisfied with the censors' judgment, or it would not thus set up standards of its own.

The meeting with the censors called by Attorney General Brown was attended by representatives of several of the prominent exchanges in Philadelphia, as well as by Mr. Breitinger, Mrs. Niver and Mr. Breitinger's lawyer. The standards and regulations of the censor board were the chief topic of discussion.

The exchangemen had a chance to file objections to those articles which seemed to them unjust, and grievances were aired from every angle.

Another meeting will be held shortly, and a final adjustment of the differences is anticipated.

Meantime the managers of the leading exchanges have held several meetings amongst themselves, which have resulted in much good. The managers are very anxious for business to go forward without friction or interference, and to that end are agreed to give all possible assistance to carrying on expeditiously the censorship work which the law has put on them.

Irene Page Solomon.

A. E. REEVES VISITS ESSANAY STUDIO IN LOS ANGELES

Los Angeles, June 7.

A. E. Reeves, of the sales department of the Essanay company, with headquarters in Chicago, spent several days of the past week at the Los Angeles studio of the company.

HILL RECOVERS FROM SERIOUS BEE STINGS

Special to Motion Picture News

Los Angeles, June 7.

Ray Hill, business manager of the Masterpiece company, was recently almost stung to death at the studio while supervising the reconstruction of the plant. A swarm of bees attacked him twice, and for three days his life was despaired of, the poison of the stings having penetrated the skull through the eye and below the ear causing paralysis of the motor cells controlling lung and heart action.

Mr. Hill is now sufficiently recovered to superintend the work of building two new stages and all new prop houses, which, when finished, will make it possible to triple the capacity of the studio affording ample room for four companies.

Special Pictures Take Well in Omaha Territory

"Adventures of a Boy Scout," for Arousing Recruiting Interest Among Youth, and the Williamson Submarine Pictures, Are Two Successful Films of This Kind

Special to Motion Picture News

Omaha, June 9.

THE most remarkable of recent motion picture events in the Middle West have been the successes of special pictures exhibited in this territory. In particular this includes the World Film corporation's pictures, "The Adventures of a Boy Scout," and "Your Girl and Mine," and the Universal Film Company's pictures, Williamson's submarine films and the Stephansson expedition. Scott's expedition to the South Pole and the feature film, "Uncle Sam at Work," have been others to create sensations.

The Boy Scout picture will be in Omaha June 24, 25 and 26, when Mayor Jim Dahlman of the Middle West exchange center, head of the Boy Scouts of the city, will introduce it. The picture will be shown in a natural amphitheatre in Hanscom Park, Omaha, where outdoor plays are frequently held. The proceeds will go toward buying outfits for poor boys who want to be Boy Scouts and cannot afford the expense, and to pay the expenses of the annual Boy Scout outing. There will be recruiting stations for Scouts throughout the city, and parades will be held daily.

Shows all over the territory are not only calling for the picture, but in towns where such a plan cannot be arranged, ministers, doctors and others interested in the welfare of boys are booking the picture. The Rev. W. S. Sylvester, of Creston, Ia.; Dr. H. F. Thompson, of Forest City, Neb.; the Rev. Neal C. Smith, of Bassett, Neb.; the Rev. W. A. McKee, of Lyonsville, Ia.; and ministers at Augustana, S. D., and Williams, Ia., have arranged for the show.

"Your Girl and Mine," of paramount interest to suffrage workers, has been boosted to a marked success in the Central West.

The submarine picture put out by the Universal and backed in this territory by F. A. Van Husan, Jr., manager of the Omaha exchange, has created a sensation that reached its height when the "World-Herald," a big daily newspaper of Omaha, published a page feature story about it in a Sunday issue. M. R. Henratti has been managing the picture for Van Husan. The Universal will also put on pictures of Stefansson's expedition, said to be even better than the submarine pictures, and Van Husan confidently predicts it will even excel the other in popularity.

The independent pictures of Scott's expedition and of "Uncle Sam at Work," shown in Omaha theatres under the auspices of newspapers and taken out into Nebraska and Iowa to be shown to great crowds, are also setting new marks for pictures of this character throughout this section.

Theatre Building in Michigan Is on the Increase

"Gee, Another," Everybody Exclaims Incredulously on the Completion of Each New One in Detroit—and Then Rushes in to See the Pictures

Special to Motion Picture News

Detroit, Mich., June 9.

LAST week a list of the various new theatres under construction in Detroit and other parts of Michigan was published in these columns. It certainly showed that the motion picture industry was flourishing in the Wolverine State. It is a positive fact that despite the number of theatres in Detroit, there is not a single manager of the better class of playhouse who does not report a very satisfactory business. And yet every time someone announces a new theatre a hundred of his friends will remark, "Gee, another one!"

In addition to the list published last week, here are a few more: The Ferry Park Theatre company has incorporated for $100,000 to construct a photoplay theatre at the corner of the Boulevard and Grand River avenue, Detroit. The principal stockholders are A. Arthur Caille, Theodore L. Smith and Robert Drysdale.

From reports this new theatre will be modeled somewhat after the style of the new Majestic theatre, at Woodward and Willis avenues. The Harris and Warren Amusement company has increased its capitalization from $25,000 to $85,000. This concern is building a new playhouse at Wyandotte, Mich.

The Elk Photo Play company, of Flint, Mich., has changed its name to the Strand Photo Play company.

It is also reported that Mr. Caille is behind a project to build a new photoplay theatre at the corner of Grand River and Fourth avenues.

The Wagner Baking company, at Grand River avenue and Fifth street, has leased its plant, and states that the lessees plan to remodel a portion of the building into an up-to-date motion picture theatre.

Kleine Wins "Beetle" Suit Against Polacoff

Claims of Infringement Made by Producer Who Took Out Copyright on Cines Film on April 20, 1914, Is Upheld by U. S. Court

WHAT is generally recognized as one of the most important decisions in the history of moving picture litigation has just been handed down by Judge Hand, of the United States District Court for New York, in the suit brought by George Kleine against Abraham Polacoff, doing business as The Quality Feature Film Company, for infringement of the plaintiff's copyright on the film called "The Golden Beetle."

The decision upholds the claim of the plaintiff and directs the entry of a judgment for the costs and counsel fee against the defendant, Polacoff.

The interesting feature of the decision is found in the fact that it throws out the defense made on the basis that at least parts of the plaintiff's and defendant's prints of the film were made from different negatives.

"The Golden Beetle," produced by the Cines company, of Rome, was imported by George Kleine and copyrighted by him at Washington, April 20, 1914. In August an unauthorized print of the film appeared in New York and was seized by the United States marshal upon complaint of Mr. Kleine, as owner of the copyright.

The question of the validity of this action (in regard to the copyright) was brought up before Judge Hand, and the defendant attempted to show that his film was different from the copyrighted picture. According to his own witnesses, however, at least sixty per cent. of the scenes were identical, and the others, although evidently not printed from the same negatives, nevertheless were so similar as to leave no doubt that they were different "takes" of the same story.

After Mr. Kleine's attorney, George F. Scull, proved the facts upon which his case was based, and showed the exclusive rights of Mr. Kleine in regard to the film, Judge Hand made his decision. During the course of the hearing the defendant testified that he had bought the unauthorized print from George Brandenburgh, of Philadelphia.

MOROSCO MANAGERS HUNT TALENT IN NEW YORK

Special to Motion Picture News

Los Angeles, June 7.

Frank Garbutt and Charles Eyton, managers of Morosco-Bosworth companies, are in New York City, making another raid on legitimate stage talent for appearance in early releases. Scarcely five months ago Mr. Garbutt made his last visit to the eastern clearing house of big theatrical talent, and since that time a stage celebrity has arrived every few months, and the number contracted is not as yet exhausted.

It is understood that a complete program for productions for the next six or eight months has been made out and the present visit of the managers to New York is to secure stars at once for these photoplays.

Universal Beauty Tour a Transcontinental Fete

Prize Winners Create Stir from the Moment They Are Seen at the Dinner in Hotel Manhattan, New York—Special Car Takes on Board the Successful Ones in Each State as It Passes Through—Joe Brandt "Releases" a Speech

"ATHING worth doing at all is worth doing well," said the heads of the Universal organization, whereat they sumptuously dined a collection of pulchritudinous maidens, winners of several branches of the Universal beauty contest, at the Hotel Manhattan, New York, before their departure to Universal City and minor points in California. The date was Friday, June 4.

This luncheon was the last of a number of bright events arranged by the executives of the big film organization, which did much to enliven the stay of the far-famed beauties while in New York.

The beautiful ones present at the repast had gathered from a number of states in the east, in response to the demand of their home town newspapers which came out with the obviously truthful fact that the girls from their respective metropolis were the most beautiful in the world.

Some were there from all the states in New England, some from New York, others from New Jersey, Pennsylvania and Delaware. A special train conducted the party to Chicago and points west immediately after the ceremony. The aggregation will be heavily chaperoned by Joe Brandt and Ed. Rothstein. At each stop another beauty will be added to the throng.



A BEVY OF PRIZE WINNERS

The luncheon given in the private dining room of the Hotel Manhattan was a congenial affair from the well-known soup to the equally popular finale. And of course there were plenty of beauties from the Universal home offices to aid in making the time pass happily.

And it is only fair to mention that the gentlemen of press did their share.

A Joe Brandt "Release"

Joe Brandt released one of his paternal talks before the departure, requesting the young ladies to stick together and do what the chaperones told them. Then the procession paraded to the Grand Central Terminal and embarked on the two o'clock train for Chicago. Jack Cohn was kind enough to see that everyone was shot with the camera as the crowd passed through the station.

On arrival at Universal City it is the plan of the promoters to place all the young ladies in a picture and then to select one as "Queen of Beauty" to be retained as a star of the organization.

Those present at the New York dinner were Mollie Julian, May Oliver, Lillian Baltz, A. Pauline Westphalen, Margaret McDonough, Agnes Cheney, Forestine Dennison, Frances Hamilton, Margaret Hague, Marie Forham, Anna Schrader, Alice Matthews, Gertrude Regan, Peggy Dolan, Esther Sutton and Nellie Bell. John Clymer and Paul Gulick, of the Universal, assisted in the entertainment.

The arrival of the girls in Chicago was quite an event in the Windy City. They were greeted by a brass band at the La Salle street station and then traffic was halted a while during their march to the Hotel Sherman. Here the eastern group met the middle states aggregation comprised of Jean McNicol, Gertrude Fonda, Ursula Sigrist, Alameda Holcombe, Mabel Jackson, Edith Mass and Nellie Bell.

Entertained by Margaret Anglin

Those from the State of Illinois were Irene O'Connor, Anna Nessel and Gwendolyn Morgan. In the evening the entire party went to the theatre to see Margaret Anglin in "Beverly's Balance." After the performance they were entertained by Miss Anglin and then repaired to a midnight dance at the Cotillion Club. At two o'clock the next afternoon, after a reception held at the Hotel Sherman, the party went on their way to California on the Beauty Special.

Among the chaperones are Mrs. Anne Hamilton Pitzer, Mrs. Pauline Smart and Miss Frances Wayne, three women of social prominence.

At Las Vegas the galaxy of beauties will witness the New Mexico Cowboys Reunion, an affair said to rival the California Rodeo in thrills and various feats of horsemanship. On the arrival in Los Angeles the party will immediately be transferred to Universal City where a varied program has been arranged for their benefit.

List of Winners

The following is a complete list of the beauty contest winners:

Daisy Fulwiller, Oklahoma City, Okla.; Jean McNicol, Minneapolis, Minn.; Bessie Davis, Phoenix, Arizona; Mabel Nelson, Salt Lake City, Utah; May Oliver, Lillian Baltz, Philadelphia, Pa.; Ursula Sigrist, Indianapolis, Ind.; Grace Schaufele, Cleveland, Ohio; Loretta Griffin, New York; Ruth M. Purcell, Washington, D. C.; Clara McAlbee, Maryland; Louise Weldon, Ohio; Alameda Holcombe, Atlanta, Ga.; Gertrude Fonda, Seattle, Wash.; Lina Hoepold, Rhode Island; Mollie Julian, Wilmington, Del.; Clara Hoopes, Carson City, Nevada; Cora Lee Bennett, Kentucky; Mabel Jackson, New Orleans, La.; Opal Crumbliss, Omaha, Nebraska; Florence S. Craig, Memphis, Tenn.; Lucille Walker, Memphis, Miss.; Mayme Chapline, Memphis, Ark.; Ida F. Beardsley, New Haven, Conn.; Mary Kidwell, Wichita, Kansas; Edith Mass, Michigan; Marie Savage, Milwaukee, Wis.; Anita Lieberman, Idaho; Madge Henry, Iowa; Minnie Williamson, Columbia, S. C.; Marguerite Koch, Helena, Mont.; A. Pauline Westphalen, Springfield, Mass.; Margaret McDonough, Boston, Mass.; Agnes Cheney, Concord, N. Hamp.; Forestine Dennison, Portland,



THE UNIVERSAL BEAUTIES ON THE EVE OF DEPARTURE

Maine; Frances Hamilton, Richford, Vermont; Florence Boring, Denver, Colorado; Margaret Hague, New York; Marie Forham, New York; Anna Schrader, Brooklyn, New York; Alice Matthews, Kingston, New York; Gertrude Regan, Krumville, New York; Peggy Dolan, Newark, N. J.; Esther Sutton, Newark, N. J.; Lois Wilson, Birmingham, Ala.; Irene O'Connor, Chicago, Ill.; Anna Nessel, Chicago, Ill.; Gwendolyn Morgan, Champaign, Ill.; Cecelia Banbenek, Aberdeen, S. Dakota; Nellie Bell, Pittsburgh, Pa.; Florence Turner, Fargo, N. Dakota; Pauline Turner, Kansas City, Mo.; Madeline Skinner, Houston, Texas; Dorothy Webb, Calgary, Alberta, Can.; Ruth Safford, Santa Fe, N. Mexico.; Sallie Holliday, Jackson, Miss.; Sarah Wooten, Charlotte, N. C.; Paula Jorgensen, Cheyenne, Wyoming, and Marguerite Rhodes, Cheyenne, Wyoming.

The chaperones are:

Mrs. Ann Cummins Frye, New York, N. Y.; Mrs. Pitzer, Washington, D. C.; Mrs. J. W. Hays, Memphis, Tenn.; Mrs. Francis Wayne, Denver, Colo.; Mrs. Pauline Smart, Cleveland, Ohio., and Dr. Edna Carver, Denver, Colo.

The party arrived at Kansas City at 7:30 a. m., on June 7. Here the prize-winners were joined by Pauline Turner, of Kansas City, the Kansas prize beauty; by Madeline Skinner, of Houston, Texas; Paula Jorgensen and Marguerite Rhodes, of Cheyenne, Wyoming; Daisy Fulwiller, of Oklahoma City, Okla.; Opal Crumbles,

of Omaha, Nebraska; Mary Kidwell, of Wichita, Kansas; Anita Lieberman, of Boise, Idaho, and Madge Henry, of Sioux City, Iowa. After Kansas City had given the girls a royal welcome all again boarded the transcontinental special for Denver at 3:30 p. m.

At every stop along the route the special and its precious human freight attracted much attention. Moving pictures of the crowd which gathered about the train at all hours of the day and night were taken while inside Joe Brandt spent his time reading the manuscripts of the many photoplays which have been submitted to him as vehicles for the fifty-odd beauties to appear in later in the month at Universal City.

Mr. Brandt will feature the girls in a two-reel feature and the most beautiful girl of all will be starred in a one-reel production designed especially for her.

On June 8 the party arrived at Pueblo, Colorado, where, owing to the insistent demands of a large crowd which gathered despite the early hour (5:30 a. m.), several of the beauties were required to array themselves in their morning gowns and come to the rear end of the train.

The train then passed on to Colorado Springs, the home town of Mrs. Annie Hamilton Pitzer, sister of Mrs. Champ Clark, one of the chaperones of the party. The beauties disembarked at the Springs and after a short visit climbed aboard the special, rather wearily, and were off to Denver, where they arrived at dinner time on the same day. At Denver the following joined the party: Gertrude Fonda, of Seattle, Wash.; Clara Hoopes, of Carson City, Nevada; Bessie Davis, of Phoenix, Arizona; Ruth Safford, of Santa Fe, N. M.; Florence Boring, of Denver, Colo.; Mrs. Francis Wayne, of Denver, (chaperone); and Dr. Edna Carver, of Denver, (chaperone), completing the party with the exception of the California prize-winner who joined the prize winners later.

Denver gave the girls a reception they will never forget for the Denver *Post* who conducted the Colorado beauty contest, was determined to do the occasion "up brown." After leaving Denver the party made limited stops at Las Vegas, Lamy and Albuquerque in New Mexico and arrived at the Grand Canyon of the Colorado in Arizona at 7 a. m. on June 10. When last heard from the girls were still exploring the canyon on board the upperside of two score tough little mules.

CLEVELAND LOCAL GIVES SMOKER

Special to Motion Picture News

Cleveland, O., June 9.

President S. E. Morris and Secretary Walter H. Horsey called a special meeting and smoker for Cleveland Local No. 1, Motion Picture Exhibitors' League, last Tuesday. Invitations were extended to every exhibitor in Cleveland, as many important film questions were discussed. Ben. J. Sawyer made an address on conditions that have arisen in the city and state to concern the motion picture theatre business.

An election may be held in the near future, as it is thought that a change in officers will incite renewed activity in league affairs.

Geraldine Farrar Begins Trip of Queenly Triumph

Operatic Star Leaves New York for Los Angeles Amid Remarkable Demonstrations of Enthusiasm by Host of Admirers

GERALDINE FARRAR, the world's greatest operatic star, left New York last Monday in her special car, surrounded by an elaborate entourage of managers and attendants.

Miss Farrar will arrive in Los Angeles, where she is to have her first experience posing before the camera, as a Lasky star, on Friday afternoon at 2:30. Miss Farrar will remain at the Lasky studio in Hollywood for a period of eight weeks, and it is now officially announced that the first vehicle for her use will be a dramatic version of "Carmen."

Cecil B. De Mille, director general of the



GERALDINE FARRAR BIDDING FAREWELL TO HER ADMIRERS

Lasky company, will himself take full charge of the Farrar productions and has, as a matter of fact, been making preparations for "Carmen" ever since the day the contract with Miss Farrar was signed.

It will be remembered that Miss Farrar's greatest success of the last season at the Metropolitan Opera House was in "Carmen," and that all the critics declared her creation of the torrid Spanish beauty to be even more striking than the famous characterization by Calve.

It is therefore particularly appropriate that Miss Farrar should make her first appearance on the screen in this same role, which is fortunately replete with the finest opportunities for dramatic action and elaborate production effects.

Miss Farrar started on her trip from the Jersey City station of the Lehigh Valley Railroad at 11:50 Monday morning. The prima donna and her party occupied the private Pullman car Superb. Accompanying her were her father and mother, Mr. and Mrs. Sidney Farrar; Morris Gest, her personal manager, and Mrs. Gest; Mrs. David Belasco, Frank Connors, James Sullivan and William A. Page.

Her retinue of servants include four maids, two cooks, and her own Italian hair dresser from a Fifth avenue establishment.

The scene of her departure was almost like an affair of state. She was presented with a wonderful bunch of American Beauty roses by the Eastern representatives of the Lasky company, and she was literally besieged by newspaper men and motion picture camera men of the various film news services.

Upon arriving in Los Angeles, Miss Farrar will be met by Jesse L. Lasky, Samuel Goldfish, Cecil B. De Mille, and the other heads of the Lasky organization, together with the mayor of the city and a delegation from the chamber of commerce.

Five thousand school children will give Miss Farrar a "flower shower" as she emerges from the Los Angeles depot.

On Saturday evening she will be the guest of honor at a dinner to be given her party by Mr. Lasky and Mr. Goldfish. The other guests will include three hundred permanent players now engaged at Hollywood, together with the mayor of Los Angeles, and a number of other promiennt officials.

During her stay at Hollywood Miss Farrar will occupy a beautiful villa which has been specially leased for her by the Lasky company.



THE DIVA SURROUNDED BY A GROUP OF FRIENDS

Among the friends who saw Miss Farrar off at the Lehigh station were Maurice Farkoa, Josephine Jacoby, Mrs. Alf. Hayman, and Charles Ellis. One of the most beautiful bunches of flowers came from Dr. Karl Muck, director of the Boston symphony orchestra.

HOUSE WARMING DANCE HELD IN SELIG ZOO

Special to Motion Picture News

Los Angeles, June 7.

The mammoth dancing pavilion of the Selig Jungle Zoo was given a house warming by members of the Selig producing companies, Tuesday evening, when Col. William H. Selig himself acted as host of the many photoplayers employed at the three studios.

Sunday the members of a Jewish society were permitted to use the grounds for a benefit, and raised a goodly sum to be forwarded to sufferers of the European War zone.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City



THE VICTORIA, ROCHESTER, N. Y., ADVERTISING "CHAPLIN WEEK" IN ELECTRIC LIGHTS

CHAPLIN MECHANICAL MAN PULLING AUTOMOBILE

TO advertise Charles Chaplin week at the Victoria theatre, Rochester, New York, Manager John J. Farren uncovered a clever publicity stunt recently. A mechanical man ten feet high, much resembling the renowned comedian, pulled an electrical automobile on which the week's pictures were advertised, through the streets of the city.

The scheme met with great success, as the pictures played to large audiences at every show. Mr. Farren is one of the pioneer film men of Rochester, and in the Victoria runs the largest house in that city. The General and Universal programs are used, the pictures being changed daily.

OFFER FREE USE OF THEATRES FOR JULY 5

MANAGERS of the twelve motion picture theatres in Elizabeth, N. J., have offered them free to the city on the morning of July 5. The offer is for the purpose of co-operating in the plans for a municipal celebration of Independence Day. The total seating capacity of the local playhouses will exceed 20,000.

Mayor Victor Mravlag, in a letter of thanks, accepts the offers of the theatre managers, and says a program of patriotic pictures will be supplemented by lectures and addresses. The exercises, which will be conducted between the hours of ten and twelve, will be especially for the school children and their parents.

In addition to the free use of the playhouses the theatre managers have volunteered to furnish, without charge, suitable and appropriate films for the occasion.

RUN "GODDESS" IN BOTH HOUSES SIMULTANEOUSLY

JOSIAH PEARCE & SONS, owners of the Pearce string of theatres in New Orleans and surrounding territory, have adopted a very unusual method of showing "The Goddess," in conjunction with their newspaper advertising campaign.

So favorably impressed with the film did they become that they contracted for two films, to be run simultaneously in their Trianon and Bijou Dream theatres. This is the first time such high indorsement of a picture has ever been given in New Orleans.

INVITATION TO TAKE BILLS—NOT DOLLAR BILLS

HARRY COWDUROY, proprietor of the Elite No. 2 theatre, at 1318 Farnam street, Omaha, Neb., has bills printed each time he has a special picture. He hangs the bills, with a neat invitation to "Take One" out where the passing public can take them.

No one takes a bill unless he wants to read it. Cowduroy says it is a paying way to advertise.

USES STRING OF ELEPHANTS IN PARADE

THE Alhambra theatre, 735 South Hill street, Los Angeles, has become the permanent home for V-L-S-E features here, being shown in connection with the Vitagraph Serial, "The Goddess." The first subject shown was that of "Graustark," an Essanay subject featuring Francis X. Bushman.

The business was almost capacity all week, which is phenomenal for this theatre because of its location. These subjects are being shown at increased prices, the former prices being ten and fifteen, which have now been increased to ten and twenty-five. This week the Selig production, "The Carpet of Bagdad," forms the principal part of the program, which will be followed by "The Juggernaut," next week.

Manager Harry Naugle pulled a good advertising stunt, in a political parade, when he secured the use of the herd of elephants from the Selig Jungle Zoo from Colonel William Selig. They appeared in the parade with bright banners advertising the "Carpet of Bagdad." The Plaza theatre at San Diego has booked this series of features, and first runs are being booked in practically all the important cities of southern California, Arizona and New Mexico, the territory allotted the local office.

CHAPLIN AUTO ATTRACTS LARGE CROWDS

ALIVE St. Charles street exhibitor of New Orleans, La., has taken a life-size photograph of Charlie Chaplin, mounted it on stiff carboard and, with an electrical attachment, makes Chaplin parade before passing chowds. He runs an electric wire direct to Charlie's tie, in which blazons forth a tremendous "diamond," the brilliancy of which is aided and abetted by the electric light.

This same exhibitor was one of the first to see the advantage of six-sheet posters in advertising Chaplin. Whatever is put in printer's ink, he thinks, is the very best investment possible. And his returns more than justify the expense.

Hugh Farley, of the Empire theatre staff of Montgomery, Ala., was a New Orleans visitor, calling on the exchange men of the Crescent City this week. He says Montgomery cities are clamoring for Charlie Chaplin, so, therefore, he booked Charlie for all his coming releases through S. T. Stephens, of 200 Weis building. Mr. Farley is the exhibitor-manager who made "'Phone 1700" famous.

HE CANNOT GET ALONG WITHOUT IT

J. Bonoff has been added to the World Film Corporation's branch in Omaha as salesman. "One of the first things I was told was that my services would be more efficient if I read all the trade papers," Bonoff said. "Since I have started reading them, I find I can talk with exhibitors with more insight into the actual conditions.

"I also find it convenient to frequently urge exhibitors to read the trade papers like the 'Motion Picture News.' I simply cannot get along without it as well as with it, and I don't see how an up-to-date exhibitor can."

Irwin Outlines to Employes the V-L-S-E Policy

It Is Based on Integrity and Merit, With No Exhibition of Favor Toward the Manufacturing Units of Releasing Company

THE internal policy of the V-L-S-E as revealed by General Manager Walter W. Irwin's address to the employees of the company, is one that reflects great credit on the heads of the Big Four organization.

Mr. Irwin in outlining the V-L-S-E organization attitude toward its employees lays as much emphasis upon the company's obligations as he does upon the duty expected of its selling and clerical forces.

Mr. Irwin considers each employee a member of the family—The Big Four Family—and his address to them, as printed in the company's private publication is worth quoting in full, as follows:

"The policy of this company is founded upon two principles, first, integrity; second, merit. The first ought and must exist in the family relations, as well as in our relations with the exhibitor. This means that the V-L-S-E organization is and will continue to be absolutely devoid of politics.

"It also means that the home office will not play politics with any of the manufacturers, nor with any individual or group of individuals in this organization. Nor shall any individual or group, ever feel it necessary or desirable to play politics with the home office, or with the manufacturers.

"As the success of a salesman largely depends upon the degree of confidence and reliance placed in him by his customers, so, too, the success of sales organization must rest upon the reliability felt by each part of it in the whole, and vice versa.

"In short, this company purposes to perform but two duties:

"(1) To get the utmost results for each manufacturer, without fear or favor, consistent with fairness to the exhibitor.

"(2) The square deal to each representative.

"Necessarily, it follows, that merit shall be the sole test of recognition and consequent advancement. And merit as applied to our product, plus confidence in the organization, honesty with the exhibitor, must make for success.

"At all times, the company will conduct its business on a basis of economy, except in one respect, and that is in respect of proper compensation for meritorious services.

"In this respect, it is the intention of the company to build up a high-class permanent organization; and it recognizes that no representative can produce the best results nor be retained unless his compensation in dollars and cents is commensurate with his services.

"Likewise, at all times, the home office not only welcomes, but requests either through this medium or by mail, frank, serious suggestions for the improvement of our entire business, or of any part of it; or for the simplification or betterment of our system. In fact, this is a duty imposed upon each one, for the home office must gain its information from the branches, and from the thought of the entire organization distributed to all, shall the best results be derived."

Universal Is Back of Coupon Plan for Exhibitors

Robyn-Kander Movie Ticket Corporation, the Distributing Agency, Makes Arrangements With Mercantile Manufacturers for Reaching the Public

A GIGANTIC coupon scheme will very shortly be put into actual operation by the Universal Film Manufacturing Company and the Robyn-Kander Movie Ticket Corporation, a concern with head offices at 30 East Forty-second street, New York City, which the Universal is backing.

The Robyn-Kander Movie Ticket Corporation will distribute tickets good for five cents at moving picture theatres. The exhibitor may redeem these tickets for cash at any Universal exchange, whether he shows Universal pictures or not.

The ticket distribution will be national in scope. Arrangements have been made with several manufacturers of nationally distributed merchandise and with local packers of such articles as soap, coffee, tea, starch, breakfast foods, crackers and household necessities to pack a whole five-cent coupon or a fraction of one in their products.

Local retailers are also active and will give away the coupons over their counters just as the United Cigar Stores give away coupons or as trading stamps are handled.

The tickets themselves are composed of a heading, which contains explanatory matter, and twenty little coupons. A heading with twenty coupons is good for five cents. The coupons are gummed for pasting up.

Robyn-Kander will provide a standard measure or cash-till for the tickets so the ticket seller will have no reason to hold up a waiting line while she counts the coupons; she can measure them up in a fraction of a second. She simply accepts a strip of paper about ten inches long, printed on the finest kind of bond paper. Then the exhibitor can put the tickets in his cash drawer and exchange them for cash, singly or in large numbers, at any Universal exchange.

The history of the premium plan shows that business created by premiums is extra business. In other words, a patron who now attends a motion picture theatre three times a week, by saving the Robyn-Kander tickets, will attend four times a week. It doesn't cost the patron anything but means money for the exhibitor.

Further, the money stays in the town where the patron lives. For he makes his purchases at his local stores and his local exhibitor cashes in the coupon.

Robyn-Kander only ask a little patience. They feel they may be a few months in covering the country, that for the first ninety days or so the admissions may come in slowly, but, after that, they feel that the plan means a harvest.

Hundreds Make Reservations for Selig Flier

Tour of Western Part of the Continent by Enthusiastic Travelers Promises Entertainment of Varied Interest—Booklet Issued by the Company Tells Advantages of Trip

THE tour of the Selig Exposition flyer through the western states and California promises to be one of the most successful expeditions of its kind ever planned. Hundreds of ladies and gentlemen have booked Pullman reservations on the train de luxe, which will leave Chicago, Ill, on Thursday morning, July 8. The cars will not be of the "tourist" variety but standard Pullmans of latest design.

There is yet plenty of time to book reservations. The sum of $128 covers all expenses excepting meals. The fare includes Pullmans going and coming, hotel accommodations, and all side trips.

Two great expositions, the national convention of motion picture exhibitors at San Francisco, tours of Denver, Salt Lake City, Los Angeles, San Diego, Santa Barbara, and other points are included in the itinerary.

Western cities are planning receptions to the tourists, and the Selig Jungle Zoo, recently completed at Los Angeles, will be thrown open to the Eastern guests, and motion pictures in the making will be seen and personal meetings with notable motion picture stars will be part of the entertainment. The Selig company will send an artistic booklet for the asking. It is entitled "We Want You with Us in California."

WHAT WOULD YOU NAME THE BABY IF IT WAS YOURS?

A baby puma was born Sunday at the Bostock animal show of David Horsley, and is said to be the first animal of any species to see the light of day since the big collection became the property of the present owner.

Mr. Horsley is very busy now searching for a proper name, but with numerous friends ready to give a helpful suggestion he should have no trouble.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, June 7.

JACK CONWAY, for the past six months leading man at the R-M studios has been made a director and is now engaged in filming his first subject, "The Old High Chair." The story is one with an intensely human interest theme, dealing with the pleasant and unpleasant memories of a sweet faced gray haired mother as she looks upon the high chair in the attic and recalls incidents in the life of her family. The birth and growth of her children, their country's call to arms, the death on the battle field of the father and one son, the prosperity of one of her children who has gone to the city, and the gay life of adventure of another son who has made the sea his home.

Her retrospect is finally pleasantly broken when the latter son returns to his home to remain his mother's companion during the remaining days of her life. The part of the mother is taken by Gladys Brockwell, W. E. Lawrence and Elliott Griffin are two of the sons, Margaret Loveridge is the wife of one and Ray Myers is the father.

Prior to the time Mr. Conway became associated with this company he was leading man for the Bosworth company in the filming of Jack London subjects, following a stage career of a number of years. It is predicted that he will make a very successful director.

"The Woman from Warrens" is a two-reel Majestic subject being filmed under the direction of Tod Browning, and will serve to introduce Charles West, former Biograph leading man, as a Majestic player. In this Mr. West appears in the part of the young man who forgets his obligations to the shop girl he wooed in his youth, the "Woman from Warrens."

The woman learning of his perfidy finds him at a summer resort, where he is courting the daughter of the hotel landlord. She exposes him in such a manner as to cause him to realize his duty and become a man with respect to his word. Lucille Younge appears as the woman, "Billy" Hutton as the landlord's daughter and F. A. Turner as the landlord.

Powell Filming "Wolf Man"

Reliance Director Paul Powell is in charge of filming the two-reel subject "The Wolf Man," from scenario by Chester B. Clapp, which is one of many dramatic scenes. Ralph Lewis appears in the name role, a man who has no respect for the feelings or rights of others, and by bringing about an explosion succeeds in gaining control of a discovery of an old chemist who had perfected a very valuable formula.

The explosion causes the death of the chemist, played by Richard Cummings, and a neighbor learning of the true happenings, aids the grand children to regain the formula which will revolutionize the pottery industry by the new process of obtaining glazing. Others in the cast are "Billie" West and William Hinckle as the grandchildren, Jack Brammall, Alberta Lee, and William H. Brown.

Director Frank Beal, a recent addition to the Selig staff, is producing a three-reel subject, "Smouldering," from a scenario by William E. Wing. This subject features Eugenia Besserer, the French actress who in numerous roles has proven emotional parts to be her forte. In this she plays the part of a mother, with sufficient means for her comfortable living, who, in order to prevent disgracing her only son because of her drug habit, permits him to be adopted by relatives with the promise that she will never make an attempt to see him or tell him of her identity.

When he woos and wins a girl of fortune and fame, the parents of the bride-to-be demand that the mother, in order that they learn of her, shall attend the prenuptial announcement. At the request of her son's adopted parents she deprives herself of the drug in order to be able to make the required appearance in society. This she does with success and so well portrays her good breeding that the parents of the girl give their consent to the marriage.

But on her return to her home, there is a collapse of her faculties and she dies. The supporting cast consists of Helen Aubrey, Will Scheerer, Fred Huntley and Frank Mayo. Mr. Scheerer was formerly a member of the Ideal Features staff and Mr. Mayo was with the Balboa company. Both are now permanently with the Selig company.

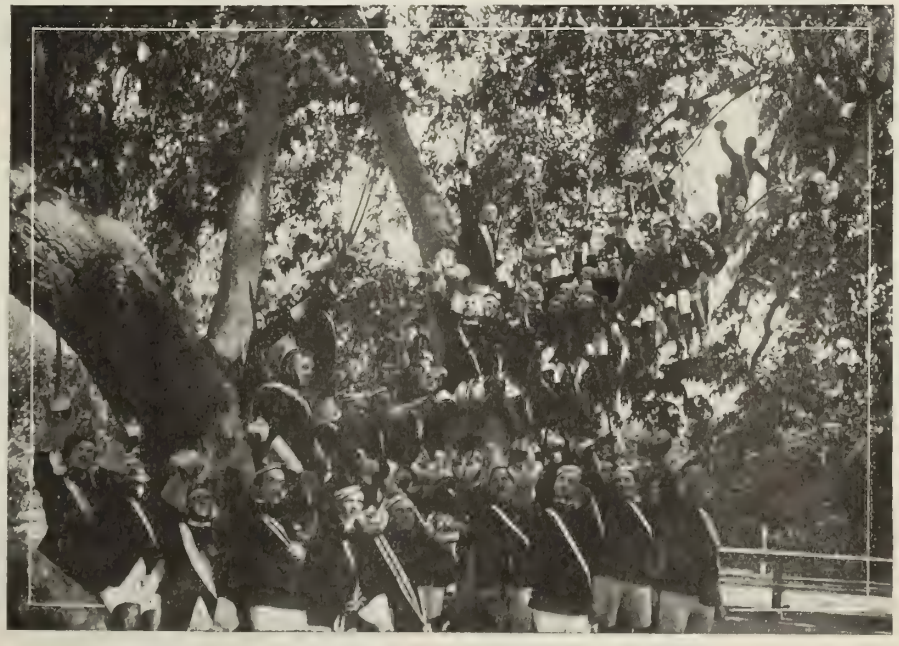
One-Reeler Features Messenger Boy

"Jimmie" is the title of a one-reel subject being produced by Director Guy Oliver. This features Roland Sharp, a Los Angeles messenger boy, who appears in that role and serves to reunite two lovers, played by Edith Johnston and C. C. Holland.

Joe King, late of the Gold Seal Universal company, is now leading man for the E. J. LeSaint Selig company, playing opposite Stella Rosetta.

Director G. P. Hamilton of the Albuquerque company is making a one-reel Luna comedy, "Lena's Heroes," featuring Dot Farley as a Swede servant girl, who cares for the children of a wealthy eastern family when they come west on a vacation trip. During her stay on the western ranch she learns of a road man, or highwayman, and induces all of the boys of the village—the store keeper, the sheriff's son and a cowboy, to attempt to capture him on the promise that she will marry the successful one.

The Albuquerque company will soon re-



THE TOAST IN "OLD HEIDELBERG" (Mutual Masterpicture—John Emerson, Director)



UNIVERSAL DIRECTOR HENRY McRAE AND COMPANY ON ISLAND AFTER SHIPWRECK IN "THE GRAVEYARD OF THE PACIFIC," WHILE MAKING THE PICTURE, "TOLL OF THE SEA"

lease a three-reel subject featuring Winnie Brown, champion relay rider, who captured a first prize at the Los Angeles Rodeo. This has been titled "When Quality Meets." A strong cast of western and eastern characters appear in this striking subject.

William Clifford, for three years with the Universal 101 Bison company, and recently appearing in character parts of the Gold Seal brand, has accepted a place in the stock company of Quality Pictures and is now playing the part in the "Second in Command," played by John Drew in the original stage production.

Mr. and Mrs. Harry Pollard, (Marguerita Fischer in professional life,) late of the American company studio at Santa Barbara, are now on their way to New York where it is understood they will accept important places on the staff of a feature producing company.

Centaur Studio Formally Opened

Lucy and Gloria Peyton, late of the Ricketts American feature company are in Los Angeles and will in all probability appear in MinA subjects.

Jack Pickford has departed for New York City where he will appear in Rolfe subjects.

With the arrival of David Horsley at Los Angeles, New York commuter from his most recent trip to the releasing metropolis of filmdom, the new studio for MinA subjects was christened. On this day the one company under the direction of "General" Fahrney did its first work at the new Horsley studio, Washington and Main streets, Los Angeles.

This company has heretofore been working at the old Universal studio at Hollywood. On the same day the double lens camera invented by Mr. Horsley was given its first use at the studio, which enabled the company to make ten scenes in about as many minutes after rehearsing had been completed. The comedy company is making one-reel farces which are given their real titles at the New York office. Included in the cast are George Overy, Lewis Fitzroy, Jefferson Osbourne, Goldie Colwell and Dolly Larkin.

The animal studio, or arena, of six parts is so nearly completed that it was possible for work to be commenced there this week when the second company was organized. This company will make animal comedies only. Last week, Director General Fahrney anticipated that it would be possible to start the three companies which will make two, three and five-reel features. It is the expectation that seven companies will be at work the latter part of July. Mr. Horsley expects to remain on the Coast for an exceedingly long period, having made plans to be here at least five weeks.

Work has been taken up at Universal City on the preparation of scenarios for the plays in which Nat Goodwin and other legitimate stage stars will appear. Mr. Goodwin will be the first legitimate stage star to arrive June 15 on the Coast, and will appear in "Business is Business," an adaptation from a French comedy by Octave Mirabeau, noted French playwright, which was translated by Robert Hiebens. The comedy was originally in three acts and will be filmed in five reels or more under the direction of the pioneer of the Universal lot, Otis Turner.

Julia Dean in "Primrose Path"

Julia Dean will come to the Coast at about the same time, and will be starred in "The Primrose Path," adapted for the screen from Bayard Veillers' four-act play. Both scenarios are being prepared from the plays by F. McGrew Willis.

Mr. Willis' latest subject prepared for the Burton King-Adele Lane company is the three-reel subejct "Out of the Flames." This is a story of a sacrificing woman who, when her father's fortune was swept away, went to work in a shirtwaist factory in order to secure funds to aid her husband to complete his college course.

This is a melodrama, and among the big scenes will be that of a fire in a shirtwaist factory. The set contains forty-odd scenes in a workroom, the top floor of an old building. The sacrificing wife aids all the women to escape and is carried out by firemen.

Her consistent friend who owns the factory meets his death in the elevator shaft when the frame pulls away and permits the cable tackle at the top to fall to the basement of the building. Included in the cast are Seymour Zeliff, Walter Belasco, Edward Sloman and Helen Aubrey, whose work has met with a favorable reception.

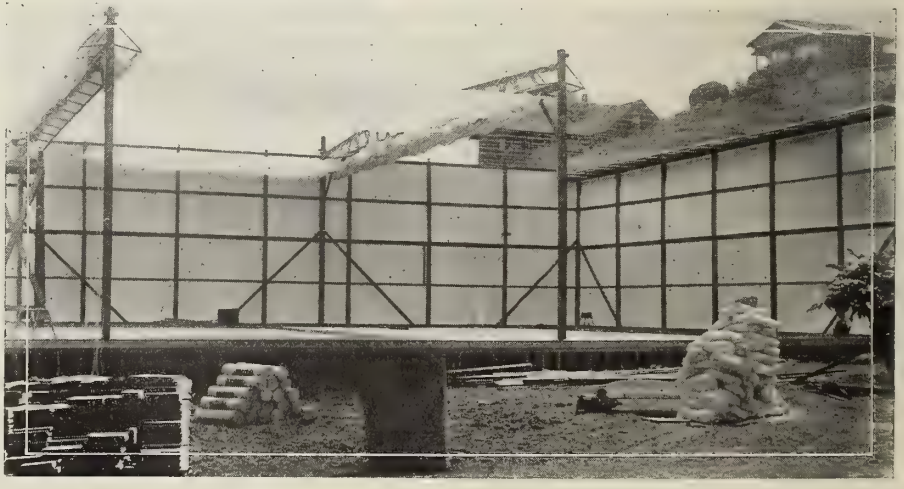
The Allen Curtis Jokerites are filming "A Real Motion Picture Marriage," in which the mother is ambitious for her daughter, who is attracted by the leading man of the motion picture company. The leading man invites the mother and daughter to the studio, where the girl takes part with him in a marriage scene supposed to be for the screen, but which later proves to be real.

The second Joker company under the direction of Bob Daley is making "A Pair of ?" This is a farce detective story wherein a wife employs a private man detective to watch husband, and hubby employs a woman detective to watch wifey. While in a Pullman car on the way to Reno the discoveries are made, and of course, all ends happily.

L. V. Jefferson, who until last week was with the scenario department of the Universal but has since associated himself with the Lasky company, has written "The Double Standard," which is being produced by William C. Dowlan, in two reels.

This deals with the question of whether it is proper for the husband to associate with other women when he feels the pangs of jealousy when he sees his wife with other men.

In the end the wife succeeds in proving to her life-mate that it is no worse for the wife than for the husband. Mr. Dowlan appears as the husband, Violet MacMillan



THE NEW KEYSTONE STUDIO, LOS ANGELES, NOW NEARING COMPLETION

as the wife, and others are Mildred Adams, Clarence Burton and Eugene Walsh.

Hands Off, Warning to Parents

A character sketch photoplay of two reels entitled "Martin Lowe-Fixer" is being filmed by the Lloyd Laemmle brand company with Mr. Lowe featured in the name role. In this the aged man, Martin Lowe, induces his life-long friend to see the way of his folly when refusing to permit his daughter to wed the man of her choice.

The lovers are M. K. Wilson and Vera Sisson. "The Fixing" is accomplished by Lowe telling the father of the girl of numerous instances that have come to him which shows the folly of a parent attempting to name the life partner of his children. The idea is accomplished by a number of very pretty fade-in scenes.



MABEL NORMAND, RAYMOND HITCHCOCK AND MACK SENNETT AT THE KEYSTONE STUDIOS

The Gold Seal Brand company, under the direction of Charles Giblyn, is filming an Independence Day three-reel subject, "Jane's Declaration of Independence," by H. G. Stafford of the Universal staff. Jane is in love with a poor, but brave and worthy lieutenant of the U. S. Army, but he is unable to trace his ancestry back to the revolutionary days, as is possible for the family of the girl.

Furthermore, the young lieutenant has no standing in society other than that he has carved out for himself. The father refuses permission for the marriage, and the daughter, learning that her lover is to be transferred from his western fort to the Philippines, where he is to be advanced in rank, decides upon immediate action and declares her independence from the will of her father.

Many of the scenes will be made at the government presidio at San Francisco, and the company went there last week to film this part of the subject. This will be released about July 4. The cast includes Hobart Henley as the lieutenant, Agnes Vernon as Jane, Frank MacQuarrie as the father, and Gene Hathaway and Jordon Griffith as Jane's brother and sister.

"The Closing Chapter"

"The Closing Chapter" is the title of a heart interest story of three reels being filmed by the Murdock MacQuarrie company. The subject features Mr. MacQuarrie as an aged man of wealth who is carefully guarded by his maiden sister, who deceives him regarding his son, now dead, and his granddaughter and her mother, in her attempt to retain the fortune at his death.

A friend of the family, an attorney, learning of the perfidy of the sister and knowing of the sweet disposition of the granddaughter and her mother aids in bringing about a reconciliation which causes the aged man to revise his will on his death bed. Adele Farrington appears as the sister, Betty Nathan as the granddaughter, Cynthia Kellog as the mother, and Mark Robbins as the attorney.

The stock company of the Nestorites has been increased in number by Mr. Lyons' brother Walter, who hails from Beardstown, Ill., where the demand for Nestor comedies is far in excess of the possible productions.

The subject being produced by the William Worthington company originally titled "Homage" is to be released under the title of "Abedil O-Day." The name part, a character role, is taken by Mr. Worthington. The story is by Harvey Gates, and in this Herbert Rawlinson for the first time in his motion picture career appears in the part of the villain.

However, as in most subjects, this permits of the heavy being reformed. Mr.



MINNIE BROWNE, WINNER AT THE LOS ANGELES RODEO, AND DOT FARLEY IN "THE FIELD OF VICTORY" (United)

Rawlinson is appearing in this kind of a part in order that he may display his versatility. Other members of the company are Anna Little as the heavy's wife, Francis McDonald, late of the Santa Barbara company, as the crook, and Jack Dillon, until recently at the R-M studio, as a friend of the family.

"The Stranger" is the title given the story by C. Frank and being produced for the Big U Brand by Sidney Ayres, which affords Mr. Ayres in the name part, an opportunity of a gentlemanly crook characterization. In this photoplay the burglar is afforded an opportunity to bring about a reconciliation between a brutal husband and his wife when he breaks into their home to steal a valuable piece of jewelry given the wife on her wedding day.

"Just Jim" Filmed on Desert

The O. A. C. Lund special feature company has been at San Francisco and on the desert near Oxnard for the past week making exteriors for "Just Jim" the multiple reel subject from a story by Mr. Lund dealing with the temptations that befall a convict in his attempt to follow the straight and narrow path after his release from prison.

His path is set with pitfalls from the time he leaves the prison doors, and on all occasions he has the manhood to remain straight. Finally, because of his knowledge of Chinese smuggling conditions on the western coast, he is tested by



THE DIVE SCENE IN "UP FROM THE DEPTHS" (Mutual Masterpicture)

the governor of the state. He makes good and becomes the most trusted employee of the secret service. The cast for this production has not been announced, but it is understood it will consist of four or five reels.

The Grace Cunard-Francis Ford "The Broken Coin" company are now engaged in making scenes for the next four two-reels, which can be made to advantage at one time.

Miss Cunard, who is writing the scenario for this serial, has completed twelve episodes, which have gone forward to Emerson Hough, who is preparing the serial story for the newspaper publications.

The Henry McRae 101 Bison company are home from spending a week at Santa Barbara, where they had the experience of being shipwrecked on a forty-foot launch on what is known on all sea charts as the graveyard of the Pacific, the channels near Santa Barbara.

The Universal company recently purchased the freighter "Aggie Norde," which was wrecked in a storm several weeks ago upon the rocks fifteen miles off Santa Cruz Island in the channel, and the company went north to make scenes about the wreck of this boat. After spending two days in and near the wreck the small launch used proved inadequate to battle the giant waves caused by the gale which was blowing and increased in speed from between forty and fifty miles per hour.

By this gale they were driven out fifteen miles from their course in attempting to return to Santa Barbara. They were driven onto the rocks where, after eight hours' work, they were successful in making fast by ropes and were able to get the life boats containing members of the party from one rock to another, and finally to reach the shore of a rock island.

The last boat to leave the rocks carried with it all the provisions on board and all articles that could be used to make the photoplayers comfortable. They were held prisoners on the island for two days and lived on the small quantity of provisions the boat contained, and on Friday, much the worse for their experience, were picked up by a tug boat from Santa Barbara. The last two days on the sea all members were strapped to the deck, and so rough was the water that it was impossible for them to make any pictures whatever.

Prisoners on Island for Two Days

The company succeeded in securing sufficient views that will assure an excellent three-reel subject to be released under the title of "The Toll of the Sea." In the party were Henry McRae, Wellington Plater, Sherman Bainbridge, Rex D. Roselli, Billie Reiter, Clarence Hodges, Marie Walcamp, Betty Shade and others.

The coming of Geraldine Farrar is to be made a notable occasion in Los Angeles. It is expected the operatic star will arrive here about the middle of June in a special car accompanied by Mrs. David Belasco, Morris Gest, Miss Farrar's personal manager, and Mrs. Gest, who was formerly Miss Belaso, Miss Farrar's parents, two maids, a hairdresser, French chef, chauffeur, man servant and secretary.

From the time Miss Farrar leaves New York she and her party will be guests of the Lasky company, and during her eight weeks' stay in Hollywood will live in a pretty bungalow. All will be paid by the Lasky company. The contract of Miss Farrar provides that she will work six hours each day, three in the morning, then two hours rest, and three in the afternoon.

The staging of the productions in which she will appear will be done behind screens so that the star will not be forced to bear under the inquisitive gaze of the public. A special dressing room has been completed in the Lasky studio, which affords her all the conveniences of the home there being a musical conservatory, dressing room and bath. During the eight weeks Director General Cecil B. de Mille expects to stage three productions, the first of which will be "Carmen."

Scenarios are now being prepared by William C. de Mille and Miss Margaret and Hector Turnball. Under the contract the Lasky company will insure Miss Farrar's voice against any injury, and she will not take part in any scenes in which she will be imperiled in any way. The cost of her services during the eight weeks of thirty-six hours each will be two dollars per minute.

The scenario department of the Lasky company has been moved to a new portion of the grounds, and is now located in the most secluded corner. The quiet location affords opportunity for much more satisfactory work on the part of the writers.

New Quarters for Lasky Directors

Technical Director Wilfred Buchlan and his assistant Richard Paul have been given new quarters in the Lasky studio on the top floor of a newly constructed building, which is fitted with skylights and windows on all sides. This advantageous location for Mr. Buchlan affords opportunity for him to watch the construction of all sets.



VICTOR MOORE, CAMILLE ASTOR, ANITA KING AND MRS. LEWIS McCORD IN "CHIMMIE FADDEN" (Lasky-Paramount)

Director General Cecil B. de Mille has taken up the production of "Kindling," an adaptation from the play and story of the slums by Edward Sheldon. Charlotte Walker is featured in this as Maggie Schultz and Tom Mergbin appears as her husband, Heinie Schultz. The young couple upon seeing the effect of the tenement district life upon children and the temptations toward criminal growth, prefer to live a childless life rather than bring children into such surroundings.

The wife, by the aid of a slum worker, is given employment where she may assist her husband in earning money that they may go West and take up a government claim. In her enthusiasm to secure the necessary funds, Maggie when tempted by a crook for a percentage of the spoils, aids him in robbing the house of her employer. She is suspected, but when she makes a clean confession for the reason of her actions she is exonerated and the money for her and her husband to come West is loaned her by the family.

The H. C. Mathews company, producing for the Universal, is filming "The Circus," in which Baby Earle is featured as the "Movie Queen," and the entrancing equestrian. In this all parts are taken by children and a circus is put on in child play.

Masterpiece Studio Leased

The producing staff of Quality Pictures is now complete in every way and the production work of the first subject, "The Second in Command," is going forward rapidly. The staff consists of Fred J. Balsoffer, general manager; Charles (Feature) Abrams, business manager; William Bowman, director; William Alder, in charge of photographing; and the stock company is composed of Francis X. Bushman as star; Margaret Snow, leading woman; William Clifford, characters; Lester Cuneo, Helen Dunbar, Paul Byron and Marcia Moore. The company has built a 40 foot by 60 foot stage on the Soldiers' Home grounds at Sawtelle, and a Boer village of thirty houses has been built for the battle scenes.

This the first release of the company will be made on the Metro program the latter part of June.

The Masterpiece studio has been leased by Ideal Features, Inc., and they will move there on June 10, and they expect to make that the permanent home of the company. The Masterpiece studio has been undergoing many changes and it has practically been rebuilt. When completed it will have three stages each 60 feet by 100 feet, one of which will be enclosed and fitted with all modern electrical appliances for night exposures.

This week Ideal Features, under the direction of Carl Levines, is filming "The Secret Agent," an adaptation from the recent story by Arthur Stringer in "The Saturday Evening Post." This is a story of an international crook, who is finally captured by the federal secret service after two years. Lindsay Hall and Henry Aldridge appear as the crooks. Norbart Wiles and Hal Wilson as the detectives and Edna Payne and Marcell Spencer appear in important parts.

Fannie Ward has arrived at the Lasky studio with fourteen trunks and excess baggage bills aggregating $270, and will be under the direction of George Melford in "The Marriage of Kitty." The supporting cast will consist of Jack Dean, Cleo Ridgley, Tom Fohrman, Mrs. Lewis McCord and Robert Morris.

Brings Out "Bad" Man's Good Points

Jack P. McGowan will become a new member of the Lasky directing staff on June 7. Mr. McGowan has been with the Kalem company at Glendale for the past several years, and is one of the pioneer producers of the West Coast. For the past six months he has been directing the productions of the railway series, "The Hazards of Helen," featuring Helen Holmes, and is still forced to wear plaster Paris casts and do the directing from his automobile as the result of a fall from a telephone pole early in November.

Mr. McGowan's first production will be "Blackbirds," a detective story in which Laura Hope Crews will be featured. The entire cast for the production has not been announced.

Harold Entwistle, producer of "Mrs. Wiggs of the Cabbage Patch," for the Cali-

(*Continued on page 62.*)

AMONG THE EXCHANGES

REDISTRICTING OF WORLD FILM EXCHANGES

AT a recent meeting of the World Film division managers, territories were re-apportioned by Harry C. Drum, who has been assistant general manager of the World Film Corporation for the past four weeks. Mr. Drum has the general supervision of the World Film business activities and has entire charge of the branch offices.

The country is now divided into five sections, with division managers as follows:



HARRY C. DRUM

Eastern, George J. Schaefer, New York City; East Central, D. Palmer, formerly of Denver, Cleveland; West Central, W. R. Scates, an old General Film man, Chicago; Western, W. W. Drum, San Francisco, and Southern, E. Auger, New Orleans.

Mr. Drum left New York Tuesday, June 8, for Chicago. From there he will go to Cleveland and install Palmer officially in his new position.

Before leaving Mr. Drum outlined the World Film policies.

"There seems to have been an unfortunate suspicion on the part of the misinformed," he said, "to the effect that the World Film corporation was doing business on a theoretical basis. That is not so. The World Film corporation is today operating on better business policies than any other company in the business. We have installed business systems and business methods. For instance, here are letters which have been sent out to all the branch managers, covering every possible difficulty and outlining their policies."

Here Mr. Drum showed the letters. While he felt that their text concerned only the World Film corporation and its employees, it is only fair to say that the letters lived up to what he said about them.

"We have the exchanges very well systematized now," he went on, "and no one man has an impossible amount of work to do. The exchanges are grouped by fives. I only do business with the five division managers. Each division manager has supervision over five exchanges. So we can all keep a sharp eye over our prospects.

"We impress on our employees the chance for advancement. One of our exchange managers started last September as a shipping clerk. We never tell any employe to do anything without also telling him how to go about it. For instance we don't write an exchange manager and tell him to get more business; we tell him how to get more business."

ESLOW SIGNS BIG CONTRACT FOR U SERVICE

WHAT J. A. Eslow, New England manager, calls "the largest service contract ever signed in this country," was the plum the Universal pulled out of the situation regarding the new Strand theatre in Providence, R. I.

As told in a recent issue of the NEWS, all the big fellows were after the service at this theatre. The Strand opened June 12, with C. H. Williams as manager.

HATCH MANAGES V-L-S-E IN ST. LOUIS

ANNOUNCEMENT is made by The Big Four of the establishment of a St. Louis office in charge of S. W. Hatch, who is favorably known to most of the exhibitors in the Middle West.

The V-L-S-E St. Louis office is permanently located at 3630 Olive street, and exhibitors in St. Louis and its immediate territory will obtain all of their booking through that office.

PELSWEIG NOW WITH UNITED BOOKING

SIMON PELSWEIG, formerly with the Electric Theatre Supply Company, Philadelphia, is now representing the United Booking Offices, 227 North Thirteenth street, in their district of Eastern Pennsylvania, Southern New York, District of Columbia, Delaware, Maryland and Virginia.

THOMPSON ENTERTAINS VAN LOAN AND MRS. VAN LOAN

H. H. VAN LOAN and Mrs. Van Loan, a star with the Universal, passed through Cleveland last week en route from New York to Los Angeles.

While in Cleveland they were guests of C. G. Thompson, manager of the Victor Film service.

JULES BURNSTEIN OF PATHE WAS CIRCUS AND THEATRICAL MAN

JULES BURNSTEIN, manager of Pathé's New York booking office on Twenty-third street, is one of the best known exchange men in the business. He was born in New York in 1870 and practically his entire business life has been spent in the theatrical and motion picture lines.

Years ago he had charge of the advertising car of the Walter L. Main circus, whence he graduated to become a theatre owner in Jamestown, N. Y. Then he put out road shows of his own for several years, which was the cause of his breaking into the film business inasmuch as he exhibited films as "fillers in."

Then he became associated with Her-



JULE BERNSTEIN

bert Miles, of Miles Brothers, and later was the secretary of the old Electrograph company. These followed a connection with the Kessel and Baumann interests, which was the means of his eventually going with the Mutual.

He was with the World Film when Pathé secured him about two years ago. He has a large and fertile territory in the metropolitan district and its environs, and his exchange has consistently been a top-notch producer.

SCATES VISITS NEW YORK

W. R. SCATES, central division manager of the World Film corporation, is in New York from Chicago, where he makes his headquarters.

Mr. Scates reports that World Film features in his territory are enlisting increasing patronage at the hands of exhibitors and the public. He has a practical grip of the film business and knows its needs.

EXCHANGE NOTES FROM THE QUAKER CITY

THE meeting of exchange managers called by George Beihoff of The World Film corporation has crystallized into a small banquet which will take place next Thursday evening at the Bellevue-Stratford.

Over the "walnuts and wine" topics of general interest to the film industry will be touched upon and a permanent organization is expected to materialize.

J. E. Hennessy, general manager of the General Film company, is spending this week in a business trip through the state, going as far west as Pittsburgh.

J. F. Gill of the same company has just returned from a successful trip for the "General" through the South, while T. L. Vandyke has been in New York in the interest of the firm.

The Paramount Pictures corporation through H. Givens reports their largest booking at present are on "Hypocrites!" and "The Eternal City."

The Philadelphia office of the V-L-S-E, with J. S. Hebrew in charge, is so rushed it is almost impossible to keep up with orders.

"The Sporting Duchess," the Lubin Liberty Bell release for June 7, will have its premiere at the Arcadia, A. G. Boyd's new theatre at Sixteenth and Chestnut streets.

The Pathe Exchange is so rushed with orders that H. G. Atwood, the manager, doubled the working force in the accounting department.

BAMBERGER TAKES CHARGE OF WORLD FILM IN CAPITAL

LEON J. BAMBERGER has taken up the managerial reins of the Washington, D. C., office of the World Film corporation. He goes there direct from New York, where he was close to the official staff of the head offices and thus comes well equipped to make the World Film productions a power in his territory.

"Efficiency is the science of straight lines and short cuts," he commented, "or as Harrington Emerson says, 'Efficiency is the science of doing a thing the best possible way in the least possible time and at the lowest expense.' Moreover, it is not the following out of forms or systems. A better name for efficiency is common sense. It is this that brings the best results."

With his genial manner and excellent business qualifications, the new manager at the World Film offices promises to make himself felt in the Capital City.

FRESH CONTRACTS GAINED FOR "DIAMOND FROM THE SKY"

J. G. CONNER, of the North American Film Corporation, with headquarters in the Indianapolis Mutual Film Company office, reports that he has closed contracts with twelve of the leading theatres in Indianapolis for "The Diamond from the Sky," and has good prospects to close contracts with twenty more theatres.

UNIVERSAL AND GENERAL EXCHANGES WILL HAVE OWN BUILDINGS IN BOSTON

PROOF of the fact that the motion picture business is growing as fast in New England as in any other section of the country is shown in the announcement of plans by two big exchanges for the construction in Boston, of two buildings to be devoted solely to their interests.

So large has the business of both the Universal and the General Film exchanges grown in that territory, that separate buildings for the work have become necessary.

The Universal's building is to be three stories in height, constructed of reinforced concrete and devoted on the first floor to general offices and exhibition room, on the second to advertising offices and on the third to films.

The exhibition room will seat one hundred and a feature of the film floor will be twenty vaults for the storage of films. The structure will cost $50,000 and will be located on Pleasant street, near Piedmont. It will be ready for use about September 1. J. A. Eslow, manager of the New England Universal Film Exchange, points out that floor space in the new building will about double that in the old quarters at 1100 Boylston street.

He also says that the need of a new building is imperative, as illustrated in the fact that the Universal has a lease of its present quarters with three years still to run. Albert S. Schaller is assistant manager.

The General's new home will be constructed at Ferdinand and Isabella streets, upon the site of an old Presbyterian church. The building will be two stories, with a basement. On the ground floor, where the offices will be located, there will be an exhibition room with a pitch floor and a seating capacity of two hundred. Occupancy is expected about the first of September.

These announcements also show a tendency of the film business in Boston to locate on or near Pleasant street. At present the Universal is far uptown in the Back Bay, and the General far downtown in the commercial district. Pleasant street already is the home of the United, the Famous Players and other services.

FRISCO EXCHANGE CIRCLES SHOW ACTIVITY; MUTUAL PLANS NEW BUILDING

THE Golden Gate Film Exchange, 234 Eddy street, San Francisco, has just finished a complete remodeling of its entire quarters, and has one of the finest exchanges to be found there, both in regard to appearances and utility. Instead of having offices on either side of the big room, with a narrow aisle between, these have all been placed on one side, and a large balcony has been installed to make still further room.

New poster racks have been put in, the machine and accessory department moved to the rear, and the entire place redecorated. This concern recently installed a large fireproof vault and added a projection room in the basement, making it thoroughly up-to-date and much safer than the local ordinances require.

The Independent Film Exchange on Golden Gate avenue, George Chamberlain proprietor, has also been remodeled and many changes made in office arrangement to facilitate work. The recent automobile trip made by Mr. Chamberlain through the northern part of the state was a successful one, and he will leave shortly on a long trip through the south, visiting exhibitors.

The William Fox Film Corporation is still located in its old quarters at 107 Golden Gate avenue, but Manager William Citron expects to be able to occupy the place next door at an early date. Possession of the new quarters hinges upon the court settlement of the affairs of the California Kriterion Exchange, and the move will not be made until guarantees are made by the owner that there will be no trouble over the ownership of the fixtures.

The Mutual Film Corporation has made definite arrangements for the erection of an exchange building on Turk street, near the present quarters, to be occupied exclusively by this concern. Plans for this structure are now in course of preparation, and work on the building is to be commenced at an early date.

The building will be of fireproof construction throughout, and will be furnished with vaults for the storage of film and the very latest equipment for transacting a film rental business. Manager J. R. Crone advises that the Los Angeles branch will also occupy new quarters at an early date.

GREATER NEW YORK RENTAL OPENS IN NEW ORLEANS

THE Greater New York Film Rental Company has opened a New Orleans office with S. T. Stephens, manager of the Crescent City office of the Fox Film Corporation, in order to book Charlie Chaplin films. Mr. Stephens is maintaining joint headquarters at 200 Weis building, New Orleans.

In this connection, it may be noted that Charlie Chaplin is at the height of his popularity in the Crescent City. So popular is he with the fans that local exhibitors have had to accede to the popular clamor and give the public a Chaplin film every now and then. At this writing (May 25) Charlie Chaplin was on the bills at five theatres simultaneously.

CHAPLIN SUBJECTS INCREASE APEX BOOKINGS IN CLEVELAND

BURTON GARRETT, manager of the Apex Feature Film company in Cleveland, O., has moved his offices to 516 Columbia building. An increase in booking orders and an extension of business is responsible for the removal to larger quarters.

Charles Chaplin bookings have turned the Apex branch into a veritable whirlwind of business.

CANICK ENTERTAINS UNIVERSAL BEAUTY WINNERS

THE Interstate Film Company, the Philadelphia branch of the Universal, took much pride in the number and beauty of the girls who entered into the Universal beauty contest in that section.

There was keen rivalry at the several theatres and a hard decision for the judges to make. Mae Oliver, 3030 Wharten street, Philadelphia, was declared the winner, through the Star theatre. Lillian Baltz, of Reading, through the Gem theatre, was the other Eastern Pennsylvania lucky contestant. There were forty-two in Philadelphia. Eighty in the state entered in the competition.

The Overbrook theatre, of which Al E. Brown is manager, had offered a special prize if its contestant failed of the big trip. This prize, a two weeks' vacation at the seashore with all expenses paid, was won by Elizabeth Stewart, she being a close second for the big prize. The contest was run in Philadelphia through the "Evening Telegraph." On last Saturday all the contestants and judges were guests of the Universal manager, C. V. Canick. A motor car ride, a dinner, a box of Huyler's to each fair maiden were the pleasures provided when the decision of the judges was announced.

FOX GIVES BRANCH MANAGERS FREE REIN

WILLIAM FOX, head of the Fox Film corporation, is letting each manager run his branch the way he thinks it should be run. In other words, he is relying entirely upon the individual ability of each manager to handle the business of each office. Although each office receives the cooperation of the main office, there is no interference on the part of the latter as long as the managers keep up to standard.

The Fox Film corporation is enjoying a marvelous business in Michigan. Exhibitors say that the films are not only excellent, well produced and have good connected plots, but that the photography is of the best.

TRAGGARDH REPORTS DEMAND FOR JENNINGS' PICTURES

THE California rights for the film of the Adventures of Al. Jennings "Beating Back," adapted from the "Saturday Evening Post" stories, has been purchased by the Union Film and Supply company, with exchanges at San Francisco and Los Angeles, and O. V. Traggardh, president of the company, is making a trip over the state with the subject.

Mr. Traggardh is now in Los Angeles paying a bi-monthly visit to the local exchange. He reports booking for the Jennings' subject as being wonderful, with demands from all quarters.

GRAHAM SATISFIED WITH OHIO CONDITIONS

J. C. GRAHAM, president of the United Film service, who was in Cleveland recently, stated that he has received an excellent impression of business in Ohio, particularly in Cleveland.



W. C. BRANDON

Mr. Graham remarked that he was more than satisfied with the work being done by Walter W. Williams, manager of the Cleveland office, in the distribution of United films.

"The United is offering what we are pleased to call a short story program," Mr. Graham remarked, "and from the activity of our local offices it is evident that this sort of material exhibitors find worth while and their patrons find interesting."

MOVE GENERAL FILM OFFICES IN DETROIT TO LARGER QUARTERS

THE Detroit office of the General Film company has been moved from the Campau building, Griswold and Larned streets, to larger and more commodious quarters at 100 Griswold street, where it occupies 75 per cent. of the first floor space.

The new quarters are nearly 50 per cent. larger than the former ones, and are much better in many ways. All departments are now on one floor and are so laid out that they do not conflict, and yet are so arranged as to give the very best possible service.

All of the departments face the outside and thus have plenty of light. A. J. Gillingham feels very proud of the new quarters.

RAIN MAKES DELIVERIES UNCERTAIN IN NEBRASKA

RAINS that amounted to cloudbursts in Nebraska during the latter part of May, tied up railroad traffic in many instances and made shipments of films uncertain.

The troublesome conditions existed for about two weeks. Film men rested serene, however, as they knew the rains meant better crops, and better crops meant a better business throughout the year.

FRUMAN VISITS PATHÉ BRANCH IN PHILADELPHIA

R. F. FRUMAN, of New York, general manager of the Pathé interests, while on a business trip, spent some time in the Philadelphia offices last week.

WILL PLACE FOX FEATURES ON ALL TRAINS

WILLIAM ALEXANDER, special representative of the Fox Film corporation in Omaha, in a letter thanking the "World-Herald" for printing a story to the effect that all Chicago, Milwaukee & St. Paul railroad trains of first importance will show motion pictures to their passengers on the dining cars adds the following about William Fox's intentions:

"It is William Fox's intention to arrange with all transcontinental trains out of Chicago to furnish a Fox feature service which will provide a star feature of five reels with a change daily.

"A feature used tonight, for instance, leaving Chicago, will be turned over here at Omaha to our representative who will deliver them another feature for their next night's run, same to be turned over at Denver, again at Salt Lake City and into the coast.

"If this proposition proves a success, Mr. Fox will arrange it on the lines running east of Chicago. We have under our management such well known stars as William Farnum, Nance O'Neil, Betty Nansen and Theda Bara."

PEEBLES OPENS PEERLESS IN DALLAS

THE Peerless Feature Film company, the twenty-third exchange in Dallas, has opened at 1919 Main street, with Harry T. Peebles, manager.

This new addition in the film ranks of Dallas will handle the output of the Gotham Film company of New York, and will secure about four big productions each month from the open market.

Mr. Peebles was recently manager of the Fox Film corporation office at Dallas, and some time ago, under the old arrangement, was manager of the United exchange office of the same city. He is an experienced film man, having received his training in the ranks from shipping clerk, road man and on up.

The Peerless will handle Texas, Oklahoma and Arkansas.

NIELSON MOVES INTO LARGER OFFICES

F. D. NIELSEN, who is booking "The Spoilers" in Ohio, Indiana, Michigan, Wisconsin and Illinois (except Cook County) has moved into Suite 609, Schiller building.

This gives him larger office space to enable the handling of increased business.

GOFF IS IN CHARGE OF V-L-S-E IN CLEVELAND

A. W. GOFF, former manager of the General Film company, has taken charge of the Cleveland offices of the V-L-S-E. He utilizes the entire top floor of the Sincere building for offices.

TINKER JOINS PHOENIX FEATURES

CARL TINKER, formerly with Frank Vine when he was manager of the World exchange in Boston, has become connected with the Phoenix features.

Anna Pavlowa Finally Decides to Appear on Screen

Famous Russian Dancer Signs With Universal and Will Star in "The Dumb Girl of Portici," Auber's Grand Opera—Lois Weber Will Be Director

A NEW high water mark in the costliness of stars for motion pictures was reached last week when Anna Pavlowa, the classic dancer incomparable, came to terms with the Universal Film Manufacturing Company, for appearance in a special eight reel photo-play. In this picture, Pavlowa's Ballet Russe will take part with her.

Despite the efforts of Carl Laemmle and George F. Kann to bring the dancer to sign on the dotted line, she was camera-



ANNA PAVLOWA

shy, persistently refusing to enter picture work at any price. She did not believe that a picture could be produced in such fidelity to art as she knows art, as to give her pleasure in participation.

But she became convinced that the Universal would spare no money, no time, no brains to make a production meriting exhibition in the finest theatres in the country, with full orchestras, and other advantages. Then she told Max Rabinoff, her representative, to go ahead and sign the contract for her.

Carl Laemmle looked about for a director. "The Dumb Girl of Portici," Auber's grand opera, spectacular, full of action and affording much opportunity for Pavlowa and her matchless troupe, would need a director of supreme artistry. Lois Weber was selected. A woman would understand a woman. Lois Weber as writer of the scenario and director of the picture would please Pavlowa and in pleasing Pavlowa would please a world of eyes.

The interior scenes will be begun on July 3 in Chicago, during the engagement of Pavlowa in that city. A full company of forty-seven dancers will be used, in addition to many motion picture folk who will be added to the ensemble.

Following the taking of the Chicago scenes, a special train will take the troupe to Universal City, near Los Angeles, California. On this train will also be the large retinue of wig-makers, costumers, cobblers, and others who forever have to keep tinkering away at the outfit to keep it in proper exhibition condition.

On the trip Madame Pavlowa will have a special car for herself, her two maids and her secretary. At Universal City she will be provided with a bungalow with quarters for servants and automobiles.

Special outdoor sets elaborate to an extreme will be built at Universal City at an expenditure running into many thousands of dollars.

"CALLAHAN" IS A SELIG RELEASE

In the issue of June 5, on page 71, a review of "How Callahan Cleaned Up Little Hell" gave Essanay credit for the release. The line should have read: (Selig—Three Acts).



IRENE FENWICK AS THE EXTRAVAGANT WIFE IN GEORGE KLEINE'S SIX PART FEATURE, "THE SPENDTHRIFT"

M-R Studios Point Way to New Local Industry

Prints May No Longer Be Sent East for Finishing—Large Laboratory Erected by the Company May Be Followed by Others—Building Nearing Completion

Special to MOTION PICTURE NEWS

Los Angeles, June 7.

PERHAPS one of the most important announcements of the week in film circles of Los Angeles, emanates from the Majestic-Reliance studios relative to the construction of a new laboratory with a capacity of 200,000 feet of positive prints per week.

The importance of this announcement is that it brings to this field a new feature of the motion picture industry, all companies having in the past had all prints made and finished in the laboratories in the east, which was partially due to the high express tariffs on film to the West Coast and later its return to the releasing centers in the East.

The laboratory will be located in a separate building now nearing completion. It will be one of the largest on the property of this film company, and give space for a printing room 26 x 70 feet, one of same size for developing, a washing room 25 x 60, drying room 26 x 70, and two cutting rooms each 40 x 60 feet.

The laboratory will be in charge of Joseph Aller, who has been with Director General D. W. Griffith for the past several years, being formerly with the Biograph company. William G. Bitzer, head cinematographer of the R-M studios in collaborating with Mr. Aller in making the new department one of completeness.

For the present it is announced that this laboratory will do all the developing of negative and one positive print of Majestic and Reliance one, two and three reel subjects, and make all prints for Reliance and Majestic Mutual Master Pictures and D. W. Griffith special features.

J. C. JESSEN.

Lightning Zig Zags Realistically in a "Flying A"

Fourteen Attempts Were Necessary Before Camera Caught the Blue-Green Flash Simultaneously with Fall of a Stricken Man—Such Effects Seldom Obtainable

THE picture of a blue-green flash from the sky, apparently dealing death to a man in a terrific thunderstorm, was obtained by a "Flying A" camera man recently, as a part of the two reel subject, "Peggy, Lynn, Burglar," to be released soon by the American Film Manufacturing company.

Fourteen futile attempts were made to photograph the flash and the simultaneous fall of the man struck down. On the fifteenth effort, success crowned the photographer's perseverance and the picture of the flash now stands a monument to his ability.

The storm scene in the "Flying A" drama is considered by S. S. Hutchinson, president of the American, to be the most complete scene of its kind ever shown in pictures. A literal cloudburst, such as seldom is experienced in California, is shown in all its fury, raging and roaring mercilessly upon the heads of the film actors who were abroad in it.

The lightning effect is great. In addition to the realistic scenes above described, interior pictures are embodied in the film, showing a room lighted at spasmodic intervals by forked streaks of spit-fire from the clouds.

It has been years since such a storm descended on Santa Barbara, where the American studios are located, and the "Flying A" directors were quick to take advantage of it. Probably years will pass before such an opportunity again is presented anywhere under the right conditions for photographing.



ANITA STEWART, THE HEROINE OF VITAGRAPH'S "THE GODDESS," AS HERSELF AND AS CELESTIA, "THE GIRL WHO CAME FROM HEAVEN"

FIRST NUMBER OF V-L-S-E HOUSE ORGAN OUT

Under date of June 5, appears the first issue of "The Big Four Family," the new V-L-S-E publication, a little paper which is primarily intended for V-L-S-E employees.

Two special articles are in the first issue: "The Policy of the V-L-S-E," by Walter W. Irwin, the general manager, and "The Mission of the V-L-S-E," by C. R. Seelye, the assistant general manager.

Charles J. Giegerich, the publicity manager, is editor and the branch officer managers are associate editors. "The Big Four Family" bids fair to make for close harmony and efficiency among the V-L-S-E branches.

Offices of Selig Company in London Are Notable

The Furnishings Are Distinctive and the Equipment Makes the English Headquarters Models of Convenience and Efficiency

London, Eng., June 3.

A MEMORABLE day in the history of London's film area has been marked by the opening of the new offices of the Selig Polyscope company, at 93 Wardour street, a thoroughfare on which are located many of the leading film houses.

Although the offices have only recently been transferred from the old address in Gerrard street, everything is going as smoothly in the new quarters as if the entire staff had been there for months.

The new offices are outfitted in oak and a new feature is that a supply of fresh air is continually being pumped into each room. At the end of the general offices is the sanctum of Mr. Ingram, the general manager. From there, going along a tiled passage, one comes to the private showroom. This well-furnished and airy theatre is one of the best in the trade.

It is panelled in wainscot oak with a white frieze for relief. There is also a second private showroom for special views. Both are equipped with telephones; indeed telephones are scattered over every part of the house.

Two Simplex machines are installed in the projection room, the chief operator being Mr. Kempster, late of the Trans-Atlantic Film Company, Ltd., and formerly with the Kinemacolor Company. There are, in addition, large poster and publicity departments. The large film storage vaults, each will hold a million feet of film.

The private offices of E. H. Montagu are furnished in excellent taste, with photographs of Colonel W. N. Selig, Kathlyn Williams and various Selig players on the walls.

Some slight idea of the size of the premises will be gained from the following facts:

The depth of the building is 75 feet, with a frontage of 45 feet. The projection theatres are respectively 26 feet by 13 feet and 20 feet by 11 feet, the screen in the first named being a special metallized surface 9 feet in width. The larger showroom will be devoted to usual daily programs and the smaller to special viewing. The projection arrangements and installation have been carried out by Will Day and a Siemens motor generator (built at Stafford) of 4 horsepower, with an output of 75 amperes at 60 volts, will supply the arc lamps.

The Selig Polyscope Company and its European agent, E. H. Montagu, are certainly deserving of congratulations upon this latest addition to their organization, which now includes branches at Paris, Copenhagen, Moscow, Barcelona and Buenos Aires.

United Exercises Close Supervision of Its Films

A Committee of Five Passes Judgment on the Pictures Made by Its Companies—Each Studio Specializes in Subjects of Particular Length

WITH the advent of J. C. Graham as president and general manager of the United Film service a definite policy was immediately decided upon, and a system perfected to enable that policy to be carried out as rapidly and perfectly as possible.

The United producers were called upon to bend all of their energies toward the production of one and two reel photodramas without, however, allowing the length of the subjects to influence them in the strength of their stories or the elaborateness and careful staging of their productions.

After a careful study of the subject the United finds that it obtains the best results from its several producing companies by allowing them to specialize in the particular length picture which they supply to the program.

Some of the studios, notably the Starlight, produced by the Mittenthal Brothers; the Luna, produced by the Albuquerque Motion Picture Company, and the Superba, produced by the Crystal studios, stage only single reel subjects and use their full complement of directors and technical experts to make them as perfect as possible.

Likewise the other United brands such as Ideal, Empress, Premier, Lariat, Grandin, Pyramid and United specialize in two-reel pictures, making a determined effort to keep them in the feature class, as far as quality is concerned.

To further follow out its policy and assure the program of a constant improvement in the strength of its pictures the United Film service's main offices at 130 West Forty-sixth street, New York, is made a clearing house and a court of last resort for every production completed by its studios.

A committee of five, consisting of experienced motion picture experts of recognized ability representing both the United studio group and the United distributing offices, sits for final judgment of the finished productions before they are viewed by the National Board of Censorship.

This committee of five makes a lengthy report upon every reel submitted for release on the regular United program. Its individual members confine their observations to the line of picture production in which they have had their schooling and a definite and valuable criticism of the picture covering everything from entertainment value, story, direction and cast to production and photographs is quickly and efficiently completed.

Copies of these criticisms are forwarded to every department of the companies interested, changes are made in the pictures were demanded and faults pointed out for avoidance in future productions.

GOTHAM ENGAGES CHAS. H. PRINCE "TRADE SECRET" IS SECOND RELEASE

Charles H. Prince, for a number of years with Cohan & Harris, Klaw & Erlanger and the Shuberts, who is now playing his third picture engagement with the B. A. Rolfe company, supporting William Faversham in "The Right of Way," has been engaged by The Gotham Film company for its next release.

The second release of The Gotham Film company, "A Trade Secret," dramatized from the story of the same name, by Alfred M. Pote, which appeared in the "All Story-Cavalier" magazine, will give the picture fan an opportunity to see for the first time one of Broadway's best known actors, Frederic de Belleville. Co-starring with him is Betty Marshall, the Gotham Fashion Plate, who is equally well known to Broadway theatre-goers through her many appearances in musical comedy.

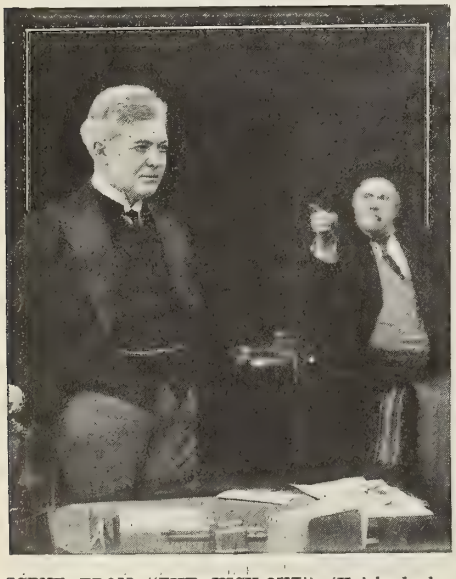
In the story itself there is an automobile chase in which a brand new car is wrecked, a vivid motor boat scene in which the steering wheel is shot from the operator's hands, wrecking the boat. The climax comes when a houseboat is blown to atoms, endangering the lives not only of Mr. de Belleville and Miss Marshall, but also the supporting members of the cast.

PUBLICITY AND TRADE PAPER MEN DINE; RUBY PRESIDES

A little get-together dinner to the incoming staff at the New York office of the "Billboard," was held on Wednesday, June 2 at the Hotel Hermitage, New York City, engineered by Leon J. Rubinstein, the Thanhouser publicity and advertising manager.

When the demi-tasses came in, Messrs. Rubinstein, Page and Evans made short informal speeches.

It was planned to hold other similar dinners in the future with publicity and advertising men and trade paper representatives as the participants. Those at the dinner were: Leon J. Rubinstein, Mr. Page, Mr. Evans, Joe Brandt, William A. Johnston, E. Kendall Gillette, Arthur Leslie, William Leslie Barry, Mr. Cavanaugh, Nat Rothstein, Paul Gulick, George Henken, Tarleton Winchester, Peter Schmid, George D. Proctor, W. P. Milligan, M. E. Hoffman and J. Milligan.



SCENE FROM "THE KICK-OUT" (Knickerbocker Star Feature)

HOLDING IS NOW UNDER EXCLUSIVE CONTRACT WITH FAMOUS

Thomas Holding, whose portrayal of David Rossi, the lover of Donna Roma in "The Eternal City," singled him out for honors second only to those won by Pauline Frederick herself, has been placed under exclusive contract by the Famous Players Film company, in whose productions he will appear as masculine lead for an indefinite period.

Mr. Holding, although young in years, has had a distinguished career as an actor, and has won signal success both in England and the United States in a number of memorable roles. Among the prominent stars for whom at various times he has been the leading support, are Mr. and Mrs. Kendall, Sir Henry Beerbohm Tree, George Alexander and Edward Terry. For several seasons he appeared at the Duke of York's theatre, in London, under the management of Charles Frohman.

SELZNICK VISITS CLEVELAND

Louis J. Selznick, vice-president and general manager of the World Film Corporation, has been visiting his old home in Cleveland, his mother living there. His visit combined business and pleasure.

Mr. Selznick took advantage of the occasion to arrange for the expansion of the World Film Corporation's Cleveland office, which is under the management of W. W. Kulp. The Cleveland office has done more than its share to make the World films popular.

"DR. RAMEAU" IS DIRECTED BY DAVIS FOR FOX

Will S. Davis, one of the latest recruits to the producing staff of the Fox Film corporation, is at work on the picturization of Ohnet's celebrated novel, "Dr. Rameau." The exceptionally strong company includes such well-known players as Stuart Holmes, Frederick Perry, known



FRED PERRY AND DOROTHY BERNARD IN "DR. RAMEAU" (Fox)

the country over as a brilliant dramatic artist, whose latest triumph is in "On Trial," and who makes his motion-picture debut in this picture; George Allison, an actor of finish and distinction; and Dorothy Bernard, who has already been seen in "Princess Romanoff," in support of Nance O'Neil.

Mr. Davis, whose record as a producer is an enviable one, intends to put into the making of "Dr. Rameau" all his skill and knowledge, and promises that he will produce a picture which will be talked about.

V-L-S-E Grades Prices According to Quality

Class B Subjects, Consisting of Films Not Quite Up to the Highest Standard of the Company, Rent for Less in All Territory

WHEN the Vitagraph, Lubin, Selig and Essanay companies incorporated for the purpose of booking their big features direct, they expressed the intention of helping the exhibitor to a proper return on his feature exhibitions. They promised a new era in picture play showmanship and a policy of fair dealing.

One of the first steps, now that their organization is in good working order, is the announcement that, briefly, The Big Four are classifying their productions. They say, that while each feature on their program represents the utmost, allowed by the subject, in dramatic values, artistic photography and construction, some plays do not register, in their estimation, as high as others, and such subjects, while they must be plays of superior merit, to get a place on the V-L-S-E program, are rated as Class B.

Class B subjects will have a lower rental valuation. A maximum charge is placed upon them and no representative of the V-L-S-E will be permitted to accept a higher rental, no matter how strong the competition for service may be in his territory.

It means that exhibitors will have a standard by which to judge values and will be in position to purchase according to value and not by rule.

In further explanation of the stand the company is taking, Mr. Irwin states: "We want to make it clear that it is not a move in the direction of low prices for features.

"It is merely a question of putting proper valuation on film subjects. It must be remembered, that the four companies in the V-L-S-E are not compelled to find outlet for their productions on the feature program.

"If a production is not in every way worthy of a place in the V-L-S-E schedule, it is cut down and concentrated into a better small subject and put out as a general release."

Looking Ahead With The Producers

"Molly Make-Believe" Will Star Marguerite Clark

The Famous Players Film company have secured the motion picture rights of "Molly Make-Believe," by Eleanor H. Abbott, for forthcoming production, in which Marguerite Clark will be presented in the titular role.

The play tells the unusual story of Carl Stanton, a young, well-to-do chap who is suddenly laid up with a painful case of rheumatism, while his fiancee, Cornelia, heartlessly goes South, handing him a circular of a "Serial Letter Co.," and advising him to take advantage of it, if he becomes too lonesome.

Stanton becomes interested in the circular, and decides to try the plan as a cure for his boredom. The Serial Letter Co. advertises that it will send real letters from make-believe people to invalids, shut-ins, travelers, and all lonely people. Stanton subscribes at once, requesting love letters.

In reply, he receives the most delicious missives, dainty presents, hot-water bottles, blanket robes, and even the loan of a fox-terrier, whose name, the mysterious writer tells him, is the same as her own last one. Stanton calls the dog all sorts of names, from the back of the dictionary, and it finally responds to the name of Meredith.

The unknown correspondent finally sends him a couple of pretty hats, asking him which she shall choose, and aiding his advice by informing him that she is little, and has red hair. Stanton, as he improves, grows fonder and fonder of the little unknown, whose fund of imagination, tenderness, delicacy and vividness of fancy appeal more and more to his nature, which now repels all thoughts of the cold Cornelia. One day the little author of the fascinating epistles calls, decked out in Oriental splendor and a black wig. She unveils, being much made up, and says she would like to beg off the last week, which he has already paid for, as she has a chance to go to her home in Vermont, and thought perhaps he would take a visit in person in lieu of the last week's letters. He is more charmed than ever, but frightens her with his ardor, and she runs off after pulling off her wig, and demonstrating a wealth of red hair. Stanton recovers, and goes to Cornelia, who gladly releases him. With the aid of a sharp detective, he shadows Molly to her Vermont home, surprises her there and at last finds happiness and the right girl in "Molly Make-Believe."

Basil King's "Wild Olive" Is Next Morosco Release



SCENE FROM "THE WILD OLIVE" (Bosworth-Morosco—Paramount Feature)

AS its next release, the Oliver Morosco Photoplay Company announces "The Wild Olive," a picturization of Basil King's novel, with Myrtle Stedman and Forrest Stanley in the leading characters, supported by an exceptional cast.

In presenting Myrtle Stedman and Forrest Stanley in the stellar roles of this release, the producers introduce a duo of noted screen and stage favorites whose splendid work together makes them an ideal team.

Miss Stedman is one of the most widely known motion picture stars in this country, and her popularity among the "fans" has been repeatedly indicated by contests held in various publications, in which she has come out the winner.

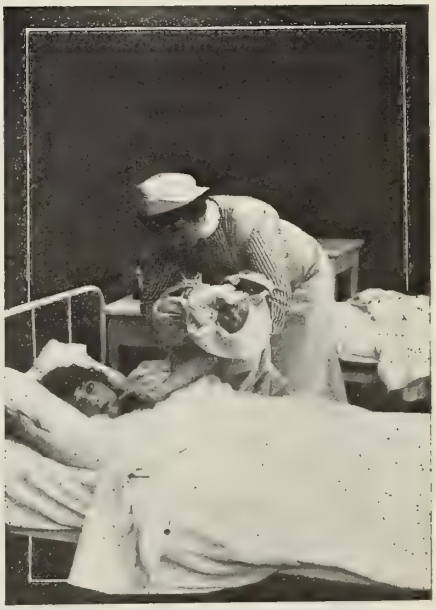
Only recently she received an unusual token of appreciation of her work from an admirer in New Zealand in the shape of a costly diamond ring of unique quality.

Forrest Stanley, whom Oliver Morosco loaned for the photoplay company's production, is the leading man at Mr. Morosco's famous Burbank theatre stock company in Los Angeles. Supporting the leads are such capable artists as Mary Ruby, Herbert Standing, Charles Marriot and Edmund Lowe, among others.

The release date of this production is June 24.

"HIS OBLIGATION" POINTS MORAL, SAYS MISS GREENWOOD

That pictures of the right kind point strong moral lessons is the belief of Winifred Greenwood, a film favorite appearing in the "Flying A" releases of the American Film Manufacturing Company.



WINIFRED GREENWOOD IN "HIS OBLIGATION" (American)

As an example of what she believes to be a picture of the right kind, Miss Greenwood designates "His Obligation," in which she herself is the star.

"His Obligation," released June 14, deals with the woes of a girl who, through absolute ignorance of the ways of the world, allowed herself to be made a plaything by a certain male social parasite.

BEAUTIFUL ADELE KLAER JOINS UNITED PROGRAM

Adele Klaer has joined the United program. For several seasons she played with Mansfield. She has played in stock for several years. She is also an artist.

Just to prove her versatility, Miss Klaer will appear in comedies, deviating for the first time from the purely dramatic.

Miss Klaer played with Mansfield in "Boucaire." Later she appeared in "The Sign of the Cross."

LENORE ULRICH TO APPEAR WITH CYRIL MAUDE

As the initial vehicle for the well known theatrical star, Cyril Maude, the Oliver Morosco Photoplay company has selected "As the Years Go By," conceded to be the biggest production ever attempted at the Morosco-Bosworth studios.

The drama embraces the world wanderings of a poet-souled adventurer, and will accordingly present scenes typical of every clime and people. One of the innumerable details taxing the resource of the directors is the special train which will take a small army of principals and extras to the Imperial Valley, California, for the desert scenes alone.

To appear opposite Mr. Maude, the producers have selected Lenore Ulrich, the prominent star of "The Bird of Paradise," whose first motion picture subject "Kilmeny," produced by the Oliver Morosco Photoplay company, will be released the latter part of July. Other prominent artists will be included in the exceptional cast for "As the Years Go By," among which is "Bill" Desmond, the popular matinee idol.

"HEARTS AND THE HIGHWAY" VISUALIZES ENGLISH HISTORY

The five-part Blue Ribbon feature, "Hearts and the Highway," added to the June releases of the V-L-S-E, is a picturization from the Rev. Cyrus Townsend Brady's historical novel of the same name.

It was produced under the direction of Wilfred North, with an all-star cast that



LILLIAN WALKER AND DARWIN KARR IN "HEARTS AND THE HIGHWAY" (V-L-S-E)

includes Lillian Walker, Darwin Karr, Donald Hall, L. Rogers Lytton, Charles Kent, Rose Tapley, Charles Eldridge, Ned Finley, Harry Northrup, Charles Wellesley, Anders Randolf and William Gilson.

The action takes place during the reign of King James II, and is a vivid presentation of the plots, counterplots and intrigues that marked that eventful period in the history of England.

During the run of this feature in the Vitagraph theatre in New York City, it attracted capacity audiences, and by virtue of its rapid action, sustained interest and the popular nature of the subject, it well merits a place among the V-L-S-E releases for this month.

Active Baron Insists Upon Appearing in Kalem Film

Nobleman, Kept From Fight Zone by Unfeeling Allies, Decides to Battle with New York Night Life in "Maxim's at Midnight."

A NOBLEMAN—a real sure-enough baron, whose family is related to Emperor Francis Joseph of Austria—took part in Kalem's four-act production "Maxim's at Midnight."

His name is Baron Hans von Ringhofer, and he hails from Bohemia, Austria. Lest the reader be tempted to venture an assertion that the baron would be spending his time to better advantage by fighting for his country, it might be stated that this is exacly what he thinks. But for the blockade maintained by an unfeeling group of allies, Baron Ringhofer would even now be in the trenches.

Prior to the war, the nobleman regularly received remittances from abroad, and was one of Maxim's best patrons. The present conflict having stopped his remittances, Baron Ringhofer proved that he was not averse to earning his own livelihood. As "Fritz Osborne," he has taken part in several Broadway productions.

Upon learning that Kalem proposed filming "Maxim's at Midnight," the baron insisted upon being engaged for the production. Unless he were shown in it, regular patrons of that famous restaurant would readily see that the feature was not imbued with real Maxim's atmosphere. Since it was Kalem's determination to make this four-act production correct in every detail, the baron was engaged.

In the accompanying illustration, Baron Ringhofer is the gentleman standing behind the girl on the extreme left.



THE REVELRY IN "MAXIM'S AT MIDNIGHT" (Kalem Feature)

Roskam Pleased with Outlook of Eclipse Company

Former President of Life Photo Is Identified with Concern Prepared to Handle Negative Developing and Positive Printing Orders with Despatch

EDWARD M. ROSKAM, president of the Commercial Motion Pictures Company since its inception three years ago, and president of the Life Photo Film Company since it started about a year and a half ago, has resigned his connection with the two companies.

Mr. Roskam is now general manager of and an officer in the Eclipse Film Laboratories, a new company which has leased the factory of the Commercial Motion Pictures Company at Grantwood, N. J., for six months. The company has offices in room 1,005 in the Candler Building, 220 West Forty-second street, New York City.

"We will do a commercial business in developing and printing," said Mr. Roskam. "Our motto will be quality first. I feel that my years of experience in the laboratory end of the business and my standing in the trade have justified me in this move. The factories have a capacity of 300,000 feet of film a week without any over-time work. By working over-time we can turn out 500,000 feet of film a week without trouble.

"So the Eclipse Film Laboratories are prepared to handle negative developing and positive printing orders with attention and despatch.

"Besides making extensive improvements essential to turning out perfect negatives and positive prints, we have had installed two fireproof film vaults capable of storing 80,000 feet of negatives and positives.

"The quality of our negative developing, positive printing and titles will be excelled by no manufacturer in the film industry, and our prices, which include toning and tinting compare favorably with their lowest estimates.

"The fact that such concerns as the World Films Corporation, B. A. Rolfe Pictures Company, Reliable Film Corporation, World's Comedy Stars, Metro Pictures Corporation, Life Photo Film Company and many others are now listed amongst our satisfied customers is the surest evidence of our position in the trade."

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

"Birth of Nation" Can Now Be Shown In Boston

AMONG the colored brethren in Boston joy reigneth not. Nor can they be blamed for sadness. For eight long weeks they fought tooth and nail against "The Birth of a Nation." Peaceable mass meetings were followed by protests to the mayor and governor; these by riots and arrests at the theatre; and the whole movement culminated in the passage of a law creating a censorship triumvirate, which the negroes felt certain would chase from the screen in Boston, at least, the film which has aroused their ire, and which has been banned from Chicago.

The censors have slipped a cog. The three members have announced that they will not ban the play from that city.

This torpedo from the clear blue channel was fired this week Wednesday, after a two-hours' conference in Mayor Curley's office. Representatives of each side were given an hour to present their arguments.

The negroes showed a protest signed by 6,000 names; the attorney for the theatre, John F. Custisk, said he had the support of 15,000 people who had seen the play. The mayor, police commissioner and chief justice of the municipal court, who comprise the censor board, had all seen the show since their first meeting of the week before.

The conference was secret, and at its conclusion the hundreds of negroes and others in the mayor's outer office were crestfallen when they heard the unfavorable announcement read.

That night a mass meeting of the protestants was held. The negroes realized that the censors of their own making had failed them, but the speakers intimated that there would be some other course to follow. The opposition has been aroused to a keen pitch by the board's decision, but W. Munroe Trotter, their chief spokesman, warned them that, whatever they did, they should be "very, very careful."

It will be remembered that one of the last changes made in the censor bill was to allow a decision to be reached finally by a majority vote of the three members of the board. But since the meeting in the mayor's office was secret, it is not known how the different members voted upon the question.

Meanwhile, the manager of the Tremont has issued a statement declaring his pleasure at the verdict, and his belief in the justice of it, and the film continues to draw big houses.

Claiming that they were not allowed to be represented at the secret hearing, the Massachusetts branch of the National Independent Equal Rights League has filed a petition with the censors asking for a reopening of the question.

To discuss methods for combating what they believe is the harmful influence of the film the Boston branch of the National Association for the Advancement of Colored people will hold a conference next Tuesday night. J. Mott Hallowell, a leader in the opposition to the film, in an open letter has counselled the negroes to take their defeat quietly.

Two score special police were at the theatre the night after the decision. Negroes were picketed in procession outside the door. There were fiery speeches and mounted police dispersed the crowds, but no arrests were made.

8 Snug Censor Berths Ready for Willing Applicants

THERE is a lively scramble for the subordinate positions in the state board of motion picture censors that were created by the new censorship law passed by the legislature that adjourned last month, and in this connection it was just announced by J. Louis Breitinger, chief censor, that all the employees of the board, as it operated under the old law, will be retained. There are eight new places to be filled, however. He announced also that there will be no changes among the clerks and others appointed by the motion picture manufacturers who, apparently, will be required as heretofore to employ their own machine operators and others in connection with the work of displaying their films for acceptance or rejection by the censors.

With retention of all the old employees of the censors there yet remain to be filled eight new positions created by the new law, and for these jobs there are scores of applicants. These employees are to be appointed by the censors subject to the approval of Governor Brumbaugh. The selection of them—inspectors and clerks—will probably not be made until the governor passes on the general appropriation bill, which will likely be in the present week.

It has been found that the legislature appropriated for the general expenses of the state an amount considerably in excess of the estimated revenues from all sources in the next two years, or until the legislature meets again in regular session. The result is that the governor will have to wield the veto axe rather freely on appropriation measures. Therefore, until it is known whether the full amount necessary to pay the salaries of the new employees of the censorship board will be approved by the governor, the appointment of these subordinates will be delayed.

It already has been decided that hereafter there will be three offices maintained by the censors instead of two as under the old plan. In addition to the existing offices in this city and Philadelphia, respectively, one is to be opened in Pittsburgh. This additional office is to take care of the business in the western part of the state, that of eastern Pennsylvania having already been provided for in the Philadelphia office, and that of central Pennsylvania in the Harrisburg office.

These offices must not be confused with the projection rooms for the examination of films submitted for censorship. The board will examine films at any part of the state that it deems advisable, though the work thus far has been done chiefly in Philadelphia.

Mr. Breitinger, who is chairman of the board of three censors, has been in consultation during the last week with Attorney-General Francis Shunk Brown regarding operations under the new act, and it is understood that things will be ready for the installation of the new system in a short time.

Ellis P. Oberholtzer, of Philadelphia, the new member of the board of censors, who was personally selected by Governor Brumbaugh, has been a newspaper man, at one time connected with the Philadelphia "Public Ledger." His appointment is not considered a political one. He is regarded as a man of fine literary attainments, but of course he is an unknown quantity as regards the attitude he is likely to assume toward the motion picture interests, to which censorship, as provided under the old law, was far from satisfactory.

WOMEN'S CLUBS URGE CENSOR FOR MICHIGAN

A state-wide campaign to obtain a board of censorship for motion pictures in Michigan was launched at the annual meeting of the city Federation of Women's Clubs at Saginaw, on May 27.

RESPO

A single day's mail included, among many subscriptions and renewals, the following unsolicited letters. *Read them,* and—

THE CALDWELL
"The Theatre Beautiful"

St. Joseph, Michigan.

"Motion Picture News,"
220 West 42d Street,
New York City.

Gentlemen:

Enclosed herewith kindly find money order in the sum of $2.00 in payment of one year's subscription to your magazine. Kindly start my subscription with the issue of May 1, sending me the back copies as we are just entering the game and wish to start with the first of the month to keep us posted on back releases.

Yours very truly,
CALDWELL THEATRE,
(Signed) Hansen & Saether.

Youngstown, Ohio,
May 28, 1915.

"Motion Picture News,"
220 West 42d Street,
New York City.

Gentlemen:

Keep on sending me the "News." I am quite busy just now and will forward money later on. I am so well pleased with the "News" that nothing needs to be changed.

Sincerely yours,
(SIGNED) H. C. KUNKLEMAN.

MARION PHOTO-PLAY COMPANY

Marion, Ohio, May 25, 1915.

"Motion Picture News,"
220 West 42d Street,
New York, N. Y.

Gentlemen:

Enclosed herewith find notice and check for $2.00 in payment of renewal on "News." We could not run the place without it. Find it invaluable. More power to you.

Respectfully,
(SIGNED) G. H. FOSTER.

THE LYRIC THEATRE CO.
"House of Headliners"

Van Wert, Ohio, May 28, 1915.

"Motion Picture News,"
220 West 42d Street,
New York City.

Gentlemen:

Herewith are one year's subscription for the Lyric Theatre, Van Wert, Ohio, and also one year's subscription for the Lyric Theatre, Delphos, Ohio. I own both houses and finding the "News" a News magazine ordered it for both houses.

Yours truly,
LYRIC THEATRE CO.,
(SIGNED) H. W. POWELL, Mgr.

NEW THEATRE CORPORATION
Staunton, Va.

May 25, 1915.

"Motion Picture News,"
220 West 42d Street,
New York City.

Gentlemen:

The writer has been using the "News" in the theatre business for some time past at The Baker-Grand Natchez, Miss., and with the Consolidated Amusement Co. of Camden, N. J., previous to that. Having just taken over the management of the above house, I find that the "News" is absolutely necessary to the manager seeking to give his patrons the best and in getting out the proper publicity and in keeping posted on Who is Who and What is What in the Silent Drama line.

Yours very truly,
(SIGNED) MONTE CRAIG, Manager.

THE BANK OF BELTON
Belton, S. C.

May 27, 1915.

"Motion Picture News,"
220 West 42d Street,
New York City.

Gentlemen:

I herewith enclose you my check for $2.00 to renew my subscription to the "Motion Picture News" for one year from my expiration date. I think the "News" is a great paper just as it is, and I don't see how I could hardly get along without it.

Yours very truly,
(SIGNED) HENRY R. CAMPBELL,
Manager, Pastime Theatre.

THE ROMA
Theatre Beautiful

Berlin, Canada, May 29, 1915.

"Motion Picture News,"
220 West 42d Street,
New York City.

Gentlemen:

Herewith cheque for $3.00 which covers our subscription as per bill rendered to us several weeks ago, but was mislaid for some reason or other. Kindly send me a receipted bill. I wish to state that your paper is a great help to a picture theatre and we feel as though we could not get along without the "Motion Picture News." We have a theatre that seats 900 people and is considered one of the prettiest little houses in Ontario.

Sincerely,
(SIGNED) AL BECKERICH, Mgr., Roma Theatre.

An entire issue would be required the above. *Send your advertising*

NSIVE

—you will know why our advertisers get such unequalled results as shown below: because the reader is *responsive*—and only responsive to a *service* trade paper.

BRYON CHANDLER, INC.

Sole United States Representative of the Feaster Film Company, manufacturers of the "3-F" machine, absolutely eliminates rewinding

687 Boylston Street, Boston, Mass., May 19, 1915.

"Motion Picture News,"
220 West 42d Street, N. Y.

Gentlemen:

Last month when the time came that our Feaster Film Feed Machine was ready for the market, we took up the selection of a proper medium to reach the exhibitors throughout the country; and after much deliberation, inserted our first advertising in "Motion Picture News."

It is less than four weeks since our first advertisement appeared, and we have received upwards of a thousand inquiries requesting further information.

In a single day we have had one or more inquiries from exhibitors and others, representing each and every State in the Union, showing conclusively the value of advertising and the wide spread circulation of a magazine of the calibre of the "Motion Picture News."

It so often happens that the prospective customer is hidden away in some small town or city, that it would be a matter of physical impossibility to locate him and show to him the merits of the article which you have to offer. It is only through the medium of the well circulated, regularly published magazine that one is put in touch with the far away prospective customer, and it is a pleasure to me in endorsing advertising in general as one of the assets of modern business, to at the same time endorse and recommend the "Motion Picture News" as a splendid advertising medium.

Very truly yours,
BRYON CHANDLER, President.

LIBERTY MOTION PICTURE CO.

Printers and Developers of Motion Picture Films
Laboratories: 20-52 East Herman Street, Germantown

Bell Phone—Germantown 58-59

Philadelphia, June 3, 1915.

Mr. R. M. Vandivert, Advt. Mgr.,
220 West 42d Street,
New York, N. Y.

Dear Mr. Vandivert:

In going over the returns from our advertising in several Trade Journals we find that eighty-five per cent. of actual results have been obtained from the "Motion Picture News."

Feeling that this would be very interesting to you and hoping that our advertisements in the "News" will continue bringing us such good returns, we are,

Yours very truly,
LIBERTY MOTION PICTURE CO.,
JBM:M J. Burton Musten, Manager.

S. A. Mahoney, Pres. Lewis B. S. Utley, Vice-Pres.
Fred. G. Allen, Treas.

THE UTLEY COMPANY
Mechanical Decorators

Holyoke, Mass., June 2, 1915.

"Motion Picture News."
New York City.

Gentlemen:

We thought you would be pleased to know that we have had a great many answers to our advertising. Many more from the "News" than from any other magazine and we wish to compliment you on the attention you have given our work. It stands out prominently against that which we have received from similar periodicals. The promptness and courtesy which you have shown our requests have been appreciated. Certainly, you are on the job every minute. Sorry we cannot say as much for some of the advertising managers of your competition.

Yours very truly,
THE UTLEY COMPANY,
LSU/K Lewis S. Utley.

NOVELTY SLIDE CO.

67 West Twenty-third Street

New York.

Mr. E. K. Gillett,
"The Motion Picture News,"
220 West 42nd Street, City.

Dear Mr. Gillett:

Your issue of the 14th just came to hand, and I must say that I am well pleased with our ad., also the position you have given us.

We are also in receipt of several inquiries this morning, all mentioning your paper, and I am all the more convinced that your Accessory News Department is a valuable advertising medium. You know that I have long advocated a department of this sort in connection with a motion picture paper, and I believe that manufacturers of accessories will benefit greatly and that exhibitors will appreciate the added value of this department to your publication.

With kindest regards, I am,

Very truly yours,
NOVELTY SLIDE COMPANY.
'JFC*FRL. J. F. Coufal, General Manager.

to print all the letters we have like *man to see them.*

Wm. A. Johnston

MICHIGAN FIRE MARSHAL WARNS AGAINST AISLE CROWDING

In his report for May the state fire marshal of Michigan makes the following comment relative to motion picture theatres:

"This office has recently received numerous complaints from different sections of the state, calling attention to the fact that certain owners of motion picture theatres were violating the laws in that they were allowing aisles and passageways during the performances to be crowded with patrons.

"Several of these complaints have been investigated by inspectors from the department with the result that a number of arrests were made and the owners fined. Under the fire law every chief is a deputy state marshal and as such he is required to assist in the enforcement of the law.

"The practice of allowing patrons to stand in the aisles and passageways is not only a violation of the law but is in itself very dangerous, and there can be no possible excuse for such violation, as every theatre owner is well aware of all the provisions of the law.

CHADWICK RESIGNS AS CENSOR FOR ALBERTA

R. B. Chadwick has tendered his resignation to the attorney general of Alberta as the first film censor of the province. He was appointed in September, 1913.

Although Mr. Chadwick gives as his reason for resigning the fact that he finds his work as superintendent of the department of neglected children too arduous to continue censoring films, it is generally believed that the action of the attorney general and Lieut. Governor Bulyea in permitting the exhibition of the Welsh-Ritchie fight films about two months ago is the real reason for Mr. Chadwick abandoning his post as censor of films.

The attorney general issued an order allowing the exhibition of the films and the lieutenant governor signed an order in council approving fight films generally. Chadwick has persistently opposed fight films and refused to make an exception in the case of the Welsh-Ritchie pictures. His resignation is the ultimate result.

F. B. Cole, chief assistant censor of the province, will probably succeed Mr. Chadwick.

1,000 ACTORS APPEAR IN VITAGRAPH FIRE SCENE

Nearly one thousand actors were used in a fire scene in the seventh chapter of "The Goddess," the Vitagraph "serial beautiful," which is now being released each week.

Ralph W. Ince, who is producing the picture, used one of the largest factories in Brooklyn for the scene, and practically all of the employees took part in the scene, which showed them escaping from the burning building.

Anita Stewart, in her character of "The Goddesss," was swept from the building in the midst of the throng of men and women, but declared she enjoyed the experience.

Los Angeles Censors Are Given More Power

ADDITIONAL power is given the Los Angeles board of motion picture censors by an ordinance prepared by members of the board, approved by the public welfare committee of the council, and passed at the regular session of aldermen on Tuesday, May 25.

This ordinance provides police power for the suppression of pictures that are not approved by the board of censors, giving the board power to have the film confiscated by the police department, and turned over to them, in the event the film has not been submitted for inspection. The new ordinance provides that films shown within the city must first be submitted to the board, and if found suitable, permit will be issued for its showing. In case a film is confiscated, it may be held by the board until the owner gives bond for $1,000 to assure the board that all future subjects will be submitted.

Heretofore the board has been without power other than to pass or reject subjects. In case of the latter, the members could recommend prosecution to the district attorney of exhibitors showing the subject. The board could not compel owners of films to present their subjects for inspection, nor did they have the power to fix any punishment of exhibitors who showed rejected subjects.

The board is purely a "charitable" organization inasmuch as the members aside from the secretary do not receive compensation for their work. Hereafter it will be necessary for them to grant at least 750 permits each month, which will mean almost continuous viewing of subjects. Judge A. P. Tugwell, president of the Los Angeles Exhibitors League is also president of the Board of Censors.

When the new ordinance came up for hearing, neither exhibitors or exchange men appeared to make protest against it, and it is generally believed none knew the matter would come before the council at this time.

Chicago Court Says "Birth of a Nation" May Go On

PRODUCERS of "The Birth of a Nation" won their long fight on Saturday, June 5, for the right to have the picture exhibited in Chicago theatres when Judge Cooper issued an injunction enjoining the city from interfering with its production. The court order over-ruled the action of Mayor Thompson in refusing a permit.

Judge Cooper, in making his decision, gave praise to the negro race and went into a discussion of the objections brought forward by those who oppose the exhibition.

The battle over "The Birth of a Nation" began many weeks ago when the first intimation of the things it portrays reached Chicago from Los Angeles, where it was produced. The chief objection to it was based on the ground that it would stir racial hatred.

Leading Chicago negroes severely condemned not only the photoplay, but also Thomas Dixon's novel, "The Clansman," on which it is founded. The film seeks to justify the activities of the Ku Klux Klan, the "invisible empire" of the reconstruction period in the South.

The court found also that the moment a fee for a permit is accepted in good faith, a property right is vested in the applicant with which neither the Mayor nor chief of police or any other city official may interfere without good cause.

Assistant Corporation Counsel Reker appealed the decision for the city. The enjoining order is not interlocutory, and the production of the film is not to be stopped pending the decision of the higher court.



THE WEDDING CEREMONY IN "PEGGY LYNN, BURGLAR" (American)

"HYPOCRITES" BREAKS RECORDS IN ARIZONA

The "tempest in the tea pot" raised over the showing of "Hypocrites" for the "censor league" in Arizona subsided into a strong commendation from the pen of Maitland Davies, critic of the Phoenix, Ariz., "Daily Republican."

Mr. Davies, who is a brother of Acton Davies, for many years critic of the New York "Sun," praised the picture as a lesson. It set a new house record at the Paramount theatre in point of attendance.

NEILAN MAKES WAY FOR NEW DIRECTOR—AT HOME

Special to Motion Picture News

Los Angeles, June 7.

Marshall Neilan, Selig "Bloom Center" comedies director, has received the advice from Mrs. Neilan, now in New York City, that he is the father of a ten-pound son, born May 26.

The heir has already demonstrated his temperamental characteristics and inherent ability, and is now leading man and director of the household.

READING CONVENTION IS HARMONY MEETING

Event Is Made Notable by Large Attendance and a Spirit of Unity in the Organization and Good Fellowship Displayed by Exhibitors, Exchangemen and Other Members of the Industry—Association Will Continue Strong Efforts Against Censorship

Special to MOTION PICTURE NEWS

Reading, Pa., June 9.

UNANIMOUSLY approving the work of the joint legislative committee of film men and members of the Motion Picture Exhibitors' League of Pennsylvania in obtaining from the past session of the legislature the important concessions in the censorship law and going on record as determined to continue the fight against legalized state censorship until it is wiped off the Pennsylvania statute books, the state league's convention, which opened here Monday and adjourned tonight (Wednesday), decided to enter with renewed vigor a campaign to fight for the rights of the motion picture interests.

It is proposed to adhere vigorously to the policy of educating the people of the state to an appreciation of the fact that the screen—uncensored—has the same right to live as an uncensored press, and it is believed that when the public is brought to a full appreciation of that fact it will be impossible for a censorship law to exist in this state.

In attendance at the convention was Jacob William Binder, of New York City, director of finance and publicity of the National Board of Censorship, and he told a representative of MOTION PICTURE NEWS that the national board already has taken steps to co-operate with the Pennsylvania League in explaining to the people, through the medium of publicity, the injustice of legalized state censorship.

Binder Speaks on Censorship Question

The national board, said Mr. Binder, as the first step in this direction has arranged to have Miss Mary Gray Peck, of the National Federation of Women's Clubs, appear before the Pennsylvania branch of the Federation of Women's Clubs and explain the evils of legalized censorship. The women of the state branch, in a mild way, endorsed the Pennsylvania censorship law, but it is hoped through Miss Peck to convince the women of the state branch that state censorship is wrong.

The convention opened in Rajah Temple on Monday morning with an attendance of several hundred persons, including exhibitors, owners and proprietors of theatres, film corporation representatives, exchange men and others interested in the business. State President Ben H. Zerr, of Reading, who with Frank A. Gould, State Publicity Representative, also of Reading, has worked night and day for three months to insure the success of the convention, presided.

It was brought to light by the report of State Treasurer Charles Segall, of Philadelphia, that although in the January convention in Harrisburg it was decided to apply for a charter in the National League, this had not yet been done, due to delay of some of the locals in paying their initial assessments. The convention decided, however, to apply at once for a national charter, to become effective on July 1, in time to permit Pennsylvania to be represented in the national convention in San Francisco in the middle of July. The matter of selection of delegates was discussed, but had not been finally disposed of by Tuesday evening.

Other important business included a decision to make the initiation fee ten dollars for new locals joining the league. A state constitution was adopted conforming to the national constitution.

Affair Not Lacking in Entertainments

The progress the motion picture industry has made in recent months in this state and the partial victories the picture men gained in the legislature in the past winter put all those in attendance in just the humor for a good holiday time.

The morning of Tuesday was devoted to business, but at 2 o'clock in the afternoon the amusement feature held sway again in the form of an automobile parade of 75 cars.

The ball was held Tuesday night under the auspices of the Reading exhibitors and trophies were awarded.

The Wednesday morning business meeting was an open session for exhibitors, exchange men, dealers in motion picture accessories, manufacturers and all interested in the film industry. The Wednesday afternoon program included sight-seeing auto tours and the convention came to an end with a banquet in the Hotel Berkshire in the evening.

The important Monday business session was opened by President Zerr, who introduced Mayor Ira W. Stratton, of Reading, who made an address of welcome which was responded to appropriately by G. W. Sahner, of Pittsburgh, first vice-president of the State League. There were speeches by "Live-Wire" Fred J. Herrington, of Pittsburgh, national vice-president, and others, including practically all the state officers, who, in addition to those mentioned, are: Second vice-president, Gilbert C. Miller, Plymouth; secretary, James Delves, Pittsburgh; treasurer, Charles Segall, Philadelphia.

Mr. Sahner, as chairman of the legislative committee, told of its work in obtaining reduction of the fee for examining films by the censorship board from $2.50 to $1; of obtaining the right of appeal to the courts from the censors' rulings, and the other concessions gained for the motion picture interests through the passage of the new censorship law.

In the Tuesday business session high praise was given by President Zerr, Peter Magaro, of Harrisburg; Treasurer Segall and others to the trade papers for their unstinted aid in the Pennsylvania fight. Mr. Zerr referred specifically to the MOTION PICTURE NEWS in this connection.

Some of the most attractive booths in Rajah Temple were occupied by: The Universal company, Pathé company, William Fox interests, Calehuff Supply company, Williams, Brown & Earle company, Greater New York Film company, and the Department of Labor and Industry of Pennsylvania.

One of the cleverest exhibits was that of "Junior Chaplin," a youth impersonating the famous movie comedian. He was brought here by Isaac and Jacob Silverman, of Altoona.

Some of Those Who Were Present at the Convention

Among the exhibitors, players, exchange men, manufacturers and others who registered Tuesday were:

Mary K. Braemer, Lykens; Charles Segall, Philadelphia; Marcus A. Benn, Philadelphia; David R. Sablosky, Philadelphia; Abraham H. Nace, Quakertown; G. Michael, Greater New York Film company, Philadelphia; Charles L. Snyder, Reading; J. G. Hansen, Reading; Charles S. Graul, Reading; C. O. Baird and wife, Portage; Mrs. J. A. Baird, Portage; Arthur Heyman, Calehuff Supply company, Philadelphia; H. C. Simeral, Philadelphia; Samuel Lapin, New York City; Edwin A. Kaufmann, Reading; Fred J. Herrington, Pittsburg; George W. Herbst and wife, Philadelphia; Charles T. Miley, State Factory Inspector, Reading; Edwin Brown, Reading; John H. Spicer, Harrisburg; L. B. Reinert, Reading; E. W. Booth, Fox Film corporation, Philadelphia; H. C. Kliehm, Pittsburgh; Gebhart W. Sahner, Pittsburgh; Ben H. Zerr, Reading; Jerome Dawson, Gallitzen; George R. Meeker, Paramount Film company, New York City; Charles A. Calehuff, wife and daughter, Philadelphia; Charles A. Bleilevens, New York City; Miss Jean Koller, Drumona Musical company, New York City; O. J. Miller, St. Clair; Harry J. Schad, Reading; Andrew C. Borzner, the Lunerlite company, Philadelphia; Jay Emanuel, Philadelphia; Robert J. Erlechman, General Film company, Philadelphia; Walter C. Kantner, Reading; W. Stephen Bush, Moving Picture World, New York City; J. Frank Gibbons, Universal Film Manufacturing company, New York City; Eugene F. McAtee, Mahanoy City; Frank A. Gould, Reading; James Delves, Pittsburgh; C. Rogerman, New York; Simon Pelswig, Philadelphia; G. H. Atwood, Philadelphia; Charles Greenbaum, New York; B. H. Stearn, New York; Benjamin Barr, New York; Harry Curry, Philadelphia; S. E. Rose, New York; C. F. Edmondson, Danville; Clyde D. Klinger, Freeland; Jacob W. Binder, National Board Censorship, New York; John W. Semler, New York Telegraph; Chris Peterson, Family theatre, Tamaqua; C. R. Williams, Grand, East Stroudsburg; Francis E. Devlin, Family, Wilkes-Barre; John J. Meity, Palace, Emaus; Eugene L. Keefe, Supplies, Philadelphia; I. M. Thomas, Pastime, Easton; P. I. Cropper, Woodland, Philadelphia; G. C. Miller, Lyric, Plymouth; M. Spiers, Plaza, Philadelphia; Harold W. Heiberger, Lehigh Orpheum, South Bethlehem; Frank F. Seiberling, Franklin, Allentown; L. F. Heiberger, Lorenz, Bethlehem; Abe. L. Einste, Stanley company, Philadelphia; Herbert W. Given, Famous Players exchange, Philadelphia; E. W. Sweigert, Philadelphia; W. T. Heenan, Stanley Booking company, Philadelphia; Philys Adler, V. L. S. E., Philadelphia; Miss Anna L. Schuber, Theatorium, Lebanon; R. C. Jackson's Sons, Theatorium, Lebanon; Frank P. Gilligan, Park, Wilkes-Barre; Charles F. Kead, Opera House, Minersville; D. P. McNeal, Grand, Lancaster; D. J. Shea, Moving Picture World, New York; W. W. Weber, Park, Philadelphia; Ray P. Antrim, Harrisburg; Charles R. Perry, Harrisburg; Peter Magaro, Regent, Harrisburg; Isaac Silverman, Harrisburg and Altoona; M. Lessy, Interstate Films company, Philadelphia; V. R. Carrick, Interstate Films company, Philadelphia; C. S. Wertsner, Philadelphia; W. R. Burns, Tri-State Star Theatre company, Philadelphia; Jos. S. Hebrew, V. L. S. E., Inc., Philadelphia; Herbert McGiven, Famous Players, Philadelphia; Joseph Beihoff, World Film company, Philadelphia; Jack Levy, Fox Film corporation, Philadelphia; W. C. Schalles, Family, Hazelton; William H. Riffard, Mutual Film exchange, Wilkes-Barre; Anna E. Lessig, Orpheum, Orwigsburg; Earl M. Foeth, Sherwood theatre, Philadelphia; V. H. Berghaus, Jr., Motion Picture News correspondent, Harrisburg; John D. Clock, Baltimore theatre, Philadelphia; A. H. Dartt, Auditorium, Wellsboro; Sigmund Lubin, Philadelphia; A. Greenberg, Grand theatre, Chester; Charles F. Smith, Grand theatre, Reading; Albert Pierson, Windsor theatre, Philadelphia; Arthur Heyman, Calehuff Supply company, Philadelphia; Jacob Silverman, Altoona; Frank P. Gilligan, Park theatre, Wilkes-Barre; Mrs. Clara Kimball Young and Jack Wilk, World Film corporation; Harry Reichenbach, Metro; Charles R. Perry, Philadelphia; William H. Snyder, Grand, Lancaster.

IN AND OUT OF LOS ANGELES STUDIOS

(Continued from page 48.)

fornia Motion Picture company, is now a member of the Los Angeles colony of filmers, and will soon take up the production of "Peter Pan" for one of the local companies.

Director Francis A. Powers and a company of Reliance players composed of William Lowery, W. Freeman, Matt Deverick, Elmo Lincoln, George Walsh, Daisy Robinson and Violett Wilkey are spending this week at Victorville making scenes for a western melodrama "The Bad Man and Others."

In order to reach the location it was necessary for the photoplayers to cross two deserts in autos and on horses. The story deals with the kind offices of a bandit who risked his life when closely pursued, in order to aid a woman dying with Mexican fever.

New Reliance and Majestics

A one-reel Reliance subject of the week is that entitled "The Choir Boys," written and being produced by Frederick A. Kelsey. This tells the story of two brothers and their various adventures in life. One becomes a minister and the other follows the path of least resistance and becomes a tool of robbers who enter the home of his brother.

Learning of this he tries to effect an escape and attacks all the other members of the gang of crooks. In the fight he is mortally wounded and dies in the arms of his brother, the minister. The members of the cast are Bobby Feuhrer, Ben Lewis, Paul Willis and Howard Gaye.

A story of innocence abroad is revealed in the two-reel Majestic subject "Children of the Sea," being filmed by George Siegmann. The children are the daughter and granddaughter of an aged fisherman. The daughter is induced to go to the city, where she first becomes the model for an artist and later makes herself famous on the stage. Her only daughter is born prior to the time she gains fame and is left with the old fisherman.

Later, when the artist, who loses his model, returns to the island home of the fisherman in order to use the second member of the family as a model, he is given a very unkind reception. Later, upon the arrival of the mother he becomes the hero of the family, as well as the friend, by inducing the child to remain pure by retaining her home with her grandfather. The cast for this subject includes Francelia Billington, Wilbur Higby, H. Moody and Joseph Henaberry. Miss Billington appears in the roles of mother and daughter.

How Money Sometimes Travels

"The Show Down" is the story of a youth who serves a term in a reform school and ever afterwards is tortured by his conscience when he breaks the promise he gave the chaplain upon his departure. Unable to obtain work he takes money from a shop girl who accepts funds from a drummer, who desires to get her in his power.

Later, the lad, unable to lead a happy life, returns the money, when he is successful in securing employment, and thus prevents the shop girl from becoming the victim of the bird of prey.

The children of the Majestic juvenile company are appearing in "Little Dick's First Adventure," being a detective story featuring George Stone as a user of the Sherlock Holmes methods in rescuing his sweetheart, my lady the stenographer who has been kidnapped and is hidden by those holding her for ransom in an ash barrel in the alley.

The ash man puts in an appearance at the inopportune time and loads the barrel on the wagon, human contents and all. The disappearance of this cause the members of the band of child criminals to run down the ashman, and they overtake him just after he has cast the barrel into the sea.

But the girl has made her escape and when the band see her in the flesh they come to the conclusion she is a ghost. Besides little George Stone the members of this cast are Carmen De Rue, Violette Radcliffe, Harry Essman, L. Perl, Jack Hull and Betty Marsh. C. M. and S. A. Franklin are in active charge of the production.

Crooks stealing the invention of a small town bank cashier that adapts electricity in the destruction of steel, make possible their successful destruction of the safe in the bank where the young inventor is employed. This casts suspicion on him when his apparatus is found in the rear of the bank the following morning. This is a one-reel Reliance melodrama, "The Silent Witness," being filmed by Sheriff Arthur Mackley.

The daughter of the president of the bank and sweetheart of the cashier, left her kodak at the bank the preceding day, and the shutter of this is accidentally opened by one of the robbers just as the building is illuminated as bright as day by the use of the steel destroying electrical apparatus.

When the film is developed by the bank president's daughter she easily proves the innocence of her sweetheart and fixes the guilt on the crooks. In the cast are Arthur Mackley, George Pierce, as the bank president, and Vester Perry, as the inventor, Claire Anderson as the banker's daughter and Mrs. Arthur Mackley as the banker's wife. Mr. Mackley appears again in the role of the sheriff, the two hundred and fourteenth time.

Mae Marsh, the D. W. Griffith Majestic star, has made her first stage appearance, she having been recognized in a San Francisco theatre, while in the exposition city last week with her mother. She was so generously applauded when seen in the Majestic subject "The Victim," that she was literally forced to make a short speech from the stage. Later the management presented her with a very pretty selection of orchids which she later distributed among her numerous friends at the R-M studio.

Fichtenberg and Oldknow Shine as "Supes"

Christie Entices Southern Film Men Into a Trunk Carrying Stunt Without Explaining That the Innocent Looking Object, Filled with Sand, Weighed 500 Pounds

Special to Motion Picture News

New Orleans, June 7.

ONLY half the story of the adventure of Herman Fichtenberg and William Oldknow, screen magnates, has been told regarding their star "suping" parts at Universal City recently. The full story became known on Mr. Fichtenberg's return to New Orleans this week, and film men when they heard it all agreed that it was a joke that will go down in history as the greatest and funniest ever.

Herman Fichtenberg and William Oldknow, the latter manager of the Consolidated Film and Supply company at Atlanta, Ga., were innocently traversing the well oiled streets of Universal City when they were hailed by Al. Christie, director of Nestor comedies. Each was "ordered" to don laborers' clothes; given a truck to trundle and were instructed to deliver a trunk back of the stage.

Herman with his funny cap, and Oldknow looking like a guy, did very well in "A Day at Universal City," and after three or four rehearsals they were complimented by Director Christie.

All well and good. Now came the moment for real action, and Christie gave the order, "Ready!" (Business of Fichtenberg and Oldknow carrying the trunk.) It was a small trunk. A full-sized child might have carried the thing through successfully, but not so the two new and green supes.

Herman tugged; Oldknow tugged. Both put all their strength into the scene. The trunk didn't budge an inch; Christie cussed a blue streak. Five hundred persons, amongst them many exhibitors and exchange men, friends of the two, laughed anl laughed, until suspender buttons broke under the strain.

It is a well known fact that an object weighing in the neighborhood of five hundred pounds is rather a hard proposition for two men to tackle. When applied in copious quantities, sand makes a very good ballast.

After the laughs subdued, Christie explained the joke and proceeded with the regular order of things. Mr. Fichtenberg and Mr. Oldknow both got a dollar for their services.

Outside of this incident Mr. Fichtenberg enjoyed himself gloriously during his several weeks' stay away from New Orleans. He left New Orleans June 2 as a special escort to Mabel Jackson, the young lady who captured the Universal-New Orleans *"Item"* popularity contest, and has announced that he hopes Al. Christie doesn't read this issue of the News, for he has something up his sleeve for that practical joking gentleman.

A. Jules Benedic.

LUBIN CARTOON IS MIRTHMAKER

A cartoon comedy, drawn by Carl Francis Lederer, of a somewhat different sort, and introducing a droll addition to the pen and ink creations of the screen, wil be released by the Lubin company on July 6.

The comedy is called "Ping Pong Woo." Ping is a Chinese urchin whose grimaces and gyrations are extraordinary examples of the camera's power to make a line of ink seemingly take on life.

Valeska Suratt Makes Aerial Flight for Fox Film

Actress in Aeroplane Drops Red Roses and Engraved Announcement Cards on the Astonished Boardwalk Crowds at Atlantic City

WILLIAM FOX has been keeping something under cover. Two weeks ago, Valeska Suratt made her motion picture debut under his management in a new, brilliant and sensational picture written by Herbert Brenon, which bears the speed-limit title of "The Soul of Broadway."

Miss Suratt has entered into her moving picture work with vim and vigor. She declares that she is "perfectly crazy" about posing for the camera. Just by way of giving her a good start, Mr. Fox, who is paying this spritely star a salary so large that it takes your breath away even to mention it, sent her up in an aeroplane on Memorial Day at Atlantic City.

From an altitude of three thousand feet Miss Suratt showered the boardwalk paraders and other celebrants of the holiday



VALESKA SURATT READY FOR HER FLIGHT AT ATLANTIC CITY

with two thousand large, red roses. To each rose was attached an engraved card, bearing the inscription: "From Valeska Suratt, 'The Soul of Broadway' to Atlantic City, with the compliments of William Fox."

E. K. Jaquith, the tallest aviator in the world, was the pilot under whose tutelage Miss Suratt took her first voyage into the upper air, has especially designed an aviation costume for Miss Suratt, in which the fifteen thousand spectators who lined the boardwalk and gave the Atlantic City police force all they could do to handle them, voted that she looked "simply stunning."

The hang of the story upon which the flight of the valiant Valeska was based, deals with the adventures of a chic woman of society whose enamorata she suspects is enjoying himself in Atlantic City with somebody other than the party of the first part. So what does the dashing heroine do but engage the lanky Mr. Jaquith and go soaring over the boardwalk armed with a pair of field glasses and discovers the perfidious person in question just coming out of the Alamac Hotel with somebody she hates to see him with.

Herbert Brenon, the director of the picture, has been acting kind of mysteriously all along about his sojourn in Atlantic City with the company engaged to support Miss Suratt, which numbers, among other well-known people, Sheridan Block, the aforesaid William E. Shay, Gertrude Berkley and other equally well-known players.

It was announced at first that Mr. Brenon had visited the resort for the sake of his health, as the Fox Film Corporation did not wish to announce just at that time the engagement of one of the most sensational stars who has ever appeared upon the screen.

As a matter of fact, the engagement of Miss Suratt to appear in motion pictures was only engineered after most complicated proceedings. It was, therefore, deemed advisable to keep dark the fact that this celebrated actress had consented to make her motion picture debut under the William Fox management.

"The Soul of Broadway" will be completed shortly, and is destined to make a new mark in the history of pictures.

In "The Soul of Broadway" Miss Suratt, so it has been figured out, wears a different gown for every forty feet of film. As the picture is a six-reeler, and will run approximately six thousand feet, Miss Suratt will have to wear at least one hundred and fifty gowns, each of which must be the last word in fashionable women's tailoring.

With each gown, Miss Suratt wears an especially designed hat, boots, stockings and parasol, and women's walking sticks. Ten automobiles, each designed especially to suit the exigencies of the scenes in which they are utilized, have been bought.

BRULATOUR WINS COMET SUIT

After a three days' trial before Judge Ransom, the jury brought in a verdict for Jules E. Brulatour and against the Comet Film company on June 1, 1915.

The dispute grew out of the affairs of the Motion Picture Distributing and Sales company in 1912. Brulatour sued the Comet company for a balance due on raw stock sold, and the Comet company interposed a counterclaim alleging that Brulatour had made an agreement with it to pay it one-tenth of the net profits of the "Animated Weekly," which was put out by the sales company in 1912 in competition with the Pathe Weekly.

William B. Gray was the witness for defendant in support of the counterclaim. The plaintiff produced a number of witness, including Ingvald C. Oes, Herbert Miles and Edwin Thanhouser.

PIERCE BANQUET WAS A SURPRISE

On Friday evening, June 4, several intimate friends of Mr. and Mrs. Carl H. Pierce tendered them a pleasant surprise on their fifteenth wedding anniversary.

Mr. and Mrs. Pierce were lured to Reisenweber's, New York City, where a party of friends greeted them with congratulations. After dinner a speech by Julian M. Solomon, Jr., disclosed another surprise in the presentation of a pair of handsome silver candlesticks.

Those present were: Mr. and Mrs. Tom Wiley, Mr. and Mrs. Jack Lakin, Jeanette Ehrenberg, Julian M. Solomon, Jr., Leah Beluck, George K. Henken, Margaret Ganss and Pete J. Schmid.

BERNHARDT'S LEADING MAN SIGNS WITH LASKY

Lou Tellegen, who made his first American appearance as leading man for Madame Sarah Bernhardt during her last tour, has entered into an exclusive screen contract with the Lasky Feature Play company, by



LOU TELLEGEN

the terms of which he binds himself to appear in a series of photodramatic offerings to be produced by this concern.

Mr. Tellegen's legitimate engagements are not to be interfered with unduly by the time devoted to photodramatic posing.

Mr. Tellegen will make his first appearance before the Lasky camera in Hollywood, California, this summer, and will devote a protracted period to this work.

Lou Tellegen was born in Amsterdam, Holland, the son of a Greek general and a Dutch dancer. He first went on the stage in his native country at the age of eighteen, appearing as Romeo and in Ibsen's "Ghosts." From Amsterdam, Mr. Tellegen finally removed to Paris, and there the young artist studied under Paul Pouret for a couple of years, after which he made his debut at the Odeon.

After a few days of this, however, he received a letter from Sarah Bernhardt's manager offering him a contract to appear with Madame Bernhardt for a short season in London and for the American tour.

Lou Tellegen became Bernhardt's leading man and remained with her until he produced "Dorian Gray" in London.

ASSOCIATED SERVICE WILL ADD CARTOONS AND EDUCATIONALS

The new Associated Service, which is shortly to enter the field with a complete program of twenty-one reels a week, will not only consist of single, double and triple reel dramas and comedies, but animated cartoons and educational subjects of general interest will also be given a prominent place.

Arthur Bard, the general manager of the Associated, has under consideration several pen and ink artists of note.

CENTAUR ASSETS DOUBLE IN 12 MONTHS

At a special meeting of the board of directors of the Centaur Film Company, of Bayonne, N. J., held recently in the company's offices, the following officers were elected: David Horsley, president; James Horsley, vice-president; Chester Beecroft, secretary; J. T. R. Proctor, treasurer; George J. Lounsberry, assistant treasurer.

The semi-annual report showed a remarkable advance in business transacted over the previous report. Three new inventions of David Horsley's, the double exposure camera, the Hosley step printer and the full reel duplex printer, with automatic light shift, were reported completed.

This double exposure camera has already demonstrated its capabilities and, commencing with the June 25 release, will be used in the production of MinA films. The Horsley single printer has been in successful operation in the Centaur factory for three months, and the duplex automatic printer will be ready for use at the Centaur in two weeks.

The new Horsley studios at Horsley Park, adjoining the Bostock Arena in the heart of Los Angeles, are now completed, and two companies, under the direction of Milton H. Fahrney, have commenced production. In one of these releases, the famous Bostock trained wild animals, now owned by David Horsley, will be used.

The financial report showed that the assets of the Centaur Film Company had more than doubled within the year.

Chester Beecroft was re-appointed general manager.

HINKLE MADE ASSISTANT TO MAGIE

Special to Motion Picture News

Los Angeles, June 7.

Under the management of H. P. Caulfield, who succeeded George Magie at Universal City, additional innovations are being introduced that tend to improve the production possibilities of the mammoth plant. C. V. Hinkle, who has been here since the opening of Universal City serving in capacity of business manager of four of the companies, has been made assistant to Mr. Caulfield.

Mr. Hinkle is a pioneer of the film industry, and several years ago startled the members by making a multiple reel feature. He has been manager of several studios, head of several companies, and has served in every capacity in the making of pictures. He is particularly well qualified for the position he has now been given, as he has a very thorough and systematic manner of conducting a motion picture plant.

TWO WELL-KNOWN AUTHORS COLLABORATE ON A BALBOA

William Elliot and Ruth Roland are to play in a five-reel masterpiece called "Comrade John," which is to be produced at the Balboa Pacific coast studios for the Pathé exchanges. Two well-known authors, Samuel Merwin and Henry Kitchell Webster, collaborated on the scenario.

Both writers are the authors of numerous successful novels.

Western Gallantry Inspired by Universal Beauties

Los Angeles and San Bernardino, Susceptible to the Influence of Feminine Charm, Will Open Gates to Carload of Fascinators from East

Special to Motion Picture News

Los Angeles, June 7.

ALL plans for the entertainment of the chaperones and young women from the eastern States who make up the party of the Universal Beauty Special have been completed by Moe Jonas and Buck Masse of the publicity department of Universal City. The plans are very elaborate. The party will be met at San Bernardino by a reception committee from Universal City and Los Angeles, and accompanied to this city, arriving at the Santa Fe at three o'clock.

Accompanying the Beauty Special will be Carl Laemmle, Joe Brandt and H. H. Van Loan, in charge of publicity of the special. The reception delegation from Los Angeles will consist of a Glee Club, Floral Boys, and officers of the Universal company, attended by the mayor and members of the chamber of commerce of San Bernardino.

Arriving in Los Angeles the visitors will be greeted by Mayor Rose and a committee of the Los Angeles Chamber of Commerce, and immediately taken to the Clark Hotel, which will be their headquarters while in the city. Friday evening there will be a theatre party at the Orpheum, and Saturday morning a reception will be tendered the visitors by General Manager Caulfield of Universal City.

In the afternoon a supplementary set of unusual richness will occupy the main stage, and there a number of local notables will act as judges, selecting the most beautiful girl, who will become a star for Universal company. In this the local committee will be aided by Mrs. Champ Clark and other members of the party chaperoning the special train.

On Saturday evening a ball will be given in honor of the beauties by the 1915 Committee of the Los Angeles Chamber of Commerce at the Shrine auditorium. On Sunday there will be automobile rides to various places of interest about Los Angeles, with an elaborate dinner in the evening at the Nat Goodwin cafe at Santa Monica.

Monday has been set aside as Universal Day at the San Diego Exposition, and members of the party and Universal friends and officers will go to the California Panama Exposition on Sunday evening, remaining until Tuesday morning, returning to Los Angeles by Tuesday evening.

The guests of the Universal will be entertained with a theatre party at the Burbank Tuesday evening. Wednesday morning the party will depart for San Francisco, where three days will be spent at the Exposition, following which the special will leave for the East.

J. C. Jessen.

Dr. Dorsey Visits White Elephant Collector

Head of United Photo Plays Expedition in Trip to Domains of East Indian Potentate Sees Animals Valued at $50,000

THE second six-reel series of the Dorsey expedition pictures began its engagement at the Studebaker theatre, June 5. After Japan, China was the next stop of Dr. Dorsey and his party. The pictures taken in China make up the second set.

The United Photo-Plays Company, which is financing this expedition, received a shipment of films from India where Dr. Dorsey is now sojourning. India is the subject of the third series. What Mr. Dorsey did there is told rather interestingly in a letter which came with the film to Wilbur Bryant, president of the company.

"I had the honor of being the guest of His Highness the Nizam of Hyderabad, on a cheetah hunt planned in honor of His Highness the Aga Khan," reads Dr. Dorsey's letter, in part. "Hyderabad is the largest native state in India. The cheetah is a cross between a wild dog and a mountain lion. You can by this description imagine what sort of a thrilling picture we could obtain under the circumstances, with this royal dignitary as a host.

"His Highness was also kind enough to let us photograph his menagerie. This is his hobby—the collecting of strange animals and birds. He has a number of white elephants, which, I think, in our country would be valued at about $50,000. When I was looking over this collection I could not help but think of our friend, Cy de Vry, and what joy it would be to him if the Nizam would but donate the Lincoln Park Zoo a few animals.

"I expect to finish with India in about forty days more. While here we will join in a tiger hunt and an elephant hunt. In fact, this will take place next week."

This shipment and letter started for Chicago the latter part of March.

HADDOCK MAKING "TRADE SECRET" FOR GOTHAM

William F. Haddock began work May 20 upon a melodramatic and sensational five-reel photoplay which will be entitled "The Trade Secret." The scenario is adapted from a short story of the same name which appeared in the "All-Story Magazine." The adaptation was made by John B. Clymer in collaboration with Mr. Haddock.

Two well-known thespians are to be featured in this production. Betty Marshall will be the leading woman and the leading male part will be played by Frederick de Belleville, who is now appearing at the Empire theatre, New York, in Charles Frohman's revival of "A Celebrated Case."

There are many possibilities in the story for a photodrama of the most sensational character. The story lends itself unusually well to photoplay production and the scenario contains a number of climaxes. Mr. Haddock is putting on his production for the Gotham Film Company.

POWERFUL MOMENTS IN THE VITAGRAPH BLUE RIBBON FEATURE, "THE SINS OF THE MOTHERS"



SEELYE INSPECTS PENNSYLVANIA TERRITORY

C. R. Seelye, assistant general manager of the V.-L.-S.-E., after attending the Pennsylvania exhibitors' convention at Reading, left on an extended trip through the Pennsylvania territory, and took the opportunity of visiting the Pittsburgh and Philadelphia offices of The Big Four.

Before leaving Mr. Seelye stated that while the volume of business done by these two offices was more than satisfactory, he expected that when they were in perfect running order, the business would double.

Universal Completes Foundation of Post Office

When the Structure Is Finished It Will Be Presented to the Federal Authorities—Postmaster Expects to Handle 10,000 Pieces of Mail a Day

THE Universal has completed the foundations of a splendid stone post office at Universal City, Cal., which will be turned over to Uncle Sam upon its completion. Postmaster Frederick Donaghy, who was appointed by the federal authorities recently to handle the great volume of business at the only moving picture municipality in the world, is now formally installed in his temporary post office.

Mr. Donaghy is also keeping an eye on the construction of the new post office. Mr. Donaghy now handles, on an average, five thousand pieces of mail a day. Mr. Donaghy is assisted by C. D. Low, post office inspector for the Los Angeles district.

The post office being erected at Universal City will be presented to the federal post office authorities around Christmas time when the volume of mail arriving in Universal City will undoubtedly reach the huge total of 10,000 separate pieces a day.

The present office is overcrowded, and is now being given a thorough overhauling in order to provide adequate accommodations for the expeditious handling of the mail.

Mr. Donaghy complains to his old Los Angeles friends that he is as busy as the proverbial paper hanger who lost an arm in the war, and subsequently was troubled while working with the itch. Mr. Donaghy says, however, that he has much to be thankful for in that the Universal cannot send its reels by parcels post.

Since the Universal made its announcement that famous Broadway stars would be featured on the regular Universal program, Mr. Donaghy complains that the volume of his mail has reached unprecedented proportions. He threatens to establish a separate post office for the mail of the big Broadway stars who will make their homes and headquarters in Universal City.

Mr. Donaghy is assisted in delivering his mail by two Universal City postmen. These carriers make their rounds in a little runabout three times a day. Nevertheless, there is scarcely a minute of the day that some actor, actress or other employee of the big movie town is not at the little post office window inquiring for mail.

Recently, as a joke, the zoo men plastered Jumbo, the first-born elephant in Universal City, with cancelled postage stamps and requested Mr. Donaghy to send the elephant by postals post to Joe Brandt, in New York. Donaghy, who formerly was deputy sheriff in Los Angeles, looked the baby elephant over and threatened arrests for a violation of the federal postal laws.

Casino Furnishes "Atmosphere" for Edison Subject

Theatrical Landmark of New York Will Appear in "Through Turbulent Waters," Whose Big Scene Is a Play Within a Play

THE patience and disregard of expense now being exemplified in feature reels on the regular programs of companies was again evidenced Sunday when the Edison company and an army of assistants and extras swarmed into the Casino theatre, New York, in order to get atmosphere for the forthcoming feature "Through Turbulent Waters," which will be released Friday, June 25.

The play is largely built around theatrical life, and the big scene occurs on the stage. There is a play within a play. The entire lower floor and balcony were filled with players as the audience. From early morning until 3 o'clock the next morning the army labored under the direction of Duncan McRae, newly appointed director, whose first play it is for Edison, though a veteran producer of well-known successes. In all, forty scenes were taken in the theatre.

As the company could have it only for Sunday, the weekdays being taken by the stage play, "The Modern Eve," haste was necessary. All of the regular force of the theatre was requisitioned, besides a large number of portable kleigs and arc lights and electricians.

Gertrude McCoy, who has written a number of Edison successful features, has written this play and also takes the leading role. Frank Farrington, who has figured in a number of feature films, has been especially engaged for the lead. Duncan McRae also plays in it, with Edward Earle and Robert Brower. The main theme is that of an avenging father and a girl whose strange career is shaped by the sinister influence of a magnetic but unprincipled actor.

The play provides one of the most difficult roles that Miss McCoy has ever essayed, but it is ideally suited to her intense emotionalism and she is most hopeful and enthusiastic that her former successes, both as player and playwright, will be repeated.

LOBBY DISPLAY FOR SELIG RED SEALS PLEASE

The lobby displays and other aids to exhibitors put forth by the Selig Polyscope company in connection with the Selig Red Seal play, "The Millionaire Baby," are receiving many deserved compliments. "Lobby displays on 'Millionaire Baby' received and are great" is the tenor of letters received from managers of branch V-L-S-E exchanges.

The lobby display comes enclosed in a compact case of leather easily shipped and easily opened. There are striking cut-outs in colors; pennants, large photographs of scenes in the play, beautiful banners and novelties. Other than these the Selig company is issuing special stories in plate and mat forms which are sent free to newspapers and which prove great aids to the exhibitors showing the Red Seal plays.

Beautiful slides in colors have also been prepared. A beautiful booklet on "The Millionaire Baby" printed in colors has also been issued and copies will be found at the V-L-S-E exchanges. The Selig company is sparing no time nor expense to give exhibitors showing Selig Red Seal plays every assistance possible.

"LADY MACKENZIE'S BIG GAME PICTURES"

(Lady Mackenzie—Seven Reels)

REVIEWED BY GEORGE D. PROCTOR

LADY GRACE MACKENZIE surely is Diana Anno Domini 1915. This big game picture, taken on her two recent expeditions into British East Africa, is doubly interesting because of the presence of Lady Mackenzie, who faces a charging lion, two of them in fact, and, later, a charging rhinoceros, bringing down the quarry every time.

These charging scenes are the cream of the picture for excitement, but for interest it is hard to pick out any particular scenes. Among the most interesting are the intimate scenes of native rites and the scenes at the water hole.



THE HUNTRESS TRIUMPHANT

Lady Mackenzie must have taken many more thousand feet of film than are shown on the screen, for the picture, as presented, shows careful editing. At no time does the screen show a bare patch of land; there is action every minute.

The action starts with departure of the safari, or caravan, for the interior over the Uganda railroad. Then there are shown many camp scenes and extremely interesting views of native life. Then come herds of wild animals, buffalo, zebra, hartebeeste, giraffes, rhinoceros, and so on, most of them shown at close range.

The rhinoceros hunt and the lion hunt and their concluding charges are shown in considerable detail, an attention they well deserve. The water hole scenes show many kinds of wild life, including elephant, rhino, hyena, baboon, wild pig, oryx, antelope, guinea fowl and zebra.

It is interesting to see the animals stand guard over each other and fight for the water hole.

Lady Mackenzie appears in person in most of the scenes. They are now being shown at the Lyceum theatre, New York City.

"UNDER THE CRESCENT"

(Gold Seal-Universal—Fourth Narrative)

REVIEWED BY PETER MILNE

THIS narrative, entitled "For the Honor of a Woman," well maintains the pleasing standard set by the three which went before. The acting has been and still is of a nature that corresponds well with this special class of photoplay. Edward Sloman, who gained much notoriety through his impressive characterization of Seneca Trine in "The Trey o' Hearts," capably brings out the melodramatic villainy of the Turkish prince.

Princess Hassan is thoroughly at home in the part of the same name, being well equipped from actual experience to interpret the role. Edna Maison makes an appealing figure of the wronged dancer, while William Dowlan, completing the cast of principals, is well fitted to appear as the American hero.

Of chief notice in these two reels is the remarkable realism of the atmosphere. Most of the scenes are laid on a desert and a very desolate place it looks. The execution of the sand storm is most realistically performed. Trees are torn up by the roots, drifts piled against all objects, and human beings are half buried when at last the air is clear.

This very sand storm paves the way for the prince, who has regained power over the three fugitives, to rid himself of Zohra's baby. He places it in a small cavity in the ground where later it is found by a Bedouin chief, Zohra's father.

By a jewel hung round the neck of the child, the old man identifies its mother. He swears to kill her. Meanwhile the forsaken mother has gone insane from the loss of her child.

"THE SPENDTHRIFT"

(George Kleine—Six Reels)

REVIEWED BY GEORGE D. PROCTOR

HERE is the first drama George Kleine has made in this country; his other American-made pictures being comedies. "The Spendthrift," a six-part adaptation of Porter Emerson Browne's play of the same name, with Irene Fenwick starred, is a production conspicuous for its splendid dramatic values, which have been well realized.

Frances Ward, played by Irene Fenwick, is a spendthrift young wife, whose extravagances eventually ruin her husband, Richard, played by Cyril Keightley. Frances, with innocent enough intentions, borrows $20,000 from Phil Cartwright, played by John Nicholson, who covets the girl. Then Frances tells her husband she borrowed the money from her aunt.

The inevitable expose comes and Richard makes Frances call Cartwright up on the telephone and have him come to her boudoir. Then Richard returns the money, which came too late to save the business, and lets Cartwright go with the contemptuous remark that he "isn't worth shooting."

Then comes the second honeymoon, thanks to Auntie, who makes a substantial loan. Through the story runs a counter love plot, that of Clarice, played by Viola Savoy, and Monty Ward, played by Malcolm Duncan, and Monty's change from an idler to an earnest man.

All of the players mentioned did well, and a good part was contributed by Matty Ferguson as the aunt. The dramatic values are never lost. Walter Edwin directed.

"FOR THE COMMONWEALTH"

(Pathé-Balboa—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

FOR the ninth of the "Who Pays?" series certain phases of politics are presented. The way in which a young man with ideals is crowded out of the political field is plausibly presented, and it is an unfortunate fact that the story is a page from real life.

"If you do not know how to lie, cheat and steal, turn your attention to politics and learn," is the quotation from H. S. Shaw printed on the herald of this picture, which shows some of the politician's nefarious methods.

An assistant in the office of a district attorney is left in charge for a day while his superior is away making plans about the next election. The young man raids a gambling house which he has not been able to get the district attorney to touch.

As a result the young man was nominated for the district attorneyship by a club of reformers, but it took only two weeks to ruin him. The gambling house was owned by a hypocritical pillar of society who with the district attorney went out "to get" the young upstart who dared to stand for decency.

His downfall was accomplished by what is known as the "Badger game," a disreputable girl framing up a charge of assault. As a result of the publicity the lawyer's worthless sweetheart, spurred on by her mother, threw him over, and his chances in politics were forever ruined. The girl who had ruined him repented, but was kept quiet by her confederates on a threat of imprisonment for perjury.

Ruth Roland does excellent work in the part of the girl from the underworld, while Henry King is the defeated young attorney.

HIPPODROME ABANDONS MOTION PICTURES

MOTION pictures at the Hippodrome, New York City, have proved a failure. That the policy of showing the multi-reel thrillers at the big theatre has been unsuccessful and will therefore be discontinued at the end of the week, and that a return will be made in the fall to the old-fashioned Hippodrome stage productions, with circus, acts, diving mermaids and a huge ballet and chorus, have been announced in the statements issued by two separate theatrical producers.

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SOME OF THE SCENES THAT MAKE THE UNIVERSAL FEATURE, "SCANDAL," A DISTINCTIVE PRODUCTION



Left to right—"After the Mud-slinging"—"The Spy at Work"—"Susan Forbids Her to Go"—"Daisy Watches Her Husband Slay Her Friend"

"SCANDAL"

(Universal Special—Five Reels)

REVIEWED BY CLIFORD H. PANGBURN

IN "Scandal" the Smalleys have scored again with a screen portrayal, excellent in construction and faithful in realism, of one of the broad, unlying weaknesses of every day life and carrying a moral lesson that will get smash-bang into the center of many homes.

There can be no doubt of the broad appeal of this picture for the simple reason that all of us are scandal-mongers in some degree. Nor is there any doubt but that the lesson of the picture will have a decided effect upon everyone who sees it—and everyone should see it—and stir up a lively discussion within the family circle.

"Scandal" should and will have a good deal of word of mouth advertising.

Centuries ago when Vergil wrote his famous description of the evil done by rumor the effects of idle and vicious gossip were just as obvious as they are today. Yet indulging in the spread of scandal seems to have always been one of the easiest sins, although one of the most cowardly.

This picture is a dramatic portrayal of the ease with which the whole course of a life, or of several lives, may be altered by the work of scandal-mongers. Three happily married couples and several of their relatives find their hopes and plans absolutely wrecked by a series of unfortunate incidents all of which are the direct result of gossip, which is entirely without foundation.

Lois Weber, who plays the leading part in an effective manner, is also the author of the story. She deserves much credit for the originality with which she has treated a world old subject, and for the excellent construction of the story.

Phillips Smalley appears as the business man whose life is ruined by the tongues of gossips. Rupert Julian is seen as the husband of Daisy, the stenographer, while Adele Farrington takes the role of his gossiping sister. Abe Mundon plays Austin, Daisy's former sweetheart.

A banker's stenographer hurts her ankle just at a time when he is in great need of an absolutely reliable secretary. On the day that she is hurt her employer takes her home in his machine and later takes her to and from the office in the same way for several days in order to have her services in his important work.

The motor rides lead to the most absurd and vicious gossip on the part of Daisy's neighbors and her employer's acquaintances. First her sweetheart breaks their engagement in a jealous fury, and then the banker's wife brings suit for divorce, naming Daisy as co-respondent.

Almost at one blow gossip thus blights four lives. Later Daisy marries, and on the wedding day receives a note from her former sweetheart telling her that he has never ceased to love her. She finds happiness with her husband, however, and forgets the other man until chance brings him to her town while her husband is away.

Austin, the former lover, is happily married and his attentions to the young wife he had known in earlier days are of the most innocent sort. The wife's sister-in-law, who is staying at the house is a woman who seeks out scandal, and she imagines outrageous things about the innocent girl. Telegrams to her brother result in his speedy return in a half-crazed state of mind. His wife has been out for a motor ride with her former lover, and his wife and other friends.

An accident delays them until daylight, when the husband sees his wife arrive alone in the car, which has dropped the others at their home. After denouncing his wife the maddened man goes out and kills the innocent friend. For this he goes to the chair. His wife finds refuge with her employer, whose misfortune had come at the same time as her first one. Thus Scandal has devastated the lives of all whom it has touched.

The use of an allegorical figure of Scandal is well handled and effective.

Lois Weber excels in subjects of a symbolic nature. They are modern miracle plays cleverly adapted to the screen.

"THE CANNON BALL"

(Keystone-Mutual—Two Reels)

REVIEWED BY PETER MILNE

FOR successfully presenting a burlesque of a melodramatic villain, Chester Conklin, of the Keystone forces, has no equals. In "The Cannon Ball" such a role has been allotted this comedian, offering him a wide field over which to exercise his abilities in this particular line.

It is safe to say that without Mr. Conklin the comedy value of the two reels here presented would greatly deteriorate. But let not this statement be taken as to mean the picture itself is poor. It is far from that, being one of the most inventive and original that Mack Sennett has produced.

There is a wealth of trick photography and camera work of a most startling nature. Cannon balls are seen chasing men, another is exhibited floating serenely over the city with an amazed policeman trailing behind, and on the other hand the missiles sometimes have a most disastrous effect. Bridges are blown up and a whole powder mill destroyed.

The plot is a most laughable burlesque on a melodramatic theme which has long since seen its days. Conklin appears as an Inspector of High Explosives. He visits a factory and meets the owner and his daughter. Then the trouble begins. He covets the daughter and her lover resists when he takes action. But the hero triumphs finally and the villainous inspector bothers them no more.

The most laughable scenes arrive when Conklin inspects the factory, throwing cigarettes and matches about the place with such nonchalance that the employees are frozen with terror. Let it be said to dispel any doubts that an exhibitor may entertain, that absolutely nothing of a questionable or vulgar nature puts in an appearance.

"THE DAWN OF A TOMORROW"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

"THE Dawn of a Tomorrow," which was one of the most successful and far-reaching plays that ever saw the legitimate stage, is another decided triumph for the Famous Players. It is a surprising triumph, too, because one would think that without the attractive cockney language of the spoken play, its dramatic force would be lowered. But the producing company exhibited great wisdom in selecting Mary Pickford to interpret the principal role of Glad, the child of the London slums.

The low English dialect is gone, to be sure, but in place of that we are given the inimitable expressions which Mary Pickford and only Mary Pickford can affect. In interpreting the various human emotions, joy, sorrow, wonder, trust and indignation, that alternately possess little Glad, Miss Pickford seemingly outdoes all past performances of recent date.

Credit for giving the star and her supports so many oppor-



GLAD AND DANDY PLAN THEIR FUTURE

tunities should naturally be allotted the author of the play, Frances Hodgson Burnett. In "The Dawn of a Tomorrow" this talented author unconsciously constructed an ideal screen story.

Glad, the little girl of the London slums, is the idol of all who come in contact with her. She is loved by a crook, a man whom she finally pursuades to quit his bad habits and lead a straight life. And then there is the wealthy financier, who, despaired of by the physicians, seeks oblivion in the slums. He is saved by Glad, and learns a new attitude of life.

Dandy, the reformed crook, is accused by his old pals of theft and murder. The nephew of the rich man is the only one who can clear Dandy's name, having met him on the street at the time of the murder. Glad goes to him to plead. He attempts to take liberties with her, but is prevented by the arrival of Dandy, himself. At last Glad so shames the reprobate nephew before his uncle that he realizes his wrong and exonerates Dandy.

The situations of the story alternate throughout the production between the pathetic and the happy. Touches of real comedy crop out here and there, and touches that bring tears to the eyes. The simple faith that Glad holds in God, her belief in prayer and her unconscious discrimination of what is right and what is wrong, all these things and many more unite to make the picture an almost unequaled attraction.

James Kirkwood directed, and as usual has made an even and pleasing production. The street setting of the London alley, the interior of Glad's hovel, and all the rest of the settings are ingeniously realistic. It need hardly be mentioned that the photography is excellent.

The supporting cast cannot be forgotten. David Powell, as Dandy, is a good type and a good actor, while Forrest Robinson makes a most human figure of the despairing financier. Robert Cain does little but good work as the nephew. "The Dawn of a Tomorrow" made the Strand audience smile and cry, and the picture will beyond a doubt have the same effect before any audience. Exhibitors booking it will not regret running the picture at their houses.

"THE WORKING OF A MIRACLE"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

MANY stories have been written dealing with the sudden cure by some great crisis of a person supposedly incurably ill. Of necessity such stories must be much alike. It is merely a case of working up to a climax sufficiently strong to justify the results. In this drama the emotion which effects the cure is one of the strongest possible. The hero sees the woman he loves in danger of a horrible death which he alone can avert.

"The Working of a Miracle" is a story of a small town, and the atmosphere essential to such surroundings has been successfully obtained. Mary Murdock is a school teacher, and the ward of a middle-aged recluse of peculiar habits.

Because of her humble position the mother of a young man of wealth who lives in the show place of the village frowns on her son's interest in the girl. Of course this makes no difference, except that the two upon becoming engaged keep the affair a secret.

Mary's guardian is a fanatic, and is also infatuated with her. He discovers the attachment of the young people, and in a fit of jealous anger pushes the young man from a low precipice. This results in paralysis of his legs. Mary's reputation is ruined by her guardian who says he attacked the young man to save the girl's soul. Gossip spreads the tale with gloating satisfaction and Mary has to give up her school. Her guardian asks her to marry him, but she refuses in horror. Her injured lover frees her because of his condition.



THE HYPOCRITES SURROUND THE YOUNG TEACHER

While sitting in his wheel chair the paralyzed youth sees with his field glasses his sweetheart attacked by her crazy guardian and left lying in a swoon on the railroad tracks. A train is coming, and the shock is so great that the lover recovers the use of his legs and hurrying to the girl, saves her. The timely death of the guardian is all that is needed to complete the young couple's happiness.

Gladys Hulette does excellent work as Mary, and the same may be said of Carlton King, as the fanatic.

"THE DIAMOND FROM THE SKY"

(North American—Chapter Seven)

REVIEWED BY PETER MILNE

IN commenting further on the merits of "The Diamond from the Sky" it is only fair to mention that all the numbers to date have given the impression that they were directed with great care.

A number of the scenes embraced in this chapter are laid on a farm. The correct atmosphere has been faultlessly attained, even down to such a detail as the farmer's wife blowing a horn to collect the laborers for dinner. Seldom has a motion picture portrayal of rural life been so realistic. The lack of attention to such seemingly minor things as this often mars an otherwise good picture, and it is truly pleasing to note that detail has not been disregarded in this meritorious production.

Besides, in "Shadows and Sunshine," the separate title of this

chapter, there is much interesting action and plot development. Some of the events are of a variety that really excites. The horse race, followed by Arthur's escape riding his steed through the grandstand, constitute a series of scenes that make one sit up and take notice. But for that matter so does the rest of the story given in this number.

The diamond leads a most adventurous course. The organ grinder's monkey procures the gem and climbing a tree deposits it in an owl's nest, where for the time being it remains guarding the feathered creature against harm.

In the meantime Esther and Hagar have moved into Stanley Hall, Arthur's old home. Arthur has taken refuge on a farm. At length he learns that in his home town an old-fashioned tournament has been arranged. All the contestants are to be masked. He enters the affair and winning the deciding event, crowns Esther the queen of beauty. Mutual recognition occurs between Arthur and Blair and the former is forced to flee for his life.

"HIS FATHER'S RIFLE"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

BANDS of natives, wild animals and appropriate South African settings, such as have made the Jungle Zoo one-reel pictures so realistic and popular, are here used in producing a three-reel Diamond Special which will be released on June 17.

The Selig Jungle Zoo is ideally fitted to lend atmosphere and local color to a story of this kind, whose settings are laid entirely in the wilds and habitations of southern Africa.

James Birch, an English hunter, at the opening of the story, is accidentally shot by the servant of Kirke Warren, a wild animal painter who is camping in the jungle. The terrified servant leaves the rifle, which is marked with his master's initials, beside the body of the man.

Later Warren meets Mrs. Birch, the widow of the unfortunate hunter, and is invited to a house party given by her. Here he finds the rifle, which she has kept in hopes of some time discovering the identity of her husband's supposed murderer.



THE ATTACK ON THE ZULUS

Thinking that Warren is the man, she plans vengeance by sending him hunting with the rifle equipped with cartridges a size too large. As a result of these cartridges jamming when Warren is attacked by a lion, he is nearly killed by this ferocious beast.

In the meantime, however, Mrs. Birch, becoming conscience stricken, sets out to find the hunting party in order to prevent the catastrophe which she had planned. After losing her way and falling in with a band of hostile Zulus, she is rescued through the efforts of Warren, who, though wounded, leads the searching part.

While Warren is being nursed back to life, the servant confesses the truth about the shooting. Mr. Warren and Mrs. Birch discover that she and Warren have grown to love one another. The cast, headed by Guy Oliver and Stella Razeto, is a good one and they are ably directed by Edward J. Le Saint.

"FINE FEATHERS"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

EUGENE WALTER'S play, "Fine Feathers," which enjoyed a successful run in New York some time ago, is the basis of this picture. To say the least, the story embraces the elementary characteristics of a success. The element of suspense is large; there is little comedy, but a good thriller is brought in toward the close.

In the manner of direction and acting the picture is good. Janet Beecher appears in the featured part of Jane Reynolds, and gives an expressive performance in all of her many scenes. As her husband, David Powell acquits himself of a difficult role in a creditable style. Then Lyster Chambers, as John Brand, the heavy of the play, renders good support to the main principals. Henry Gesell, as Dick Meade, the reporter, and Alberta Gallatin and Geraldine McCann complete the given cast.

Although running along lines more or less familiar to screen productions, the story contains a certain appeal which is practically sure of reaching the audience, whatever may be the nature of the individual spectator. Jane, the wife of a fairly well-to-do cement tester, tires of her humdrum existence, and finally succeeds in persuading her husband to allow a certain inferior grade of cement to pass examination in return for a large sum of money from the head of the concern.



A PAINFUL MOMENT

Consequently Jane revels in all the fine feathers that she previously longed for. Her husband, however, is drawn into the market and swindled of all his ill gotten gains by the same disreputable man from which he first received the money. The dam made of the inferior cement bursts and inundates the valley below with the loss of many lives. But, and here comes the only point in the production that is not made clear, the couple manage to clear their debts, evade the law and start all over again.

The scenes showing the flooded valley are strikingly realistic, and well they ought to be, as from the appearance of the photography it is conclusively apparent that they are true pictures of some old flood. But they are introduced into the picture in a smooth style. It is to be regretted that the settings are the only properties of the offering that do not measure up to the good points in the picture already mentioned.

"LIFE'S MYSTERIES"

(MinA—One Reel)

THERE is an amusing situation which is well handled in this comedy, the climax being particularly effective. There is a considerable amount of slapstick work, which is done in a satisfactory way, and gets plenty of laughter from the audience.

The timeliness of the film is another advantage. Flossie having read much of the enormous strength of Jess Willard decides that the man she marries must be a regular "husk." She promptly sends her previously successful but small--sized suitor, on his way. At the same time she falls strongly for Count Padinsky, an alleged titled gentleman of enormous physique.

A reception is given by Flossie for the Count, and her rejected

suitor is not allowed to attend. He sneaks in by a window, however, and in avoiding detection hides in the count's room. There he makes the discovery that the count's remarkable structure is almost entirely artificial, and is the result of a clever arrangement of padding.

Revenge, which is sweet, follows. Decoying the count to the woods, the small man, with the aid of three bandits, puts the unhappy man into a ballet costume and takes him back to the reception. It is the count's finish, and Flossie decides that Billy is the man for her after all.

"THE NEW EXPLOITS OF ELAINE"

(Pathé—Episode Twenty-four)

REVIEWED BY CLIFFORD H. PANGBURN

AFFAIRS reach a decided climax in this instalment of Elaine's experiences. The many dangers which have threatened her life and happiness seem to be at an end when Wu Fang comes to a well-deserved death at the hands of Kennedy. But with this good news Elaine suffers a terrible blow due to the entire disappearance of her sweetheart. At first it seems certain that he must have met his death, but later there appears to be a slim chance that he is alive. Only the next episode will tell.



WU FANG NEARS THE END OF HIS CAREER

Kennedy has received word that his new torpedo will be adopted by the United States Government, and that secrecy must be maintained in every way about its structure. At the same time Wu Fang makes arrangements to steal one of the two existing models for a foreign government. Meantime Kennedy has discovered Wu Fang's headquarters and succeeds in capturing him. The Chinaman is taken to a hospital, because he is wounded, but succeeds in escaping by substituting one of his gang.

One of the great criminal's men succeeds in stealing the torpedo model from Washington, and turns it over to his master. Another crook starts to make off with the other model, which Kennedy is demonstrating to Elaine in a fountain at her home. He is seen, but manages to secrete the model in a flower pot after which he is mortally wounded by his pursuers. Kennedy finds Wu Fang as he is waiting to turn the torpedo model over to his customers, and a hand to hand fight in the water follows. The Chinaman is killed, and Kennedy strangely disappears. A note which he has left warns Elaine to trust him, as he may have to stay out of sight for a time. This encourages the girl in the belief that her sweetheart is still alive. The instalment is one of the best in a serial of remarkable excellence.

"BETTY IN SEARCH OF A THRILL"

(Bosworth-Paramount—Five Reels)

REVIEWED BY H. S. FULD

AT last—a good clean comedy drama with two principals in the title roles, who are alive to their respective parts, good photography to enhance the above-the-average plot, and strict attention to the smallest detail in the settings.

Such is "Betty in Search of a Thrill," with Elsie Janis playing Betty, and Owen Moore impersonating her lover, Jim. The producers and director cannot be given too much credit, and their work, coupled with the acting of the principals, makes this release a sure-fire hit. The action is swift and there is not a trace of that almost-always-present padding. There are



JIM SURPRISES BETTY IN THE GARDEN

laughs galore and good heart-gripping, tense situations throughout the five reels.

Just out of a convent, Betty is consumed with an overwhelming desire to go out into the "Great Big Beautiful World," but her experiences among department store girls, the stage and cabarets soon cure her. Falling innocently into the web of a murder mystery, she is rescued by Jim, and is more than glad to call off her search for thrills.

Elsie Janis has ample chance in this production to display her remarkable dancing and mimicries which made her so popular in England and America. This is a dance worth witnessing.

The combination of Elsie Janis and Owen Moore is certainly a good one.

"Betty in Search of a Thrill" is bound to please, and the Paramount program is keeping up its good work.

"THE GODDESS"

(Vitagraph—Fifth Chapter)

REVIEWED BY PETER MILNE

THE three millionaires who reared Celestia in a small wilderness taught her to believe that she was born to reform the world. In this chapter she takes the first step on this mission, although not exactly in the manner which the financiers had planned for her.

The amazing scenes which marked the last two episodes continue in this. They are doubly entertaining because of their absolute originality. We refer to those scenes taken in the actual streets of New York City, in which Celestia, clothed in the same garments which she wore in the mountains, walks calmly through the crowded thoroughfares of the metropolis as if it was the most natural thing in the world.

At the outset of the episode in hand Tommy attempts to leave Celestia in a hotel, but the great disturbance that she creates in the lobbies causes the managers to refuse Tommy's request. At length Tommy gets into an argument with one of the matrons, and Celestia goes out in the cab to wait. Here she creates a disturbance and the chauffeur is told to drive her around the corner.

Instead he goes further and then demands his fare. Celestia is at a loss as to what to do, when a woman comes up and offers assistance. She takes Celestia to a disorderly house and there keeps her prisoner. But the next morning Celestia imparts to her her mission in the world. The woman is seized with a sudden realization of all her sins. She gives Celestia money and tells her to depart. The Goddess wanders to the East Side, through streets crowded with Italians, at last coming to a dispossessed family. With part of the money she pays their long overdue rent, and then the chapter closes.

"THE LITTLE DECEIVER"

(Essanay—Three Acts)

REVIEWED BY T. S. MEAD

"THE Little Deceiver," by H. S. Sheldon, will be released on June 15 in conjunction with a short story to appear in the July "Ladies' World." All audiences will find it interesting, and, in addition, it is filled with quiet, clean humor that will be heartily appreciated by the better class of theatre patrons.

Edna Mayo is most charmingly cast as Frances Bisbee, a girl, who, when left an orphan, is obliged to disguise herself



FRANCES AND HER UNCLE

as a boy in order to be received in the house of her crusty but rich uncle.

At first her uncle treats his supposed nephew with contempt because of "his" girlish ways, but gradually "he" wins a place in the old gentleman's heart, and by the time the deception is discovered as a result of Frances' fainting after capturing a burglar, the uncle is entirely won over and is transformed into a kindly old man.

Taking Frances into his confidence he tells her how his brother deceitfully won her mother, the girl they both loved, a fact that soured him with life and was the cause of his remaining unmarried.

Richard C. Travers is excellent as Dick Truesdale, Frances' friend and later her lover. Bryant Washburn does very well in the role of the crabbed old uncle, though this is a hard part for one of Mr. Washburn's years to carry out convincingly.

The rest of the cast, including Thomas Commerford, Royal Douglas and Sydney Ainsworth, render able support.

"HIS OBLIGATION"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THE betrayal of an innocent country girl again supplies the plot for a story that is filmed interestingly and uniquely with the aid of excellent production, technique and photography.

The two main characters independent of each other are brought in at the start of the picture, one a wealthy society man engaged to a girl of his walk of life, the other a poor country girl driven from her home in disgrace and unsuccessfully seeking employment in the city with her baby in her arms.

One evening these two people are brought together in a deserted house to which the girl has gone for shelter and to which the man is attracted by a light as he is returning home from a dance intoxicated.

In the glow of the fire they recognize each other. The story is told of their meeting and of the innocent girl's betrayal by the city man who has accepted her father's hospitality when he is stranded on an automobile trip. The man's better nature conquers and he asks the girl to marry him.

"JIM THE PENMAN"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

A STORY of great dramatic strength is presented in "Jim the Penman." strong because of its substantial plot and strong because of its powerful characterization rendered by John Mason in the name part.

The picture is adapted from the drama of the same name by Sir Charles L. Young. It is conceived totally in a serious vein and posses enough strong and tense moments to sustain the spectator's interest over the whole length of the picture.

John Mason, the latest star to be added to the Famous Players' long list of noted performers, does most remarkable work throughout the offering. His heaviest and consequently the most gripping scenes commence almost immediately after he has been introduced as James Ralston, the bank cashier.

Ralston, although a rival in love with his younger assistant, Louis Percival, is very much his friend. Percival wins out in the love affair and shortly afterwards inheriting a fortune, he departs for Chicago. Ralston receives a letter from him, telling him how happy he is over his coming marriage and the enormity of his fortune.

The cashier, despairing of his lot, forges Percival's name on a letter to his fiance, telling her the engagement is broken. Afterwards he marries her. They live in London, where Ralston continues to ply his dishonest trade.

Accumulating a large fortune, he desires to quit the game, but his partner will not let him until they have made one more haul. They rob Lord Drelincourt of a valuable necklace and later Ralston learns that this man is engaged to his daughter.



RALSTON'S TRADE DISCOVERED

The climax comes when Percival, together with a detective, discovers Ralston's trade. His wife also discovers the truth, but on the evening of his daughter's wedding day, after having a heated quarrel with his partner, Ralston, alias "Jim the Penman," dies of heart failure.

The last scenes are the most dramatic of the entire subject. In these Mr. Mason is given quality support by the other players. Harold Lockwood appears as Percival, Russell Bassett as Hartfeld, the other criminal, Frederick Perry as the detective, William Roselle as Drelincourt, and Marguerite Leslie as Mrs. Ralston.

LUBIN WILL TAKE SOCIETY AND NAVAL PICTURES

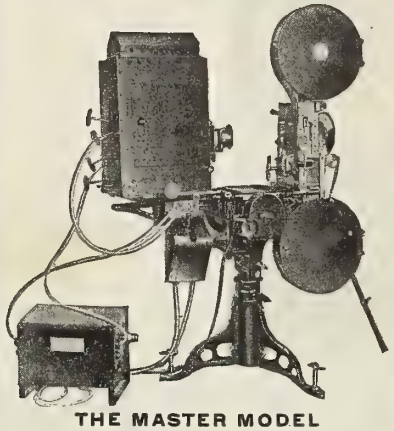
A COMPANY of Lubin players will leave for Newport, R. I., shortly to begin the filming of a number of special society and naval pictures. Last summer a Lubin company spent several weeks at the fashionable resort and secured some unusually interesting dramas in which the United States Navy played a very important part.

The company will be headed by George W. Terwilliger, the writer and director, and will include Ormi Hawley, Hazel Hubbard, Earl Metcalfe, Herbert Fortier, William H. Turner, Arthur Matthews, Eleanor Barry, Mae DeMetz, Edward Luck, P. T. Volkman, William Cooper and others.



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The Greater New York Film Rental Co. of New York City, headed by Mr. William Fox, needs no introduction to the exhibitor. Read the following letter dated June 4th, 1915, from the hand of their Mr. Louis Rosenbluh, Vice-President and General Manager:

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PATHE SHOWS OFFICIAL FRENCH WAR PICTURES

Pathé is showing the first official war pictures to reach this country from France, and judging from those already exhibited, they form a series of extraordinary interest. The pictures have been approved and censored by the French military authorities and edited by the French Cinematograph Chamber of Commerce, with a view to their being as widely shown throughout the world as possible. The first pictures received showed Lord Kitchener, General Joffre, President Poincare, Field Marshal French and Minister of War Millerand in conference—the first time that such a number of celebrities have been shown together in a war film.

Others picture the French army in their new "invisible" gray uniforms which are taking the place of the well known red trousers and blue coats. In fact, each of the pictures has possessed a marked human and historical interest. It is promised that they will get better and better.

Pathé reports great interest among the exhibitors over these "war specials," which are being shown in conjunction with the Pathé News.

HUMPHREY PRODUCING "TO CHERISH AND PROTECT"

William H. Humphrey, of the Vitagraph directing staff, is at work on a three-part Broadway Star feature entitled, "To Cherish and Protect," by William Vaughn Pettit, that enlists the services of an all-star cast, including Harry Morey, Harry Northrup, L. Rogers Lytton, Gladden James and Estelle Mardo. The New York Stock Exchange is vividly pictured during the excitement of a busy day in which stocks soar, and the frenzied efforts of the bears to cover their losses is in direct antithesis to a scene in which leading characters draw lots to determine which member is to carry out a suicide pact, the details of which had previously been decided upon.

The foregoing are but two of the big scenes, while innumerable dramatic episodes and incidents add strength and power to a story that is one of suspense throughout.

SELIG FACTORIES BUSY MAKING PROPS FOR "MIZPAH"

Special to MOTION PICTURE NEWS

Los Angeles, June 7.

The factories of the Selig Mission studios in Edendale, are very busy making props for the production of "Mizpah," an adaptation from the Ella Wheeler Wilcox play founded on facts from the book of Esther. The scenario for this has been completed by Lanier Bartlett, and Tyrone Power will be starred in the part of Mordecai, the Jewish chieftain, supported by Kathlyn Williams and other stars of the Selig stock company. The production will be filmed under the direction of Colin Campbell.

Mr. Bartlett is now busy in the preparation of scenario from the Winston Churchill best seller, "The Crisis," which will be filmed in nine reels or more with Tyrone Power as the star. This subject, as well as "Mizpah," will be under the direction of Colin Campbell.

Roadmen !

Send us your subscription and your route list from time to time. We will have a copy of Motion Picture News waiting for you each week in the different towns you make. This offer is made to you because of numerous requests from travelling representatives of the distributing companies for the same convenience. They write us that they "cannot work without Motion Picture News." Rates, 6 months, $1; 12 months, $2. Mailed copies beat the news stands everywhere from one to three days.

Motion Picture News

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Send my copies as per the following route. Issue mailed from New York, on June 17 to.....

On June 24 to.....

On July 1 to.....

On July 8 to.....

On July 15 to.....

On July 22 to.....

Signed.....

NEWSPAPER CLIPPINGS SWAMP "GODDESS" STAR

ONE of the most peculiar effects of the great popularity of "The Goddess," the Vitagraph "serial beautiful," can be found in a request received by Anita Stewart, who plays the title role, from the Brooklyn Post Office Department asking that the Vitagraph star kindly discontinue her clipping service until an appropriation for additional carriers has been passed by the Post Master General.

Miss Stewart has a contract with a clipping bureau that sends her all of the clippings containing her name. When "The Goddess" was released a flood of clippings from the many hundreds of newspapers that are publishing the story began to pour into the Vitagraph studio.

"SINS OF THE MOTHERS" IS LATEST V-L-S-E DRAMA

THE next release of the V-L-S-E combination is the Vitagraph Blue Ribbon feature, "The Sins of the Mothers," featuring Earle Williams and Anita Stewart. It is a drama of great power portraying the manner in which a daughter inherited her mother's passion for gambling, and how she finally brought on her own death because of her deceit to her husband. The picture had a successful run at the Vitagraph theatre some time ago.

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FOR SALE

OPERA CHAIRS bought and sold everywhere, stock scattered, half price. Empire Chair Company, Corning, N. Y.

FOR SALE—300 good Commercial reels, $2 each. Omaha Film Exchange, Omaha, Neb.

Henry Otto, "The Artistic Producer"



It has become a habit to write of Henry Otto as "The artistic producer" and the title is well earned, for Otto is an artist to his finger tips and his work with the American company at Santa Barbara is marked by careful direction.

Otto's experience was of the varied kind, for he appeared with some of the biggest artists in the country.

He early entered the pictures, acting with the original Nestor Company, and later joining the Selig concern with whom he took leads and firsts and acted in the capacity of director. After further experience as a producer with the Balboa company, Otto joined the American, where he is regarded as a valuable asset.

Marie Newton, Biograph Ingenue, Scores Success

To enter the ranks as an untutored and inexperienced girl just from training school, and to have her talents recognized almost instantaneously, causing numerous promotions resulting in a permanent and enviable position with the Biograph producing companies is the remarkable record of the career of Marie Newton, now one of the most sought for Ingenues of the big stock company at the studios in Los Angeles.



Miss Newton is now but 16 years of age, and like many others in the theatrical profession made her first public appearance as a reader. Following the completion of a course in a private school in Chicago she appeared in child parts in studios, and later when her parents moved to New York City, she applied to D. W. Griffith, then Director General of the Biograph Company, and was given a trial. Mr. Griffith recognized her ability and she was given good parts in the "Ruling Passion" and later in "The Woman in Black," a K & E production, and one of her most recent successes was "The Ring and the Book," while her favorite portrayal is in "The Bridge Across."

Clawson Works Out New Photographical Effects

WITH the release of the Weber-Smalley Universal Subject, "Scandal," the trade will have an opportunity to view some new photographical effects worked out by Dal Clawson, in charge of the camera work for this producing company.

These new effects Mr. Clawson believes are more attractive than those he made in the filming of a previous subject for these directors titled "Hypocrites," released as a Bosworth. In many instances it required a number of exposures on the films. For several scenes the celluloid strip with a frame ¾ x 1 inch was run through the camera as many as fourteen times.

The career of Mr. Clawson as a camera man has been spectacular to say the least. He did his first work in laboratories at Salt Lake City for a traveling organization a number of years ago. At that time he was conducting a photographic studio, and the small amount of developing he did for the visitors caused him to see the many possibilities for a photographer in the motion picture field. Since that time he has kept abreast of the times, and many innovations in film making are the results of his study.

And that a photographer who pays close attention to details and the study of the work is appreciated by managers, is shown by the career of Mr. Clawson. He is now in the employ of the Universal Company for the third time. Each time he has returned there with material increase in his salary. He is perhaps one of the most sought out photographers of the West Coast colony, for all managers have come to know the value of his services. He has been camera man for the Smalley's for the past three years, going with them from one organization to another. When these directors united with the Bosworth producing staff in 1914, Mr. Frank Garbutt, president of the company, wired Mr. Clawson, then in Paris with Fred Mace in the making of the Evelyn Nesbit Thaw subject, and offered him such a good proposition that he was induced to return to Los Angeles. His first work after returning was in the making of "Hypocrites."

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Romance of Old California." (Biograph. Mon., June 14.)—As the title indicates, this is a story of "the days before the gringo came." The blind son of a wealthy don loves a peon's daughter. The boy's sight is restored and the plan to marry him off to another girl frustrated.

He finally finds his own sweetheart who nearly killed herself through fear that she would not be beautiful enough in his eyes. Victor Rottman is the boy and Mary Maletesta his sweetheart. Ivan Christy is the surgeon. Wray Physioc directed with his usual skill.

"Mrs. Van Alden's Jewels." (Biograph. Two reels. Tues., June 15.)—Davison, an ex-crook, hired by the Van Aldens, recognizes in Marian Ross, their secretary, his former wife. He tries to make her steal the jewels, but she refuses and buys a revolver to protect herself. Davison attacks the girl when she has the jewels in her hands. She fights. In the struggle her revolver goes off and kills Mrs. Van Alden, who had just entered. Marian is tried for murder. On the stand she tells her life story. Davison is arrested after a hot fight. Before dying he substantiates Marian's story and she is set free. Louise Vale plays Marian, Franklin Ritchie is Davison and Jack Drumier is John Van Alden. Travers Vale directed.

"His Ward's Scheme." (Biograph. Thurs., June 17.)—Mr. Wise wants to marry his young ward. She is being courted by a young man, about her own age. To get rid of him she tells him of her expensive tastes. But he doesn't seem scared. When Mr. Wise comes down to bestow the ring on his ward he finds the table piled high with expensive feminine luxuries.

So he decides he cannot marry a girl with so expensive tastes, swaps the engagement ring for a pair of cuff buttons, and gives the young couple his blessing, a situation which the girl doesn't wholy enjoy. Gus Pixley is Mr. Wise, Irma Dawkins is the girl and Jack Mulhall is the sweetheart. Edward Morrissey directed.

"The Way Out." (Biograph. Sat., June 19.)—A school teacher is courted by the father of one of her pupils. The teacher sees on the hand of her suitor's little daughter a ring which she recognizes as her own. Then it comes out that the suitor is an ex-bandit who had resolved to go straight for the school teacher's sake.

But when the teacher finds out that her suitor had killed her father she refuses him. The suitor kills himself and the teacher adopts the little girl Claire McDowell is the teacher, Harry Carey the bandit, and Lewis Wells the father.

"Cartoons in the Parlor." (Edison. Wed., June 16.)—Another selection of Raoul Barre's excellent animated cartoons. Some comedy figures dancing, the adventure of a henpecked husband who takes a strength builder, and the chaperone as seen by her victims, are the pictures. The last views win over the chaperone, who is presiding over the young couple, who seek to divert her attention with their pictures. A highly entertaining picture.

"The Corporal's Daughter." (Edison. Sat., June 19.)—This is a typical film of the old school of fast action and little plot. It deals with the old days of Indian fighting at the U. S. Army posts in the far West.

A scout who marries a girl at the post thinks that she cares for a former lover, and exposes himself to useless danger during an Indian attack in order that he may be shot, and leave her to do as she wishes. When he finds that she stays at his side he discovers his mistake, and all ends happily with the arrival of the relief force.

Gladys Hulette and Arthur Housman do excellent work as the principals. Yale Benner is seen as the rejected suitor. The battle scenes are well done.

"Whose Was the Shame." (Essanay. Mon., June 14.)—A young artist falls in love with the girl whose portrait he has painted. Although he is ashamed of his father, a poor farmer, who has slaved for his success, out of justice to the girl he invites her to visit the farm.

The girl is much taken with the kindly old man and the artist's fears are dispelled. Beverly Bayne and Jack Meredith appear in the leading roles.

"The Little Deceiver." (Essanay. Three acts. Tues., June 15.)—Reviewed at length in another part of this issue.

"Dreamy Dud in the Swim." (Essanay. Wed., June 16.)—This series of living cartoons by Wallace A. Carlson shows the horrible things that happen to young boys who steal jam. Dud and Wag, his dog, first swell up to enormous size and then shrink so small that they can go swimming in a tea cup.

Mr. Cat comes along to play with the diminutive Dud and Wag. He drinks the milk out of the cup and is about to swallow the terrified Dud when the latter wakes up to find all is a nightmare.

"The Broken Pledge." (Essanay. Thurs., June 17.)—Three young girls pledged to spinsterhood and contempt for mankind, go camping. Likewise do three boys, pledged to nothing save fun and the joy of living. Their camps are adjoining, and when the boys succeed in thawing out the icy barrier, all pledges are forgotten. Wallace Beery, Harry Dunkinson, Gloria Mae and Virginia Bowker are in the cast.

"Vain Justice." (Essanay. Two acts. Sat., June 19.)—A logical Civil War drama produced in the South with beautiful scenery and proper settings. Love for a Union officer finally conquers a Southern girl's hatred for his cause. Very well acted by a cast led by Richard C. Travers and Lillian Drew.

"Raskey's Road Show." (Kalem. Tues., June 15.)—This is a very funny Ham and Bud comedy. The two comedians are attached to a traveling show. They spoil the trapeze act and the lady performer falls on them from the bar. They otherwise upset the show and end by fighting with each other when, dressed as a lion and a tiger, they are taking the places of the animals in the animal act.

"The Vanishing Vases." (Kalem. Two reels. Wed., June 16.)—Another of the girl detective series with Marin Sais in the lead. A business man hires a crook to steal a rare pair of vases from a museum. When the business man gets the vases he refuses to pay for them, feeling that the crook cannot squeal. The girl detective lands them both. The two reels are full of action.

"Rival Waiters." (Kalem. Fri., June 18.)—A farce comedy featuring George Hoffman and Frank Meeker as the rival waiters. Both are jealous of each other, and the funny part of it each is afraid of the other. The result is that any movement on the part of one of them is taken by the other as an act of hostility. A few good laughs are in the picture, and the result is a pretty fair comedy release.

"Near Eternity." (Kalem. Sat., June 19.)—This latest of the "Hazards of Helen" keeps up the good work. As a series these railroad stories are certainly full of thrills and tense situations, and "Near Eternity" is no exception in this respect. To further enhance the recommendation of this episode of the "Hazards of Helen" there is a good plot entailing the rejected lover seeking revenge on his successful rival, by blowing him up by dynamite attached to a mail bag. The plan is frustrated by Helen, who in the nick of time grabs the dynamite and throws it into the marsh just as the train rushes by. The rejected lover happens to be crossing the marsh at this time, and is literally "hoist by his own petard."

"A Safe Investment." (Lubin. One reel. Sat., June 19.)—Billy Reeves does not have as good a medium in this picture as in some others. A dominant wife, a henpecked husband who yet flirts with every female he sees, the wife's expedient of bringing her husband home with a chain around his neck form the plot. Mae Hotley as the wife, aids and abets Billy Reeves in his antics.

"The Bridge of Sighs." (Lubin. One reel. Fri., June 18.)—A young contractor is forced to give graft to get the job, and then with ruin staring him in the face, and the loss of his sweetheart threatened, yields to strong temptation and puts inferior materials in the supports, in order to come out with a profit.

On his way to be married, he hears of the collapse of the bridge, the killing of many people and his own impending arrest. In despair he shoots himself. Interestingly played by Velma Whitman, Raymond Gallagher, Charles French, Henry Stanley.

"Caught with the Goods." (Lubin. Split reel. Tues., June 15.)—An impossible situation, showing how a wife's endeavors to cure her husband of a love for poker brought herself into the trap. When the police are called in, she is found with the cards and chips in her own pockets, and is therefore given thirty days in jail by her own husband, a justice of the peace. This seems too absurd even for such a comedy, but 'twill please some people. George Welch and Mabel Paige are the warring couple.

"Capturing Bad Bill." (Lubin. Split reel. Wed., June 16.)—With "Caught with the Goods." This tells how Bad Bill, the pest of the village, worried a restaurant keeper until the latter had to put dope in his coffee. This made Bill so gentle that he allowed himself to be captured, tied up in a clothes line, and delivered to the proper authorities. Written by Epes W. Sargent and produced by Will Louis. It is acted by Ben Walker, Mabel Paige, Ray McKee.

"The Insurrection." (Lubin. 3 reels. Drama.)—Reviewed in another part of this issue.

"Letters Entangled." (Selig. Two reels. Mon., June 14.)—A drama well acted by Henry King and Dorothy Davenport, showing how the non-delivery of a letter leads a girl to believe that her lover has deserted her just before the birth of their child. In future years they meet, but because the child, now a young woman, believes her father dead, they decide to part forever.

"The Heart of the Sheriff." (Selig. Tues., June 15.)—A Tom Mix western drama with the usual display of break-neck horsemanship and realistic fighting. The sheriff unselfishly consents to the marriage of his adopted daughter whom he has grown to love dearly.

Before the ceremony her suitor is shot in the act of robbing a stage coach and the girl realizes she will be happiest always to remain with the sheriff.

"A Tragedy in Panama." (Selig. Wed., June 16.)—For this picture the jungles and towns of Panama have supplied unusual and interesting settings, which are produced with clear photography. The acting is excellent but the plot is a trifle vague unless the picture is followed closely. It shows the punishment administered to an unfaithful wife and the man for whom she deserted her husband.

"His Father's Rifle." (Selig. Three reels. Thurs., June 17.)—A Diamond Special reviewed at length in another part of this issue.

"The Angel of Spring." (Selig. Sat., June 19.)—Guy Oliver has cleverly produced a picture which shows how a young wife's horror of becoming a mother is removed when during the Twilight Sleep the "Angel of Spring" takes her spirit on a journey to see the jungle mothers tenderly nursing their young. A pretty picture with the visions well worked out.

"Mr. Jarr and the Ladies' Cup." (Vitagraph, Mon., June 14.)—The amusing exploits of the Jarrs continue in this comedy, the eleventh of the series. After the Jarrs have left the Cheese Hill Inn dancing contest because of trouble with another party which is taking place there, they invite their friends to the flat for the rest of the evening.

There they discover that the children have nearly wrecked the place and that the maid has gone out. The only consolation comes next morning in the discovery that the maid has been to the dance and won the ladies' cup, thus maintaining indirectly the prestige of the Jarr family.

"The Little Doll's Dressmaker." (Vitagraph, Tues., June 15.)—June, a girl of a poor region in a city, is falsely accused by her sister of a theft from a boarder and sent to a reform school. She has always been noted for her sunny disposition in spite of the fact that she is crippled, and in the school she acts as a strong influence for improvement.

June attracts the attention of the surgeon at the school who cures her, and later her love for a young author comes to a happy conclusion. A deathbed confession by the sister is the only weak point in an otherwise excellent plot. The story is one of much appeal and is crowded with real human interest. Lillian Walker is seen as June.

"Philanthropic Tommy." (Vitagraph, Wed., June 16.)—"Tommy," as a little girl is called, is left alone on her birthday because her father and mother have engagements which they consider more important than staying with her. It happens that this leads to a series of strange adventures in which Tommy is instrumental in saving her sister from a rascal and her father from another, as well as warding off the raid of a burglar. Lucille Hammill is seen as the small girl and Naomi Childers as her older sister.

"To the Death." (Vitagraph. Thurs., June 17.)—A dramatic but impossible story of the last feud between two mountain families. After all but one man of each house has been killed off, the two remaining members meet on a Western ranch. An old miner tries to end their hate for each other by a strange test, but it ends fatally for one of the men. The two feudists are played by Alfred Vosburgh and Jack Mower.

"A Mistake in Typesetting." (Vitagraph. Fri., June 8.)—A mistake in setting the addresses in two advertisements results in reuniting lovers who had quarreled years before and separated. It also leads to a good home for a little girl. A good comedy drama featuring Flora Finch and Jay Dwiggins.

MUTUAL PROGRAM

"Mabel Lost and Won." (Keystone. Thurs., June 3.)—A light comedy offering containing little of the usual Keystone slapstick work. Mabel Normand and Owen Moore lead the cast. A happy engagement is for a time broken off by an adventuress, but all ends well. The humorous situations in this are many and well brought out. A very funny man appears in a number of scenes, dressed in evening clothes.

"The Celestial Code." (Reliance. Two reels. Sat., June 5.)—Irene Hunt, as Adele Block, a reporter, is featured in this detective story. George Walsh is seen as the detective Glen Morton.

The plot is intensely melodramatic. After discovering by clever work that certain papers concerning plans for a revolution in Salvador have been stolen by a Japanese cook in the home of the leader of the Junta, Adele makes a bold attempt to recover them. She succeeds after a most exciting chase, which includes a leap from the deck of a steamer and a fight in the water. She is saved by the arrival of Glen Morton. A well done picture of the thriller sort.

"The Living Death" (Majestic. Two reels. Sun., June 6.)—A drama of great strength, well acted and staged, and consequently most effective. F. A. Turner is seen as a widower who is so much centered in his daughter that he refuses to allow her to marry.

A leper colony is located on an island off the coast, and the widower, who is a doctor, diagnoses a slight rash on the arm of his would-be son-in-law as leprosy. This is a desperate act to get rid of the young man. Half-crazed the lover leaves for the leper colony, but his sweetheart overtakes him and leaping into the boat says she will share his exile.

The father discovers this and instantly repents his vicious act. He succeeds in stopping the couple in time to save them. Billie West makes a charming heroine.

"Brave and Bold." (Komic. Sun., June 6.)—A would-be-hero tells what he would do to a burglar. Two friends pretend to be crooks and give him a bad five minutes, but when a real thief arrives the man has more courage, and the jokers are robbed. A fairly good slapstick type of comedy.

"A Mother's Justice." (Reliance. Mon., June 7.)—A girl marries against her mother's wishes. The objection to the man is intuitive, but proves to be well founded as it turns out that he is already married. The mother then takes justice into her own hands and goes to see the husband, the visit resulting in the death of the man during a struggle in which he draws a revolver.

The mother refuses to make any statement in order to protect her daughter's name, but she is saved by an anti-mortem statement which clears her of all blame. A weak story but well acted.

"Dirty Face Dan." (Majestic. Tues., June 8.)—Another of the excellent child comedies made at the Majestic studios. A little girl plants a coin in order to have a money tree. Her older sister's sweetheart fixes the tree, but it and the original coin are stolen.

The girl calls in the aid of Dick, the daring detective, and the culprit is soon caught. He is tried in a court presided over by the detective as judge. On the testimony of the watch dog Dirty Face Dan is found guilty and sentenced to be washed until clean. The work of the child actors, particularly George Stone and Betty Marsh, is remarkably good.

"Payment in Full." (Reliance. Wed., June 9.)—A simple drama centering around a wronged man who returned good for evil. An engaging number produced by Joseph Belmont, with a capable cast. Good photography and plenty of action.

"His Guardian Auto." (Falstaff. Fri., June 11.)—A very fast young man owns a very little auto, which finally decides to reform its master, by refusing to go and then taking the man where it will. A fanciful comedy featuring Jim Cruze and Marguerite Snow. The picture is novel and contains many good comedy moments.

"Through Edith's Looking Glass." (Thanhouser. Sun., June 13.)—A vain and extravagant girl sees herself as others see her and henceforth resolves on better conduct. A nice picture with a good moral, produced fairly well. Lorraine Huling is the girl. Bringing the reel to a close is a short subject featuring Helen Badgley, in a very delightful comedy-drama.

"His Obligation." (American. Two reels. Mon., June 14.)—Reviewed at length in another part of this issue.

"The Mollycoddle." (Beauty. Tues., June 15.)—Jimmy is promised his sweetheart's hand if he can live thirty days in the woods attired in a bathing suit. He does this much to the disgruntlement of a wealthy pork packer, a rival favored by the girl's father. Webster Campbell and Neva Gerber appear in the cast.

"Her Musical Cook." (American. Wed., June 16.)—The incessant singing emenating from the apartment across the way drives Walace to a summer resort after he has written a sarcastic note to his unknown neighbor. At the resort he meets and falls in love with this neighbor, her identity being unknown, but the note found upon her return is about to break off the romance when it is discovered that the harshly criticised singing came from the cook. Nan Christy, Wallace McDonald and Lucille Ward appear in the cast.

"The Superficial Wife." (Broncho. Two reels. Wed., June 16.)—The extravagant wife experiences a nightmare, and afterwards bothers her husband no more with her wild wishes, for in the horrible dream she brings ruin on herself and her hard working husband.

This makes a fair release, which relies more on the strong characterizations rendered by Walter Edwards and Leonna Hutton, who appear in the leading parts to sustain the interest, than in any fast or thrilling action.

The picture is not lifeless by any manner of means, for its holds the spectator every bit of the time, but the story carries itself without any assistance in the shape of sensational events.

"The Soul of Phyra." (Domino. Two reels. Thurs., June 17.)—An absorbing drama based on Brahmin mysticism. The story is unconventional, and for this reason is considerably more entertaining than the average two reel subject. Phyra, a maiden of India, is to be sacrificed to the gods.

An English soldier, Brenner, persuades her to escape with him. He marries her and they are living very happily in England when the high priest summons her soul. She intuitively hears the call, returns home and is sacrificed. Later, according to the mystic idea, Brenner hears her soul calling him and he dies. Enid Markey and Hershal Mayall are featured.

PATHE EXCHANGE INC.

"The Heart That Knew." (Pathé. Three reels.) One of the French Pathé studios produced this strong melodrama. A rich man at his death makes his niece sole heiress of his fortune, and cuts off two fast living nephews. The girl is engaged and makes a will leaving the entire estate to her sweetheart. Knowing this, one of her cousins arranges a plan which he supposes will result in her death by a fall from a weakened bridge over a gorge in the mountains. The girl falls and is supposed to be dead, whereupon the criminal accuses her lover of killing her for her fortune. The innocent man is convicted and sent to prison while the conspirators get the fortune. The girl has not been killed, but has temporarily lost her mind. Some mountaineers care for her and on recovery she confronts the criminal. He confesses and her lover is released. There are many beautiful scenes, but there is a tendency to overact on the part of the principals.

"Woman and War." (Pathé. Three reels.)—This strong drama deals with the problem of a woman who marries a foreigner whose country later goes to war with her own. She is thus torn between love for her husband and patriotism. In the end all turns out happily. Many beautiful and realistic military scenes add to the effect. The picture is an excellent one in every way, and presents a situation which is common in Europe just now.

"Whiffles' Busted Alibi." (Pathé. Three-quarter reel.)—Whiffles pretends to be a hairdresser, and has some pleasant experiences arranging the locks of an attractive woman. Unfortunately for him his wife discovers that her hair brushes and similar fixings are missing, and this leads to a poor time for Whiffles. An amusing comedy well acted. On the same reel is "Intimate Studies of Birds."

"Intimate Studies of Birds." (Pathé. Quarter reel.)—The nesting habits of several common European birds are pictured with unusual excellence.

UNIVERSAL PROGRAM

"Animated Weekly, No. 170." (Wed., June 9.)—The dedication of the mast and fighting top of the battleship "Maine" at the National Cemetery, Arlington, Va., is a stirring feature of this number. Others of interest are the destruction of a mock dreadnaught in the bay of San Francisco; the departure of the eastern aggregation of Universal beauties for Universal City, Cal.; and the usual quota of war news.

"The Oyster Dredger." (Victor. Two reels. Mon., June 14.)—A rich girl taking a fancy to a lone oysterman, deeds all her property to him and takes his place just to see the effect his change in station will create. The man soon becomes accustomed to his surroundings in which he delights. Then the girl's lawyer, realizing that he could leave her penniless if he chose attempts to force his attentions upon her, but the oysterman realizes all in the nick of time, puts the villain to rout and all ends happily.

Rather impossible, yet the presence of Jack Kerrigan and Vera Sisson in the principal roles serves to lift it from the ordinary. There are many bits of comedy throughout the two reels which make the film doubly enjoyable. The scenes and photography are good. Lon Chaney directed.

"The Riddle of the Silk Stockings." (Imp. Mon., June 14.)—A traveling salesman stops at a country hotel and innocently stands a number of false legs on which are new designs in silk stockings in the window.

The townsfolk collect, the old maids are aghast while the old men are greatly pleased, but the sheriff investigates and discovers the truth. This is very funny but slightly risque. Ned Reardon is the salesman. King Baggot and Jane Gail are also in the cast.

"A Duke for a Day." (Joker. Mon., June

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14.)—Two suitors are displaced in the hearts of their ladies by a duke and his butler, but finally they successfully impersonate these two and fool the women.

This is very funny, and although old in plot, contains many situations which are always good for laughs. Bob Vernon reappears in the Joker company as one of the suitors, while Max Asher is the other. William Franey is the butler, while Gale Henry and Lillian Peacock complete the cast.

"Under the Crescent." (Gold Seal. Two reels. Third Narrative. Tues., June 15.)—Reviewed at length in June 12 issue of Motion Picture News.

"The Last Act." (Rex. Tues., June 15.)—Here we have a rough melodrama of the old school, featuring Ben Wilson, Dorothy Phillips and Joseph Girard. The actor alienates the affections of a playwright's wife, so in revenge, the author appears in a minor part of his play the first night it is produced and poisons the actor and himself.

"On His Wedding Day." (Nestor. Tues., June 15.)—The automobile salesman is arrested for speeding on his wedding day. His friend, the best man, manages to fool the cops and arrange his escape, so that he arrives at his fiancee's house one minute before the fatal hour. A good comedy release in which a large gathering of burlesque police appear. Billie Rhodes, Neal Burns and Harry Lyons are the principals.

"The Snow Girl." (Laemmle. Three reels. Wed., June 16.)—This is old style melodrama again turned out by one of the eastern Universal companies. Two landgrabbers scheme to kill an old man and abduct his daughter. The hero offers interference, is shot and left for dead, but at the psychological moment returns and saves the day.

This was produced in midwinter up at Saranac Lake, N. Y., and contains many very pretty snow scenes, the Saranac Ice Carnival also receives a portion of the film, in which a number of interesting sports are shown. The cast includes Mildred Manning as the heroine, Glen White as the hero and Brinsley Shaw as the heavy.

Written and produced by Frank S. Beresford, technical director at the Coytesville studios.

"Into the Light." (Rex. Two reels. Thurs., June 17.)—A familiar story, but produced in an impressionistic style lending it attractiveness. The players interpret the action almost totally by bodily actions, seldom moving their lips or changing the expressions of their faces. The moral of the production is decidedly worthy, it being to remain true to religion no matter what occurs. A girl reforms a second-story man. Later she meets him in a western village where he is the parson. In time he proves his worth and is rewarded by the love of the girl.

"The Second Beginning." (Big U. Thurs., June 17.)—A gambling debt contracted by the wife, almost ruins the happiness of the married couple, but when explanations are given all ends well. This is conventional but fairly interesting, as it is constructed well. The scenes and photography are most pleasing. Adele Lane is the wife.

"The Panzer Troupe." (Powers. Split reel. Thurs., June 17.)—This half reel features a German acrobatic troupe, the members of which perform several clever and entertaining stunts at first. The boxing bout between the two midgets is not funny, being too long and introducing nothing original.

"The Wizard of the Animals." (Powers. Split reel. Thurs., June 17.)—This half reel, which follows "The Panzer Troupe," shows many interesting pictures of sundry habitats of the zoo. Raymond Ditmars also appears in a few scenes.

"The White Terror." (Imp. Four reels. Fri., June 18.)—Reviewed at length in May 22 issue Motion Picture News, under title of "Everytown."

"The Downfall of Potts." (Nestor. Fri., June 18.)—Lee Moran again dons his detective star and attempts to find the police chief's daughter, who has been kidnapped by a rival in love and business. He is unsuccessful of course, and besides, he is accused of the kidnapping. Ed Lyons and Victoria Forde are also in the cast of this laughmaker.



THE THEATRE SCENE IN THE EDISON FEATURE, "THROUGH TURBULENT WATERS"

"One Man's Evil." (Bison. Two reels. Sat., June 19.)—A sister possesses such a great love for her vagrant brother that she deceives her lover, the sheriff, despite the fact that the brother had committed a crime. This is not a very good offering, although in some of its scenes it is interesting. The story is not always clear and the termination leaves too much to the imagination. In the cast are Edna Maison, Ray Gallagher, William Clifford and Arthur Shirley.

"Her Mysterious Escort." (Powers. Sat., June 19.)—A few more titles here and there would make this film, which shows the manner in which a cabaret performer united an estranged husband and wife, a most exceptional heart-interest offering. As it stands at present, it is not understandable. William Dowlan produced the picture, playing the lead, supported by Violet McMillan, Jane Novak and Alan Forest.

"At the Bingle Barbecue." (Joker. Sat., June 19.)—Max Asher and William Franey appear here as cooks at a barbecue at which nothing in particular happens. Aside from the absence of plot the reel contains little humor of any account and much that is dirty in a literal sense.

"Her Own Blood." (Big U. Sun., June 20.)—A drama of the Northwest Mounted Police, with Adele Lane, Harry Linkey and Edward Sloman leading the cast. The girl is loved by a gambler and murderer. Her brother is called upon to arrest this man. At first his sister interposes, but at length realizing the truth she herself kills her former lover.

"Blue Blood and Yellow Backs."—(L-Ko. Sun., June 20.)—The bogus baron and Reggie are rivals in love. A wild mixup ends the love affair from which Reggie emerges triumphant. A fairly good low comedy release, with Harry Gribbon, Reggie Morris and Gertrude Selby appearing in the principal parts.

INCORPORATIONS

At Los Angeles, Cal.:

FREDERICK ROBINSON FILM AND PRODUCING COMPANY, INCORPORATED. Frederick Robinson, Wilbur W. Walker and William Grearym, directors. Capital stock, $100,000; subscribed, $3.

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THE WIZARD FILM CORPORATION, New York City. To operate motion picture theatres, produce films, etc. Capital, $10,000. Directors: Harry C. Drumm, Milton E. Hoffman, Geo. W. Bell, 130 West 46th St., New York City.

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PREMO FEATURE FILM CORPORATION, New York City. Motion picture theatres and films. Capital, $20,000. Directors: Solomon Schwartz, Lewis Golder, Harry Rapf, 1564 Broadway, New York City.

HOLBEL REALTY COMPANY, Brooklyn, N. Y. Motion pictures. Capital, $1,000. Directors: Lillian Hollander, Samuel Hollander, Max Belinsky, 117 Kent St., Brooklyn, N. Y.

PARK HILL AIRDOME, Yonkers, N. Y. To operate open air moving picture theatres. Capital, $1,300. Directors, S. J. Hadley, Thomas F. Larkin, John J. Kingsley, Broadway and 150th St., New York City.

SALISBURY'S INC., New York City. To conduct a general motion picture business. Capital, $100,000. Directors: Carl H. Pierce, E. A. Salisbury, Harry A. Bemis, 220 West 42d St., New York City.

CASINO AMUSEMENT COMPANY, New York City. To deal in photo plays and operate theatres and other amusement resorts. Capital, $500. Directors: Bernard Zimmerman, Mendel Augenblick, Israel Augenblick, 66 First St., New York City.

WESTBURY LAND COMPANY, New York City. To operate places of amusement. Capital, $10,000. Directors: Ralph Royall, E. H. Green, Max Shoop, 49 Wall St., New York City.

ANTOINETTE AMUSEMENT COMPANY, Brooklyn, N. Y. Theatrical, vaudeville and motion pictures. Capital $1,000. Directors: Max Huncke, Ida Huncke, Vasco Pini, 114 72d St., Brooklyn, N. Y.

At Harrisburg, Pa.:

VICTOR AMUSEMENT COMPANY, McKeesport, Pa., to conduct motion picture theatres; capital $10,000; incorporators, Julius Spatz, Braddock; Mayer Goldfarb, Washington, Pa., and Frank R. S. Kaplan, McKeesport.

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Gertrude, the maid, is a failure. As a dancer, she is a prize-winner. She gets the cup the Jarrs hoped to win. As usual, they have a wild night of fun, frolic and confusion. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"THE LITTLE DOLL'S DRESSMAKER" Two-Part Drama — **TUESDAY, JUNE 15**
Her sunshiny and sweet disposition is imparted to others. It brings happiness to them and returns ten-fold to herself. LILLIAN WALKER in the lead.

"PHILANTHROPIC TOMMY" Comedy-Drama — **WEDNESDAY, JUNE 16**
She welcomes a queer lot as her birthday guests. Her parents are shocked but very happy that Tommy has saved her sister from a terrible mistake. Presenting an all-star cast.

"TO THE DEATH" Western Drama — **THURSDAY, JUNE 17**
A dramatic and impressive lesson, that we should be slow to anger, to live and let live. ALFRED VOSBURGH and JACK MOWER as the leads.

"A MISTAKE IN TYPESETTING" Comedy — **FRIDAY, JUNE 18**
One wants a dog, the other a baby and still another wants a husband. All get what they want after some trouble and lots of fun. FLORA FINCH and JAY DWIGGINS are the principals.

"MISS JEKYLL AND MADAME HYDE" Three-Part Drama
Broadway Star Feature — **SATURDAY, JUNE 19**
A woman's better self unconsciously dominated by her worse self leads men to ruin. Awakening to a knowledge of her dual nature, she overcomes evil with good. Presenting HELEN GARDNER, PAUL SCARDON, EDWARD ELKAS and GLADDEN JAMES.

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"MR. JARR AND LOVE'S YOUNG DREAM"—Comedy. MONDAY, JUNE 21
"MEET ME AT SEVEN"—Three-Part Comedy..TUESDAY, JUNE 22
"AN INTERCEPTED VENGEANCE"—Western Drama. WEDNESDAY, JUNE 23
"WHAT'S OURS"—Comedy-Drama .....THURSDAY, JUNE 24
"THEIR FIRST QUARREL"—Comedy.....FRIDAY, JUNE 25
"THE SILENT W" and "WHEN WE WERE TWENTY-ONE" Cartoon and Comedy .....SATURDAY, JUNE 26

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GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, June 14, 1915.

BIOGRAPH—A Romance of Old California, D., 1000.. 18092
ESSANAY—Whose Was the Shame? D., 1000..... 18100
KALEM—When the Mind Sleeps, D., 3000..... 18093
LUBIN—The Valley of the Shadow (Road o' Strife, No. 11), D., 1000..... 18101
SELIG—Letters Entangled, D., 2000..... 18096
SELIG—Hearst-Selig News Pictorial, No. 47, N., 1000.. 18099
VITAGRAPH—Mr. Jarr and the Ladies' Cup, C., 1000.. 18098

Tuesday, June 15, 1915.

BIOGRAPH—Mrs. Van Alden's Jewels, D., 2000..... 18110
ESSANAY—The Little Deceiver, D., 3000..... 18102
KALEM—Raskey's Road Show, C., 1000..... 18109
LUBIN—Capturing Bad Bill, C., and Caught with the Goods, C., Split Reel..... 18108
SELIG—The Heart of the Sheriff, D., 1000..... 18105
VITAGRAPH—The Little Doll's Dressmaker, D., 2000. 18106

Wednesday, June 16, 1915.

EDISON—Cartoons in the Parlor, C., 1000..... 18112
ESSANAY—In the Swim, Cartoon, and Scenic..... 18115
KALEM—The Vanishing Vases, D., 2000..... 18113
LUBIN—The Insurrection, D., 3000..... 18118
SELIG—A Tragedy in Panama, D., 1000..... 18117
VITAGRAPH—Philanthropic Tommy, Com.-D., 1000.. 18116

Thursday, June 17, 1915.

BIOGRAPH—His Ward's Scheme, Com.-D., 1000..... 18121
ESSANAY—The Broken Pledge, C., 1000..... 18122
LUBIN—From Champion to Tramp, D., 2000..... 18123
MINA—A Mixup in Males, C., 1000..... 18127
SELIG—His Father's Rifle, D., 3000..... 18128
SELIG—Hearst-Selig News Pictorial, No. 48, N., 1000.. 18126
VITAGRAPH—To the Death, D., 1000..... 18125

Friday, June 18, 1915.

BIOGRAPH—Love in an Apartment Hotel, D. (Reissue), 1000 18138
EDISON—The Working of a Miracle, D., 3000..... 18131
ESSANAY—Broncho Billy and the Land Grabber, D., 1000 18134
KALEM—Rival Waiters, C., 1000..... 18135
LUBIN—The Bridge of Sighs, D., 1000..... 18137
VITAGRAPH—A Mistake in Typesetting, C., 1000.... 18136

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BIOGRAPH—The Way Out, D., 1000..... 18147
EDISON—The Corporal's Daughter, D., 1000..... 18139
ESSANAY—Vain Justice, D., 2000..... 18140
KALEM—Near Eternity, D., 1000..... 18146
LUBIN—A Safe Investment, C., 1000..... 18142
SELIG—The Angel of Spring, D., 1000..... 18148
VITAGRAPH—Miss Jekyll and Madam Hyde, D., 3000 18143

RELEASES OF THE WEEK AFTER

Monday, June 21, 1915.

BIOGRAPH—The Condemning Circumstance, D., 1000
ESSANAY—The Man Who Found Out, D., 1000.....
KALEM—The Missing Man, D., 2000.....
LUBIN—The Sacrifice (Road o' Strife, No. 12), D., 1000
SELIG—The Fortunes of Mariana, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 49, N., 1000..
VITAGRAPH—Mr. Jarr and Love's Young Dream, C.,

Tuesday, June 22, 1915.

BIOGRAPH—The Wives of Men, D., 2000.....
ESSANAY—Braga's Trouble, D., 2000.....
KALEM—In High Society, C., 1000.....
LUBIN—Father Said He'd Fix It, C., and With the Help of the Ladies, C., Split Reel.....
SELIG—With the Aid of the Law, D., 1000.....
VITAGRAPH—Meet Me at Seven, C., 3000.....

Wednesday, June 23, 1915.

EDISON—A Sport of Circumstances, C., 1000.....
ESSANAY—The Fable of the Search for the Climate, C., 1000 .....
KALEM—The Vivisectionist, D., 2000.....
KNICKERBOCKER STAR FEATURE—The Kick Out, D., 3000.....
LUBIN—The Life Line, D., 2000.....
SELIG—The Onion Patch, D., 1000.....
VITAGRAPH—An Intercepted Vengeance, D., 1000....

Thursday, June 24, 1915.

BIOGRAPH—Her Convert, D., 1000.....
ESSANAY—A Hot Finish, C., 1000.....
LUBIN—The Dream Dance, D., 3000.....
MINA—The Stolen Case, C., 1000.....
SELIG—Sands of Time, D., 3000.....
SELIG—Hearst-Selig News Pictorial, No. 50, N., 1000..
VITAGRAPH—What's Ours, Com.-D., 1000.....

Friday, June 25, 1915.

BIOGRAPH—Fighting Blood, D. (Reissue), 1000.....
EDISON—Through Turbulent Waters, D., 4000.....
ESSANAY—Her Realization, D., 1000.....
KALEM—Honor Thy Father, D., 3000.....
LUBIN—Her Answer, D., 1000.....
VITAGRAPH—Their First Quarrel, C., 1000.....

Saturday, June 26, 1915.

BIOGRAPH—The Girl Hater, Com.-D., 1000.....
EDISON—The Breaks of the Game, D., 1000.....
ESSANAY—A Dignified Family, D., 3000.....
KALEM—In Danger's Path, D., 1000.....
LUBIN—Just Like Kids, C., 1000.....
SELIG—The Tiger Cub, D., 1000.....
VITAGRAPH—The Silent W. C., and When We Were Twenty-One, Cartoon, 2000.....

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MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, June 14, 1915.

AMERICAN—His Obligation, D., 2000 03524
RELIANCE—The Old Batch, D., 1000 03526
KEYSTONE—The Cannon Ball, C., 2000 ..... Special

Tuesday, June 15, 1915.

THANHOUSER—The Country Girl, Com.-D., 2000 03529
MAJESTIC—Pirates Bold, C., 1000 03531
BEAUTY—The Mollycoddle, C., 1000 03532

Wednesday, June 16, 1915.

BRONCHO—His Superficial Wife, D., 2000 03534
AMERICAN—Her Musical Cook, D., 1000 03536
RELIANCE—The Housemaid, D., 1000 03537

Thursday, June 17, 1915.

DOMINO—The Soul of Phrya, D., 2000 03539
MUTUAL WEEKLY—No. 24, N., 1000 03541

Friday, June 18, 1915.

KAY-BEE—The Secret of Lost River, D., 2000 03544
FALSTAFF—Ebenezer Explains, C., and Little Herman, C., Split Reel 03546
THANHOUSER—In the Valley, D., 1000 03547

Saturday, June 19, 1915.

RELIANCE—The Old Clothes Shop, D., 2000 03548
ROYAL—Not a Ghost of a Show, C., 1000 03551

Sunday, June 20, 1915.

MAJESTIC—The Woman from Warren's, D., 2000 03552
KOMIC—Where Breezes Blow, C., 1000 03554
THANHOUSER—The Two Cent Mystery, C., 1000 03555

RELEASES OF THE WEEK AFTER

Monday, June 21, 1915.

AMERICAN—Peggy Lynn, Burglar, D., 2000 03556
RELIANCE—The Choir Boys, D., 1000 03558
KEYSTONE—The Little Teacher, C., 2000 ..... Special

Tuesday, June 22, 1915.

THANHOUSER—Which Shall It Be? D., 2000 03560
MAJESTIC—The Ash Can, C., 1000 03562
BEAUTY—A Deal in Diamonds, Com.-D., 1000 03563

Wednesday, June 23, 1915.

BRONCHO—The Shadowgraph Message, D., 2000 03564
AMERICAN—One Woman's Way, D., 1000 03566
RELIANCE—The Silent Witness, D., 1000 03567

Thursday, June 24, 1915.

DOMINO—Hearts and Swords, D., 2000 03568
MUTUAL WEEKLY—No. 25, N., 1000 03571

Friday, June 25, 1915.

KAY-BEE—The Floating Death, D., 2000 03572
FALSTAFF—The Stolen Anthurium, C., 1000 03574
MAJESTIC—The Motor Boat Bandits, D., 1000 03575

Saturday, June 26, 1915.

RELIANCE—A Bad Man and Others, D., 2000 03576
ROYAL—When the House Divided, C., 1000 03579

Sunday, June 27, 1915.

MAJESTIC—Children of the Sea, D., 2000 03580
KOMIC—Beautiful Love, C., 1000 03582
THANHOUSER—Innocence at Monte Carlo, Com.-D., 1000 03583

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

UNIVERSAL SPECIAL FEATURE—The Black Box (Episode 15), "The Black Box," D., 2000 0594

Monday, June 14, 1915.

VICTOR—The Oyster Dredger, D., 2000 0576
IMP—The Riddle of the Silk Stockings, C., 1000 0577
JOKER—A Duke for a Day, C., 1000 0578

Tuesday, June 15, 1915.

GOLD SEAL—Under the Crescent (Adventure No. 3), "The Cage of the Golden Bars," D., 2000 0579
REX—The Last Act, D., 1000 0580
NESTOR—On His Wedding Day, C., 1000 0581

Wednesday, June 16, 1915.

LAEMMLE—The Snow Girl, D., 3000 0582
ANIMATED WEEKLY—No. 171, N., 1000 0583

Thursday, June 17, 1915.

REX—Into the Light, D., 2000 0584
BIG U—The Second Beginning, D., 1000 0585
POWERS—The Panzer Troupe, Vaudeville, and The Wizard of the Animals, Ed., Split Reel 0586

Friday, June 18, 1915.

IMP—The White Terror, D., 4000 0587
NESTOR—The Downfall of Potts, C., 1000 0588

Saturday, June 19, 1915.

BISON—One Man's Evil, D., 2000 0589
POWERS—Her Mysterious Escort, D., 1000 0590
JOKER—At the Bingville Barbecue, C., 1000 0591

Sunday, June 20, 1915.

BIG U—Her Own Blood, D., 1000 0592
L-KO—Blue Blood and Yellow, C., 2000 0593

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 1), "The Broken Coin," D., 2000 0613

Monday, June 21, 1915.

VICTOR—Circus Mary, D., 3000 0595
IMP—Mismated, C., 1000 0596
JOKER—No Release This Week .....

Tuesday, June 22, 1915.

GOLD SEAL—Under the Crescent (Adventure No. 4), "For the Honor of a Woman," D., 2000 0597
REX—A Mountain Melody, D., 1000 0598
NESTOR—A Peach and a Pair, C., 1000 0599

Wednesday, June 23, 1915.

LAEMMLE—A Boob's Romance, C., 2000 0600
L-KO—A Dismantled Beauty, C., 1000 0601
ANIMATED WEEKLY—No. 172, N., 1000 0602

Thursday, June 24, 1915.

IMP—Larry O'Neil, Gentleman, D., 2000 0603
BIG U—The Tinker of Stubbenville, D., 1000 0604
POWERS—An Eighteen Carrot Mystery, C., 1000 0605

Friday, June 25, 1915.

IMP—Conscience, D., 4000 0606
VICTOR—The Remedy, C., 1000 0607
NESTOR—No Release This Week .....

Saturday, June 26, 1915.

BISON—The Test of a Man, D., 2000 0608
POWERS—Learning to Be a Father, Com.-D., 1000 0609
JOKER—When Shultz Led the Orchestra, C., 1000 0610

Sunday, June 27, 1915.

BIG U—Their Secret, D., 2000 0611
LAEMMLE—Eleven to One, D., 1000 0612
L-KO—No Release This Week .....

The Majestic Motion Picture Co.

Presents for its two-part feature



LUCILLE YOUNGE

Sunday, June 20th

THE WOMAN FROM WARRENS

A drama of pleasing interest, with Lucille Younge, Charles West, and F. A. Turner in the cast.

MUTUAL PROGRAM

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

DIRTY FACE DAN. (1 Reel Majestic.) Release date Tuesday, June 8. Another child comedy in which Little Dick, the detective, fastens the crime on the leader of the bad boys.

THE BURNED HAND. (2 Reel Majestic.) Release date Sunday, June 13. An unusual melodrama featuring Miriam Cooper and William Hinckley, and telling a thrilling story of the recovery of the young daughter of divorced parents from the wrongful custody of her father, and the ingenious method of escape employed by the young hero.

UNWINDING IT. (1 Reel Komic.) Release date Sunday, June 13. A good farce comedy number featuring Fay Tincher and Elmer Booth, in which amusing complications are caused by the stolen money getting into the wrong pair of stockings.

PIRATES BOLD. (1 Reel Majestic.) Release date Tuesday, June 15. Another "kid" picture with the principal parts done by stars of the Majestic juvenile company, and telling of a narrowly averted catastrophe caused by unruly and romantic children playing "pirates."

THE WOMAN FROM WARRENS. (2 Reel Majestic.) Release date Sunday, June 20. A pleasing drama in which an unscrupulous young libertine is robbed of his victim by the wit of "The Woman from Warrens."

WHERE BREEZES BLOW. (1 Reel Komic.) Release date Sunday, June 20. Fay Tincher, the popular Komic star, is awarded first prize at the Venice Beach beauty show. A laughable farce is woven around the event.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd. Los Angeles, Calif.

Business Office: 71 West 23rd St., New York, N. Y.

ABOVE ALL QUALITY

MUTUAL PROGRAM

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES OF NEXT WEEK

Monday, June 14, 1915.

IDEAL—Brand Blotters, D., 2000..... 4200

Tuesday, June 15, 1915.

SUPERBA—The New Photographer, C., 1000..... 4201

Wednesday, June 16, 1915.

EMPRESS—The Turning Point, D., 2000..... 4202

Thursday, June 17, 1915.

STARLIGHT—The Hungry Boarders, C., 1000..... 4203
LUNA—The Rube Sleep Producer, C., 1000..... 4212

Friday, June 18, 1915.

PREMIER—Lily of the Valley, D., 2000..... 4205

Saturday, June 19, 1915.

LARIAT—Out of the Silence, D., 2000..... 4206

Sunday, June 20, 1915.

UNITED—Horseshoe Luck, C., 1000..... 4207

RELEASES OF THE WEEK AFTER

Monday, June 21, 1915.

IDEAL—When the Call Came, D., 2000..... 4208

Tuesday, June 22, 1915.

SUPERBA—The Dime Novel Hero, C., 1000..... 4209

Wednesday, June 23, 1915.

GRANDIN—The Stranger, D., 2000..... 4210

Thursday, June 24, 1915.

STARLIGHT—The Black Statue, C., 1000..... 4211
LUNA—An Accidental Parson, C., 1000..... 4204

Friday, June 25, 1915.

PREMIER—When the Tide Turned, D., 2000..... 4213

Saturday, June 26, 1915.

PYRAMID—His Wife's Past, D., 2000..... 4214

Sunday, June 27, 1915.

UNITED—Somebody's Baby, C., 1000..... 4215

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

"June" Contest to Decide Type of American Beauty

The Palpitating Question, "Is the Ideal of Feminine Loveliness in America Blond or Brunette?" Will Cease to Agitate the Country After Decision

THE "Runaway June" contest, which is being carried in many theatres throughout the United States, recently developed the fact that of all the candidates, twenty-five per cent. were married.

Prizes in each state for the woman elected by the photoplay "fans" of that state are provided in this contest. Votings are to be at showings of the serial "Runaway June." Since each woman must appeal to large bodies of men and women in order to obtain the majority vote, she will thus be the ideal of the photoplay "fans," and hence typical.

The contest does not end until next September, so no final choice of those who are to go free to the California expositions has been made.

The fact that the married woman holds a quarter interest in the contest will be particularly gratifying to men and women of family. It is a decided surprise, too, for the average man would assume, observers declare, that the popular women in the United States were unmarried.

The contest recently was put on a broader plane. At first it was intended to limit it to the United States, but the women in Canada became interested in it, and through their theatre managers asked to be allowed to take part. Consequently steps were taken this week which permit the election of seven Canadian women—one from each of the provinces. These will join the American winners aboard the "Runaway June" special train of Pullmans.

The extension of the contest to Canada means that the contest will determine not only the typical women of the United States, but the typical woman of the North American continent as well, excluding Mexico, which has no time for motion pictures.

A composite photograph of the seven Canadian women and the forty-eight American winners would give a fair idea to most minds of the appearance of the typical feminine North American.

Who is she? What is she? Is she blonde or brunette? What is the color of her eyes? All these will be determined by the "Runaway June" contest.

Exhibitors Praise Pathé-Balboa "Who Pays?" Series

Bookings Are Heavier Than At Any Other Time and the Management Received in One Week Over a Hundred Unsolicited Testimonials

THE Pathé-Balboa "Who Pays" series has been winning its way on its merits to such an extent that today the bookings are heavier than at any time since its start. Exhibitors who at first were lukewarm are now among the most ardent boosters of the series. Last week over a hundred unsolicited letters of praise were sent to the Pathé offices by prominent exhibitors in every part of the country. The following are characteristic:

"Accept my heartiest congratulations on your 'Who Pays' series, which is in its fourth week in our theatre. It is the best thing in the picture line I have seen in a long time. It has transformed our Monday evenings from a quiet night to one of our biggest. Even with the circus in town last Monday our theatre was filled at an early hour. It can be said in every sense that they are pictures with a punch. I trust you will have something as good to take the place of 'Who Pays' when they run the twelve numbers."

This letter was from Edward J. O'Keefe, manager of the City Square theatre in Atlantic City.

Another letter, from C. S. Buss, of the Third street theatre company, of Bethlehem and Easton, Pa., reads as follows:

"It no doubt would please you to know that your 'Who Pays' series of dramas is one of the best things we have ever offered at our theatre. Our patrons are highly pleased with each story. This is verified by our box office receipts. We have one thousand seats on the floor, and we need every one and more when we offer 'Who Pays'. It does more business than so-called 'Big Features,' and as for quality, the others should take lessons from it. Let us have more like 'Who Pays.'"

ALLIANCE PROGRAMME



Miss Jackie Saunders

in

"ILL STARRED BABBIE"

FIVE PARTS

Adapted from Will H. Whalen's Famous Novel

A Powerful Emotional Photo-Drama telling the story of Babbie, the Ill Starred. Up through the grime and din of the great coal fields came this impulsive, bewitching little creature, to taste to the full the joys of life, and drink deep of the chalice of sorrow.

The exquisite artistry of Miss Saunders gives this offering a genuine heart appeal that has been seldom equaled.

Released through

THE ALLIANCE FILMS CORPORATION

130 West 46th Street New York City

Andrew J. Cobe, President

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6— 8. Man and His Master, D.....2000
6—10. The Divided Locket, D.....1000
6—11. The Battle, D.....1000
6—12. Life's Changing Tide, D.....1000
6—14. A Romance of Old California, D.....1000
6—15. Mrs. Van Alden's Jewels, D.....2000
6—17. His Ward's Scheme, Com.-D.....1000
6—18. Love in an Apartment Hotel, D. (Reissue).....1000
6—19. The Way Out, D.....1000
6—21. The Condemning Circumstance, D.....1000
6—22. The Wives of Men, D.....2000
6—24. Her Convert, D.....1000
6—25. Fighting Blood (Re-issue), D.....1000
6—26. The Girl Hater, C.-D.....1000

EDISON

5—28. According to Their Lights, D.....2000
5—29. The Dumb Wooing, C.....1000
6— 2. Cartoons in the Barber Shop, C.....1000
6— 4. The Test, D.....3000
6— 5. A Chip of the Old Block, D.....1000
6— 9. Up in the Air, C.....1000
6—11. Cohen's Luck, C.....4000
6—12. MacQuade of the Traffic Squad, D.....1000
6—16. Cartoons in the Parlor, C.....1000
6—18. The Working of a Miracle, D.....3000
6—19. The Corporal's Daughter, D.....1000
6—23. A Sport of Circumstances, C.....1000
6—25. Through Turbulent Waters, D.....4000
6—26. The Breaks of the Game, D.....1000

ESSANAY

6— 8. The Romance of an American Duchess, D.....2000
6— 9. Dreamy Dud (Lost in the Jungle), and Joe Boko (A Close Shave), Cartoon, Comedies.....Split reel
6—10. Sweedie's Finish, C.....1000
6—11. The Wealth of the Poor, W. D.....1000
6—12. The Greater Courage, D.....3000
6—14. Whose Was the Shame? D.....1000
6—15. The Little Deceiver, D.....3000
6—16. In the Swim. C., and Scenic.....1000
6—17. The Broken Pledge, C.....1000
6—18. Broncho Billy and the Land Grabber, W. D.....1000
6—19. Vain Justice, D.....1000
6—21. The Man Who Found Out, D.....1000
6—22. Braga's Double, D.....2000
6—23. The Fable of "The Search for Climate" C.....1000
6—24. A Hot Finish, W.-C.....1000
6—25. Her Realization, D.....1000
6—26. A Dignified Family, D.....3000

KALEM

6— 5. The Human Chain, D.....1000
6— 7. Her Husband's Honor, D.....2000
6— 8. Ham at the Fair, C.....1000
6— 9. The Money Leeches, D.....2000
6—11. The Haunting Fear, D.....3000
6—12. The Pay Train, D.....1000
6—14. When the Mind Sleeps, D.....2000
6—15. Raskey's Road Show, C.....1000
6—16. The Vanishing Vases, D.....2000
6—18. Rival Waiters, C.....1000
6—19 Near Eternity, D.....1000
6—21. The Missing Man, D.....2000
6—22. In High Society, C.....1000
6—23. The Vivisectionist, D.....2000
6—25. Honor Thy Father, D.....3000
6—26. In Danger's Path, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000

LUBIN

6— 8. He's a Bear, C.....1000
6— 9. Tap! Tap! Tap! D.....2000
6—10. Courage and the Man, D.....3000
6—11. The Cornet, D.....1000
6—12. Nearly a Prize Fighter, C.....1000
6—14. The Valley of the Shadow, D. (Road o' Strife, No. 11).....1000
6—15. Capturing Bad Bill, C.....1000
Caught with the Goods, C.....1000
6—16. The Insurrection, D.....3000
6—17. From Champion to Tramp, D.....2000
6—18. The Bridge of Sighs, D.....1000
6—19. A Safe Investment, C.....1000
6—21. The Sacrifice, D. (Road o' Strife, No. 12.....1000
6—22. Father Said He'd Fix It, C., and With the Help of the Ladies, C....Split Reel
6—23. The Life Line, D.....2000
6—24. The Dream Dance, D.....3000
6—25. Her Answer, D.....1000
6—26. Just Like Kids, C.....1000

MINA

5—13. The Trouble-maker, C., and Doctor Monko, C.....Split reel
5—20. Where Is Oliver? C.....1000
5—27. Once Is Enough, C.....1000
6—10. Father Forgot, C.....1000
6—17. A Mix-Up in Males, C.....1000
6—24. The Stolen Case.....

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

5—31. The Blood Yoke, D.....2000
6— 1. Polishing Up Polly, C.....1000
6— 2. Red Wins, D.....1000
6— 3. How Callahan Cleaned Up Little Hell, D.....3000
6— 5. Beautiful Belinda, C.....1000
6— 7. The Web of Crime, D.....2000
6— 8. Saved by Her Horse, D.....1000
6— 9. Willie Goes to Sea, C.....1000
6—10. Pals in Blue, D.....3000
6—12. The Journey's End (Animal D.).....1000
6—14. Letters Entangled, D.....2000
6—15. The Heart of the Sheriff, W. D.....1000
6—16. A Tragedy in Panama, D.....1000
6—17. His Father's Rifle, D.....3000
6—19. The Angel of Spring, D.....1000
6—21. The Fortunes of Mariana, D.....2000
6—22. With the Aid of the Law, D.....1000
6—23. The Onion Patch, D.....1000
6—24. Sands of Time, D.....3000
6—26. The Tiger Cub, D.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

VITAGRAPH

6— 8. Love, Snow and Ice, Scenic Com.....3000
6— 9. Spades Are Trumps, C.....1000
6—10. Mr. Blink of Bohemia, C.....1000
6—11. Fair, Fat and Saucy, C.....1000
6—12. Four Grains of Rice, D.....2000
6—14. Mr. Jarr and the Ladies' Cup, C.....1000
6—15. The Little Doll's Dressmaker, D.....2000
6—16. Philanthropic Tommy, Com.-D.....1000
6—17. To the Death, W. D.....1000
6—18. A Mistake in Typesetting, C.....1000
6—19. Miss Jekyll and Madame Hyde, D.....3000
6—21. Mr. Jarr and Love's Young Dream, C. 1000
6—22. Meet Me at Seven, C.....3000
6—23. An Intercepted Vengeance, W. D....1000
6—24. What's Ours, C. D.....1000
6—25. Their First Quarrel, C.....1000
6—26. The Silent W Comedy, 1550 feet; When We Were Twenty-One—Cartoon, 450 feet.....2000

KRITERION SERVICE

March 8 to May 22

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd, the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D.....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D.....2 reels

NOLEGE

The Men Who Run Our Government, Ed.....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C.....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons.....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D.....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels


MINA
FILMS
MADE IN AMERICA
COMEDIES
So bright in texture, so snappy in action, so refreshing in novelty, MinA Films make ideal offerings for the summer season. Your patrons will delight in these original and breezy one real comedies. Get the best there is by insisting upon your licensed exchange serving you with MinA Films. Released every Thursday.
June 17: "A Mix-up in Males."
GENERAL FILM PROGRAM

RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

5—26. Reprisals, D. 1000
5—31. The Resolve, D.....2000
6— 2. The Golden Rainbow, D.....1000
6— 4. The Guiding Light, D.....1000
6— 7. The Right to Happiness, D.....2000
6— 9. The Soul of the Vase, D.....1000
6—14. His Obligation, D. 2000
6—16. Her Musical Cook, Com.-D.....1000
6—21. Peggy Lynn, Burglar, D.....2000
6—23. One Woman's Way, D.....1000

BEAUTY

5—11. Life's Sacrifice, D.....1000
5—18. Naughty Henrietta, C.-D.....1000
5—25. The Stay at Homes, C.-D.....1000
6— 1. Little Chrysanthemum, D.....1000
6— 8. The Redemption of the Jasons, D....1000
6—15. The Mollycoddle, C.-D.....1000
6—22. A Deal in Diamonds, Com.-D.....1000

BRONCHO

5—19. The Operator at Big Sandy.....2000
5—26. Shorty's Trouble Sleep.....2000
6— 2. The Conversion of Frosty Blake, D..2000
6— 9. The Tavern Keeper's Son, D.....2000
6—16. His Superficial Wife, D.....2000
6—23. The Shadowgraph Message, D.....2000
6—30. The Sea Ghost, D.....2000

DOMINO

5— 6. The Man from Nowhere, D.....2000
5—13. The Shoal Light, D.....2000
5—20. Her Alibi, D.....2000
5—27. Hostage of the North, D.....2000
6— 3. Scales of Justice, D.....2000
6—10. The Strike at Centipede Mine, D.....2000
6—17. The Soul of Phyra, D.....2000
6—24. Hearts and Swords, D.....2000

FALSTAFF

5—21. The House that Jack Moved, C.....1000
5—28. It's an Ill Wind, C.....1000
6— 4. Truly Rural Types, C.....1000
6—11. His Guardian Auto, C.....1000
6—18. Ebenezer Explains, C., and Little Herman, C. .....Split reel
6—25. The Stolen Anthurium, C.....1000

KAY-BEE

4—30. The Valley of Hate, D.....2000
5— 7. The Kite, D.....2000
5—14. The Human Octopus, D.....2000
5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000
6— 4. A Piece of Amber, D.....2000
6—11. The Pathway from the Past, D.....200
6—18. The Secret of Lost River, D.....2000

KEYSTONE

5— 8. A Human Hound's Triumph.....1000
5—10. (Special) Our Dare-Devil Chief.....2000
5—10. Crossed Love and Swords.....1000
5—15. Miss Fatty's Seaside Lovers.....1000
5—20. He Wouldn't Stay Down.....1000
5—22. For Better but Worse.....1000
5—29. A Versatile Villain.....1000
5—31. (Special) Those College Girls.....2000
6— 3. Mabel Lost and Won, C.....1000
6— 7. Those Bitter Sweets, C.....1000
6—10. A Hash House Fraud, C.....1000
6—12. Nearly a Married Man, C.....1000
6—14. The Cannon Ball, C.....2000
6—21. The Little Teacher, C.....2000

KOMIC

5— 9. Flooey and Axel, C.....1000
5—16. Ethel's Romance (Bill No. 23), C.....1000
5—23. The Rivals C.....1000
5—30. Gasoline Gus 1000
6— 6. Brave and Bold, C.....1000
6—13. Unwinding It, C.....1000
6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C. 1000

MAJESTIC

5—18. The Electric Alarm, D.....1000
5—23. Eleven-thirty P. M., D.....2000
5—28. Little Dick's First Case, D.....1000
5—30. Out of Bondage, D.....2000
6— 1. Her Filmland Hero, C.-D.....1000
6— 6. The Living Death, D.....2000
6— 8. Dirty Face Dan, C.-D.....1000
6—13. The Burned Hand, D.....2000
6—20. The Woman from Warren's, D.....2000
6—22. The Ash Can, D.....1000
6—25. The Motor Boat Bandits, C.....1000
6—27. Children of the Sea, D.....2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

6—11. The Ten O'clock Boat, D.....1000
6—12. Hearts United, D.....2000
6—14. The Old Batch, D.....1000
6—16. The House Maid, D.....1000
6—19. The Old Clothes Shop, D.....2000
6—21. The Choir Boys, D.....1000
6—23. The Silent Witness, D.....1000
6—26. A Bad Man and Others, D.....2000

ROYAL

5—15. Casey's Tribulations, C.....1000
5—22. When Beauty Came to Kos Kob, C...1000
5—29. Oh! Baby! C.....1000
6— 5. His Twin, C.....1000
6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000

THANHOUSER

6— 8. The Six Cent Loaf, D.....2000
6—13. Through Edith's Looking Glass, D., and Bud Blossom .....Split reel
6—15. The Country Girl, D.....2000
6—18. In the Valley, D.....1000
6—20. The Two Cent Mystery, C.....1000
6—22. Which Shall It Be? D.....2000
6—27. Innocence at Monte Carlo, D.....1000
6—29. Crossed Wires, D.....2000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife? C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel
5—23. Can a Jealous Wife Be Cured? C..1 reel

EMPRESS

5—19. The Spender, D.....2 reels
6— 2. The Vivisectionist, D.....2 reels
6—16. The Turning Point, D.....2 reels

FEATURES IDEAL

5—31. Man in the Law, D.....2 reels
6— 7. Stepping Westward, D.....2 reels
6—14. Brand Blotters, D.....2 reels
5—21. When the Call Came, D.....2 reels

GRANDIN

5—12. In Her Daddy's Footsteps, C.....2 reels
5—26. War at Home, D.....2 reels
6— 9. The Spider, D.....2 reels
6—23. The Stranger, D. .....2 reels

LUNA

6— 3. Aunt Matilda Outwitted, C.....1 reel
6—10. The Near Capture of Jesse James, C.1 reel
6—17. The Rube Sleep Producer, C.....1 reel
6—24. An Accidental Parson, C.....1 reel

LARIAT

5—22. Alias Holland Jim, D.....2 reels
6— 5. The Word, D.....2 reels
6—19. Out of the Silence, D.....2 reels

PREMIER

6— 4. The Picture on the Wall, D.....2 reels
6—11. At Twelve O'clock, D.....2 reels
6—18. Lilly of the Valley, D.....2 reels
6—25. When the Tide Turned, D.....2 reels

PYRAMID

5—29. Law of Nature, D.....2 reels
6—12. Canned Curiosity, C.-D.....2 reels
6—26. His Wife's Past, D.....2 reels

STARLIGHT

6— 3. Amateur Night, C.....1 reel
6—10. Heinie's Millions, C.....1 reel
6—17. The Hungry Boarders, C.....1 reel
6—24. The Black Statue, C.....1 reel

SUPERBA

6— 1. O, You Mule, C., and Copped, C..Split reel
6— 8. Almost Luck, C., and Mixing the Cards, C. .....Split reel
6—15. The New Photographer, C.....1 reel
5—22. The Dime Novel Hero, C.....1 reel

UNITED

6— 6. The Mystic Well, C.....1 reel
6—13. Love's Strategy, C.....1 reel
6—20. Horseshoe Luck, C.....1 reel
6—27. Somebody's Baby, C.....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

5—27. The Memory Tree, D.....1000
5—30. A Modern Enoch Arden, D.....3000
6— 6. The Swinging Doors, D.....2000
6—10. In His Mind's Eye, D.....1000
6—13. Across the Footlights, D.....2000
6—17. The Second Beginning, D.....1000
6—20. Her Own Blood, W. D.....1000

BISON

5—15. The Jungle Queen, D.....2000
6— 5. The Smuggler's Lass, D.....2000
6—12. The Circus Girl's Romance, D.....2000
6—19. One Man's Evil, D.....2000

GOLD SEAL

5—18. The Dancer, D.....3000
5—25. Shattered Memories, D.....3000
Under the Crescent Series—
6— 1. (Adv. 1) "The Purple Iris," D.....2000
6— 8. (Adv. 2) "The Cage of the Golden Bars," D. 2000
6—15. (Adv. 3) "In the Shadows of the Pyramids," D. 2000

IMP

5—29. The Pursuit Eternal, D.....2000
5—31. The Alibi, D.....1000
6— 4. A Life in the Balance, D.....2000
6— 7. The Twelfth Hour, D.....1000
6—11. A Strange Disappearance, D.....3000
6—14. The Riddle of the Silk Stockings, C..1000
6—18. The White Terror (Everytown), D....4000

JOKER

5—24. Hiram's Inheritance, C.....1000
5—29. No Soup, C., and Fun Among the Pharaohs with Homer Croy, Ed.Split reel
5—31. Hearts and Clubs, C.....1000
6— 5. The Lover's Lucky Predicament, C....1000
6— 7. How Billy Got His Raise, C., and The Fox Hunt, Cartoon.....Split reel
6—12. When Ignorance Is Bliss, C.....1000
6—14. A Duke for a Day, C.....1000
6—19. At the Bingville Barbecue, C.....1000

LAEMMLE

5—26. Trickery, D. 2000
5—30. The Golden Wedding, D.....1000
6— 2. The Silent Command, D.....4000
6— 9. From the Shadow, D.....1000
6—13. Little Mr. Fixer, D.....1000
6—16. The Snow Girl, D.....3000

L-KO

5—19. Love and Sour Notes, C.....1000
5—26. Broken Hearts and Pledges, C.....1000
6— 6. Park Johnnies, C.....1000
6— 9. Bill's Blighted Career, C.....2000
6—20. Blue Blood and Yellow Backs, C.....2000

NESTOR

5—21. They Were Heroes, C.....1000
5—25. When Her Idol Fell, C.....1000
5—28. With Father's Help, C.....1000
6— 1. Too Many Crooks, C.....1000
6— 4. When They Were Co-Eds, C.....1000
6— 8. Their Friend the Burglar, C.....1000
6—15. On His Wedding Day, C.....1000
6—18. The Downfall of Potts, C.....1000

POWERS

6—10. The Sign of the Sacred Safety Pin, C.1000
6—12. The Woman-Hater's Baby, D.....1000
6—17. The Panzer Troupe, Vaud., and The Wizard of the Animals, Ed.....Split reel
6—19. Her Mysterious Escort 1000

REX

5—27. The Trail of the Upper Yukon, D....2000
6— 1. The Force of Example, D.....1000
6— 3. The Heart of Cerise, D.....3000
6— 8. The Struggle, D.....1000
6—10. The Valley of Silent Men, D.....2000
6—15. The Last Act, D.....1000
6—17. Into the Light, D.....2000

VICTOR

5—17. Baby, C.-D. 2000
5—24. A Witch of Salem Town, D.....2000
5—28. The Nightmare of a Movie Fan, C....1000
5—31. The House of a Thousand Relations, C.2000
6— 4. The Judgment of Men, D.....1000
6— 7. A Daughter of the Nile, D.....3000
6—11. Mumps, C. 1000
6—14. The Oyster Dredger, D.....2000

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The Universal's latest and greatest serial—a story of Adventure, Romance and Love—gripping, fascinating, thrilling, absorbing—the type of serial the public is clamoring for. Written by Emerson Hough, author of "The Mississippi Bubble." "54-40 or Fight," and other world famous stories. Featuring Francis Ford and Grace Cunard—with 15 weeks and 30 reels of alluring episodes.

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EVERY succeeding Universal Serial has outclassed the one before and THE BROKEN COIN will do likewise. "Lucille Love," "The Trey O' Hearts," "The Master Key," "The Black Box," have given to Exhibitors the mighty weapon with which to get the big money. The public does want serials—the right kind of serials—the kind and character that inspire, fascinate, grip, and that tell a real story in a real way, with punches in every episode, with heart throbs, serials that entertain week after week, that hold undivided attention from the very start to the finish.

THAT'S the kind of a serial THE BROKEN COIN is. It will throw its mystic spell around your audience—it will delight—absorb attention and highest interest. It will enthuse your audiences from the very first few feet of film in the first episode. It has cost the Universal untold sums to film this magnificent production, but every dollar spent will bring back to Exhibitors immense returns. You who failed to profit by the past Universal's Serials have the big opportunity before you NOW. Don't let the other Exhibitor up the street grab this serial away from you.

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ALLIANCE FILMS CORPORATION

BALBOA
Beulah .....6 parts

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

FAVORITE PLAYERS
The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Moths .....
Robin Hood .....
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall (coming).....3 parts
Lil o' London (coming).....4 parts
The King's Minister (coming).....3 parts
Two Little Britons (coming).....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata .....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen).....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 parts
A Woman's Resurrection.....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan.....4 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
The Avalanche .....5 parts
A Modern Magdalen.....5 parts
Strange Conduct of Judge Legarre...5 reels
The Unbroken Road.....5 reels

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

Cora .....

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

MUTUAL MASTER PICTURES
7. On the Night Stage (*N. Y. Motion*)...5 reels
8. Man and His Mate (*Reliance*).....4 reels
9. Man's Prerogative (*Reliance*).....4 reels
10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)...4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels

F. O. NIELSEN
Guarding Old Glory .....5 reels

PARAMOUNT PICTURES

BOSWORTH
4—19. Captain Courtesy .....5 reels
5—17. Betty in Search of a Thrill.....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
4—26. Niobe .....5 reels
5—10. Fanchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels
6— 3. Jim, the Penman.....5 reels
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels

JESSE LASKY COMPANY
4—22. The Captive .....5 reels
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels
5—27. Wild Good Chase.....4 reels
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....

MOROSCO PHOTOPLAY COMPANY
4—29. Help Wanted .....5 reels
6—24. Wild Olive .....

PARAMOUNT
5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of May 24, 1915.
Exploits of Elaine, No. 22, D.....2 reels
Tricks of Fate, D. (Balboa).....2 reels
A Stone Age Adventure, C. Cartoon, and Microscopic Marvels of Fresh Water, Ed. .....Split reel
The Ruins of Ancient Rome, Sc., and How Building Stone Is Quarried, Ed. .....Split reel
Baby's Trumpet, C., and How Troops Cross a River, Ed.....Split reel
Who Pays? No. 7, "Blue Blood and Yellow," D. (Balboa).....3 reels
Week of May 31, 1915.
Exploits of Elaine, No. 23, D.....2 reels
Madura and Its Pagodas (Col. Sc.), and Rapids of the Sivasamudran, Sc. .....Split reel
The Nemesis (Meester Drama).....2 reels
The Vanishing Cinderella, C.....1 reel
Whiffles Goes Two Ways, C.....1 reel
Who Pays? No. 8, "Today and Tomorrow," D. (Balboa).....3 reels
Week of June 7, 1915.
Exploits of Elaine, No. 24, D.....2 reels
The Japanese Mask, D.....3 reels
Police Dog, No. 5, Cartoon, Jeypoor, the Rose City, Col. Sc., School in New Guinea, Col. Sc., and Picturesque France, Lower Brittany, Col. Sc...Split reel
When the Lion Roared, C.....1 reel
Who Pays? No. 9, "For the Commonwealth," D. (Balboa).....3 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

STANDARD NEWSFILM, INC.
Are We Ready?.....4 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut .....5 parts
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts
6— 7. The Sporting Duchess.....5 parts

SELIG
5— 3. The Carpet from Bagdad.....5 parts
5—31. The Millionaire Baby.....6 parts
6—28. The Rosary.....7 parts

ESSANAY
4—26. Graustark .....6 parts
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts

WORLD FILM CORPORATION

What Happened to Jones.....5 parts
The Coming of Perpetua.....5 parts
6—14. Fine Feathers .....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....
6—28. The Face in the Moonlight.....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras.....5 parts

FLAMINGO FILMS
Compressed Air .....2 parts
The Rival Inventors.....2 parts
The Book Agent.....2 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

SHUBERT
5—10. The Butterfly .....
5—17. When It Strikes Home.....
6— 7. An Indian Diamond.....
6—21. The Moonstone .....

WORLD COMEDY STARS
6— 7. Rafferty Stops the War (Celtic).
6—14. The Children of Mike and Meyer Elope (Weber & Fields, L. & K.)
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)

Marshall W Faggart
PRESIDENT

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See the thrilling hand to hand fights, the automobile duels, the motor boat race and destruction of one of the boats, the actual blowing up and sinking of a mammoth house boat, all of which is full of punch and a new departure in motion pictures.

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NEW YORK GOTHAM FILM EXCHANGE, 1600 Broadway. (C. L. Brookheim, Mgr.) For the State of New Jersey.
BOSTON PHOTO PLAY CO., 131 Columbus Ave., Boston, Mass. For Mass., Maine, New Hampshire, Vermont and Conn.
GOTHAM FILM EXCHANGE, 1126 Vine St., Philadelphia, Pa. For Eastern Penn., Delaware, Maryland, Dis. of Col., Virginia.
NOTED PLAYERS FILM CO., 101 Fourth Ave., Pittsburgh, Pa. For Western Penn. and Western Virginia.
GOTHAM WOLVERINE FEATURE FILM CO., 17 Campau Bldg., Detroit, Mich. For the State of Michigan.
FEATURE FILM SALES CO., 37 Wabash Ave., Chicago, Ill. For Northern Ills. and Wisconsin.
STANDARD FEATURE FILM SERVICE, 216 Columbia Bldg., Cleveland, Ohio. For the State of Ohio.
NO. WESTERN STATES FEATURE FILM CO., Minneapolis, Minn. For North and South Dakota.
SOUTHERN FEATURE FILM CO., Bisbee Bldg., Jacksonville, Fla. For No. and So. Car., Ala., Georgia, Florida, Miss., La., and Tenn.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Missouri and Kansas.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Iowa and Nebraska.
UNION SUPPLY & FILM CO., 731 So. Olive St., Los Angeles, Calif. For Southern Calif.
UNION SUPPLY & FILM CO., Golden Gate Ave., San Francisco, Calif. For Northern Calif.

Other release of June 1st, "THE MAN WHO BEAT DAN DOLAN," featuring Willie Ritchie (America's Lightweight Champion); houses reporting phenomenal success on this feature.

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Accessory News

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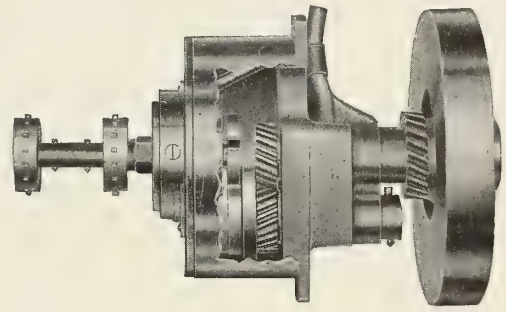
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In the 17th Century, over 200 years ago, the Geneva Movement was first used in watches.
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Simplex

INTERMITTENT GENEVA MOVEMENT STAR AND CAM

Wearing surfaces are the arcs on the star wheel, which present an equal or greater wearing surface than that of any other movement.
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Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

Co-operation With Operator and Exhibitor

EVERY branch of business requires for the highest efficiency a thorough understanding in all departments of manufacture.

The salesmen and the purchasers should understand each other and above all the operator in charge of the apparatus must have a thorough knowledge of the best way in which to utilize the machine put in his charge.

* * *

THE motion picture industry has advanced with such rapidity that it has been difficult for even the best informed operators and managers to keep posted on the most efficient and latest developments.

The exhibitor who provides modern equipment and employs expert operators which necessarily means a fair expenditure for value received, can today secure results on the screen which make almost a life-like reproduction of the actors.

* * *

IN order to secure this high state of perfection, however, it is necessary that every detail in the arrangement of the equipment as well as the adjustment of each part of the machine must be in absolute harmony.

* * *

I HAVE seen beautiful theatres in the most advantageous locations make a failure of the picture business, principally because of poor projection.

Managers and owners often pay hundreds of dollars per week for film service and make a financial failure of their business because of the employment of operators not up to the minute and antiquated machines.

The sooner the manager discovers that the machine equipment and the operator are the first consideration in making a financial success of his business the better for him and you, Mr. Operator.

* * *

THERE is perhaps no one man who has mastered the entire field in detail, but there are some who have devoted a great deal of time to the question of theatre equipment and projecting apparatus and who have had exceptional opportunity to observe the development and operation of such equipment.

I have been in constant touch with the latest developments during the past eight years and I have had the good fortune to have the valuable co-operation of operators in all parts of the world.

Through this contact with the men who are in actual charge of motion picture machinery, I have naturally found out the troubles which occur and the remedies therefor.

* * *

THE owners of Motion Picture News appreciating this fact, have engaged my services to write a series of articles with questions and answers to appear weekly on this first page of the Accessory News Section.

In my first articles, simple questions will come up which are intended for the man who has limited experience and for those who desire to become familiar with the elementary requirements of an operator of motion picture machines.

Later on questions of interest to all concerned will be brought up and discussed in a simple and instructive way.

These questions will be prepared and answers given every week, and I shall make them as interesting and clear as possible.

* * *

THE department of projection on one of the pages following will be the forum or meeting place where, you, Mr. Operator, will meet your brother-worker and I hope that I will do justice in being the medium of conveying your ideas to the others and to answer such questions as you may wish to put to that department of the Motion Picture News.

* * *

I WISH to impress on every operator that I am looking for co-operation.

No matter how simple a question you may ask it will be considered and answered. The more questions you ask the better, I will like it. If you wish to know where you can purchase certain goods or parts for machines, in fact anything which you require and you do not know who sells it, write to me in care of the Motion Picture News, 220 West 42nd street, New York City, and I will see that you get the information you are looking for.

* * *

IF you subscribe to more than one motion picture publication and you have asked in the past a question which has not been answered to your satisfaction or so that you could understand it clearly, don't hesitate to write to me and ask the same question; maybe I will give you an answer that is different and coincides with your experience.

* * *

THERE is nothing like competition in all kinds of business, and the man who is the best informed and knows how to produce results both scientifically and practically, is the man who will win in the long-run.

I want you operators who read this to become better informed, to give better results on the screen and attract larger audiences which will make your employer more prosperous and consequently your services more valuable.

If you have suggestions or new inventions which are for the betterment of the business, send the information right away.

* * *

IF you have photographs of your theatre and operating room with a short snappy description of the more important details and if you have photographs of yourself, Mr. Operator, and your assistant, give the names clearly and maybe I will find space and opportunity to make use of such information in these columns.

* * *

THE Motion Picture News has started the ball rolling. It is up to you to push it along.

J. H. Hallberg

WIDE ACTIVITY MARKS THEATRE BUILDING

A Large Number of Motion Picture Houses Are in Course of Construction Throughout the Country, in Response to the Public Demand for a Satisfactory Substitute for High Priced Speaking Drama, Now No Longer a Formidable Competitor of Photo Plays

THE motion picture theatre at the corner of Seventh and MacClellan streets, Philadelphia, the Empress, has been sold by Mark Haller to Arthur S. Berlin. This stands on a lot 50 x 100 feet and is assessed at $30,000. A first mortgage for $14,000 and a second for $6,000 were taken by the seller. A Levy is the new manager of the Luzerne theatre at 4008 York road.

Sauer and Hahn, Philadelphia, are the architects for a new picture theatre to be erected at the corner of Thirty-first and Wilt streets. This is to be a one story brick concrete and terra cotta building on a lot 44 x 124 feet which will be ready for bids in a week. The owner is the Northwest Realty company.

The Hoffman company, of Philadelphia, is the architects for a theatre to be built on Washington street, Boston, Mass., at a cost of $50,000 for the Orpheum Theatre company. It is to be of concrete, steel, brick and terra cotta 120 x 160 feet and will comprise basement orchestra and balcony.

The Hoffman company also has the erection of a three story fireproof theatre building in Pottsville, Pa., for Philip Brenermann. This is to be ready for bids in a week. It is on a lot 30 x 230 feet.

The Melrose theatre, at Melrose avenue and Heliotrope drive, Hollywood, Cal., has just been opened and the managers, Manker & Lane, report very good business. The projecting equipment consists of a Powers 6-A with motor, a late model stereopticon, and current saving device. The projecting outfit was furnished by Pacific Amusement Supply Company, of Los Angeles.

Trenton Theatre Closes for the Fifth Time

The Broadway Amusement Company, San Diego, Cal., is thoroughly renovating one of its houses, the Superba, and repainting the exterior. A handsome new sign will be one of the improvements.

For the fifth time in two years the Grand theatre, South Broad and Livingston streets, Trenton, N. J., has closed. This theatre was formerly known as the Broad Street. The fourth attempt as motion pictures and vaudeville proved to be another failure. Max Speigel, the manager, spent much time and money trying to build up a profitable business at this house, but he found Trenton to be overcrowded with screen houses.

As a last resort the town was flooded with 20,000 passes, it is said, but even this unusual offering failed to attract the public.

The house is still under the lease of the New York promoter and it is rumored he will not renew his lease after August 1.

The Cozy-Tracy theater, Boise, Idaho, operated for the past year by Fred N. Tracy, was taken over May 1 by the Isis Theatre Company, composed of Dave Farquhar and Ted Johnson. The theatre is now known as The Comic, and is showing only comedy pictures.

W. V. Silvers has purchased the Spectrum theatre at Ottumwa, Ia., and has re-named it the Strand.

R. E. Carson, of the Central Theatre Company of Iowa, has bought the house in Mount Pleasant, Ia., and has put Carl Stich in charge as manager. Carson heads a syndicate of business men who have planned to buy a string of motion picture houses throughout Iowa.

Competition Keen In Council Bluffs, Iowa

Motion picture exhibitors of Council Bluffs, Ia., heretofore united in everything and, forming one of the best examples of co-operative success in the Central West, have entered upon a siege of competition during the last few weeks that is playing havoc among the thousands of staid theatre-goers of Council Bluffs. The competitive scrap has consisted of advertising in every known manner and some manners not known heretofore. Wildly painted chariots, flaming with red-fire and advertising a certain theatre, are nightly sights on the streets, while flaring posters and signs are everywhere, including the pages of the newspapers. One big result has been the outpouring of many hundreds more of motion picture fans. The exhibitors bravely declare there will be no price slashing, that one dime for admission is low enough.

M. Haisfield heads a corporation formed at Rome, Ga., for the purpose of operating a motion picture show. The principal stockholders are merchants of the city. It is planned to open the new theatre early in June.

Carl Wright and Roy Hughes, well-known business men of Rome, have announced plans to open a new motion picture theatre at an early date.

E. L. Campbell and H. G. Campbell, proprietors of the Savoy theatre, Eugene, Ore., have sold it to a local man. H. G. Campbell has assumed the assistant managership of the new Eugene theatre, just opened for business by H. F. Hollenbeck. The Eugene theatre is located on Willamette street between Sixth and Seventh avenues, formerly serving as Opera House and playing the road shows. Mr. Hollenbeck thoroughly remodeled and increased seating capacity of the Eugene, making it into an up-to-date moving picture theatre. The Eugene will run a mixed program, of one good drama, together with a scenic and comedy.

Among Exhibitors In the Northwest

E. R. Lawrence, for some time proprietor of the Bijou theatre, Grant's Pass, Ore., has sold it to A. A. Miller. Mr. Lawrence has taken over the Star theatre, Ashland, Ore., thoroughly remodeled and added to its seating capacity, and is now operating under the name of the Lyric theatre. Mr. Lawrence now has one of the prettiest theatres in southern Oregon.

Joe Bradt, former owner of the Echo theatre, Portland, Ore., who for some months managed the Alaska theatre, Seattle, Wash., has returned to Portland and again secured the Echo, which is situated in the heart of the residence district of Sunnyside. Mr. Bradt reports normal business.

O. C. Smith, of Dallas, Ore., has leased the corner 100 x 100 feet on one of the main streets of the city and where the Grand theatre, now operated by Mr. Ayers, is located. The Grand, however, only covers a space of about 25 feet by 60 inches, with a seating capacity of around 200, and their lease expires the first of November.

In the meantime Mr. Smith has proceeded to build around the Grand theatre, and will conduct his theatre with the space he has, announcing that he will be able to open his new house early in June. When the Grand theatre lease expires, he will then add this space to his theatre.

He expects, when the entire theatre is completed around the first of the year, to be able to handle at least 500 people, and will without question have the central location of Dallas, which has a population of about three thousand people.

The Smith stage is to be 24 feet by 30 feet, as Mr. Smith intends to play all the road shows which come to Dallas, as well as running motion pictures.

Notes of Ohio Exhibitors and Theatres

J. R. Bennett, of Milton, Ia., has purchased the Gem motion picture theatre at Macomb, Ill. He contemplates making a number of improvements.

Grant Smith is constructing a motion picture theatre at Mt. Vernon, O., which will have a seating capacity of 600. It will be located on West Vine street, between Main and Mulberry streets. Excavation work has been started and the work will be pushed as rapidly as possible, as Mr. Smith hopes to open the house before the summer is over. This is the first playhouse erected in Mt. Vernon for film plays.

The management of the Lyric Theatre, Lancaster, O., announces that no babies will be admitted to night performances. Two mats are run daily.

Harry and Clyde Keitner are planning to build a new picture playhouse at Fostoria, O., as the old opera house has been condemned by State authorities and will be remodelled into an office building.

The Hippodrome Theatre, Zanesville, O., is under new management, which has this slogan: "We invite your patronage upon the broad basis of quality. Quality is a reality and not a promise."

George and Charles McDermond will open the Orpheum Theatre at Attic, Ind., in the near future with a Mutual program.

THE THEORY AND NATURE OF LIGHT—IV

IN the preceding articles attention has been given to that portion of a beam of light which rebounds from the reflecting surface. But, in general, a portion of the beam also *enters* the reflecting substance, being rapidly quenched when the substance is opaque, and freely *transmitted* when the substance is transparent. Screens of all kinds are concerned in this part of light.

Thus, in the case of water, mentioned in a previous article, when the incidence is perpendicular all rays are transmitted, save the eighteen referred to as being reflected. That is to say, 982 out of every 1,000 rays enter the water and pass through it.

So likewise in the case of mercury, 334 out of every 1,000 rays falling on the mercury at a perpendicular incidence, enter the metal and are quenched at a minute depth beneath its surface.

Refraction of Light

We now come to the phenomenon of light termed refraction. This deals with the light from the arc lamp until the light leaves the objective lens. When a ray of light passes out of one medium into another of a different density, its rectilinear progress is disturbed, and it bends into a new path. This phenomenon is designated the refraction of light.

The refraction of light obeys a perfectly rigid law which must be clearly understood. A diagram, Figure 1, may make this law plain to the operator without going too deeply into any mathematical demonstrations.

Let the shaded portion of the diagram represent an edge view of a thick piece of plate glass. The line B C, a ray of light striking the surface of the glass at an incidence of say 45 degrees. This ray now passes into a medium of a greater density than the air and its course is changed from a straight line. The course it will follow in passing through the glass, is the line C E. If the light was not refracted, its course would be a straight line, as C K.

The amount of refraction for the same medium varies with the angle at which the ray strikes the surface. If the ray was perpendicular, or the line M C, the ray passes without change of direction, and, in other positions, the refraction increases with the angle at which the ray strikes the surface.

With the point C as a center, draw a circle as shown by the letters N M O G. Now, draw a line at a right angle to the perpendicular line M C to the point A on the circumference and mark this line A D. In a like manner, draw another line from the course of the refracted ray at its intersection with the circle, and mark this line H R. It will always be found that the distance A D divided by the distance H R is a constant quantity, no matter what may be the angle at which the ray enters the glass.

The angle formed by the lines M C, C B above the surface of the glass is called the angle of incidence. The angle formed by G C E, below the surface, is called the angle of refraction. However these angles may vary in size this bond of relationship is never severed. If one of them be lessened or augmented, the other must diminisl. or increase so as to obey this law.

This constant quantity here referred to is called the *index of refraction.*

Different bodies possess different refractive power, and, as a rule, the densest substances refract most. The method adopted for describing the comparative refractive power of different bodies is to state this ratio of the distances represented by the lines A D and H R (these lines are termed the sines of the included angles) and called the index of refraction of the body.

For ice it is 1.30; for water 1.336; for crown glass 1.534; flint glass 1.575; and diamond 2.974.

Determining Relative Power of Liquids

For the operator that likes to experiment and find out the proof of such things, the refractive power of water can be demonstrated in a very simple device. Procure a glass tank near the shape shown in diagram, Figure 2, and cover one end, such as that lettered M L, with a piece of cardboard. Place a candle at any convenient distance, as at A. The rays from this candle will cast a shadow on the bottom of the glass tank in a straight line, as at E. Leaving the candle at this same position, fill the tank with water. The shadow of the end of the tank on the bottom will now only cover the area from H to L. The rays will have been refracted in passing into the water and change its course from a straight line to the line marked M H.

By filling the tank with other liquids, their relative refractive power can be determined. If vinegar be employed the ratio would be 1.334; with brandy 1.360; with olive oil 1.470; with turpentine 1.602; and with phosphorus 2.240.

These numbers express the indices of refraction of the various substances mentioned. All of them refract the light more powerfully than water, and it is worthy of remark that all of them, except vinegar, are combustible substances. It will be noticed that inflammable bodies are commonly more powerful than incombustible ones, and that those that are dense are more energetic than those that are rare.

In every case, when a ray falls on the surface of any medium whatever, it is only a portion which is transmitted, a portion being always reflected. If, in a dark room, a ray of light is received on the surface of some water, this division into the reflected and a refracted ray is very evident.

If a ray of light pass through a refractive plate with parallel surfaces, or through any number of plates with parallel surfaces, on regaining the medium from which it started, its original direction is restored.

Refraction Causes Water to Appear Shallow

Refraction always causes water to appear shallower, or a transparent plate of any kind thinner, than it really is. The lifting up of the lower surface of a glass cube, through this cause, is very remarkable. A straight stick thrust partially into the water is bent at the surface, the tip of the stick and all that is under water seems to be raised. With the same glass tank, used to show the refractive power of water, may also be used to show this effect of the bending of a straight stick when thrust partially into water.

Place a coin on the bottom so that it cannot be seen by the eye in the location of the candle. In other words, place the coin on the bottom of the tank in any position from H to E. When water has been put into this tank the coin will then be clearly seen. The effect is as if the bottom has been raised and produces this apparent shallowness to the water when looking down through the surface at any object below.

The rays of light are straight in air and straight in water, provided the density is uniform. This is not the case if from any cause the density is not uniform. The quivering of objects, when seen over heated coke or on a hot day, is due to unequal refraction, the density of the air being constantly changed from the radiating heat.

When a ray of light passes from one medium into another that is less refracting, as from water into air, it is then bent *from* the perpendicular. Hence, it follows that at a certain angle, called the critical angle, the light ray leaves the water parallel to the surface of the water. For water this critical angle is 48½°. When the angle of incidence is greater than this, there is reflection only at the surface of the water and the ray will not leave the water, but will be totally reflected at the surface. If you raise a glass of water above your head you can easily find a position in which the rays from the eye to every part of the under surface make a greater angle than 48½° with the normal. A brilliant mirror, due to the total reflection of light, will be observed.

Hallberg Equips New Parthenon Theatre in Nashville, Tenn.

C. IRA LAMB, proprietor and manager of the new Parthenon theatre, Nashville, Tenn., came to New York a few weeks ago and interviewed J. H. Hallberg concerning the equipment of his new Parthenon theatre. As a result of this interview the order for equipment was placed with Mr. Hallberg, and the order included, among other things, two of the latest type motor-driven Power's 6-A projectors, together with a 12 x 16 Day and Night screen.

The Parthenon theatre is one of the finest in that section of the country, being constructed along the design of the Parthenon with several columns, as in the original Greek structure at Athens.

The equipment is of the latest type and includes a device for changing alternating into direct current. Mr. Lamb has spared no expense in securing the very best results on the screen.

The "News" extends its best wishes for the success of Mr. Lamb in this new enterprise of his.

Hallberg Helps

Projection Electricity

Questions Answered

Repairing Equipment

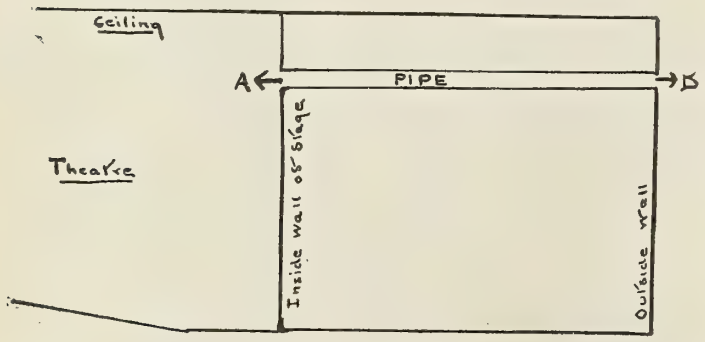
"Hallberg Helps" has taken the place of the Projection Department. Here will be found the answers to any questions which you may send into us. No matter how trivial or simple or how complex or difficult they may be they will be answered by an authority who knows and can give you actual help in your work.

Ventilating Problem Simplified

J. F. B., Neillsville, Wis.—*Please explain to me at what point is the proper place to install an exhaust fan; will the best results be secured by placing the exhaust fan at point A or at point B? State your reason.*

ANSWER: From the viewpoint of quantity of air moved per second it makes practically no difference. It is preferable to set the fan at point B because the noise will be less in the auditorium. Take care to make the pipe between points A and B considerably larger in diameter than the fan, so as to reduce the air-friction.

Personally, I would rather see the fan installed near the ceiling in either the left or the right hand side-wall, if there are no buildings or other obstructions in the way.



The only openings should be at the end of the auditorium opposite to the end where the fan is located.

Separate the Cores and Try Results

J. A. W., Ebensburg, Pa.—*I have A. C., which gives unsteady light. I think the current is not strong enough; after the stores all close and there is not so much drain on the power plant, the picture is good. I have a Power's 6A machine and Sterling economizer.*

ANSWER: You are right in assuming that your trouble is due to the heavy load on the electric company's system during a part of the evening. In many places the difference in voltage between the hours of 6 and 8:30 as compared with the voltage after 8:30 in the evening is as much as 10 to 15 volts.

This great difference interferes seriously with your arc and consequently the projection is poor when the voltage is low.

Your Sterling economizer is a large choke-coil which is provided with an adjustment allowing you to increase or decrease the air gap between the iron cores.

Separate the cores from ¼ to ½ inch more and try the results. If your arc is too powerful after 8 or 9 P. M., when the voltage comes up, you can put the core together again.

Your Sterling economizer may be adjusted for 60 cycles; my record shows you have 66 cycle current supply, which means that you should, in order to get the proper amount of current at the arc, separate the cores at least ¼ to ½ inch any way at all times, and maybe a little more than that during the early part of the evening when your voltage is very low.

Camera for Lantern Slides

F. de B., Los Angeles, Calif.—*I wish to have your advice concerning the purchase of a camera and lens best suited to make lantern slides in an amateur way. Is an anastigmat lens a necessity? Is a Kodak or a camera of that style with short or single extension for the bellow sufficient to take all kinds of pictures at different distances?*

ANSWER: An anastigmat lens is not a necessity with any camera. The better cameras and Kodaks on the market are furnished with very good lenses for amateur purposes, but where you are looking for good results, especially when you consider that your small slide has to be magnified maybe a thousand times, then you will appreciate the value of the best lens which you can afford to buy.

A Kodak or camera of the ordinary style has sufficient bellow extension to allow perfect focusing under all normal conditions. If you have a high class anastigmat lens one section may be taken off, practically doubling the foci of your lens system, which will require longer bellows in order to secure proper focus.

The more modern cameras are provided with adjustable bellows. The advantage to you of a lens and bellows which may be extended for high focus is that you may photograph a distant scene on a larger scale by merely increasing the time exposure after you have removed one half of your lens combination and extended the bellows.

You may use any size camera as long as you have a plate holder for 3¼ x 4 inch plate, which is the standard size for lantern slides.

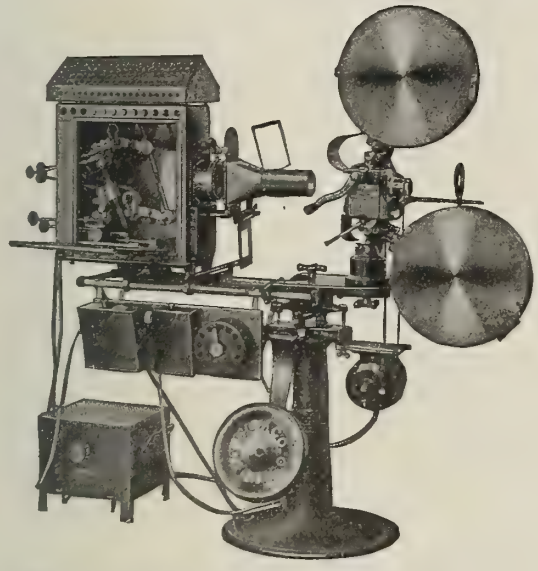
Condensing Lenses of Proper Foci Will Overcome the Difficulty

F. C., Winfield, Kans.—*I have been reading your projection items in* MOTION PICTURE NEWS, *and that is why I am writing you. Does it make any difference in your light or the size of condensers the distance the lamp is from the aperture plate? You know on a Power's 6A you can vary the distance.*

ANSWER: The distance between the condensing lens and the aperture plate varies for several reasons. The simplest rule I know of is to use condensing lenses of such foci that you can move the lamp house as close to the aperture plate and the arc as close to the condensing lenses as possible and still secure a flat field of light on your screen.

This is a broad way in which to answer your question, but it solves the problem where you have a given condition with the machine installed, and a few different size condensing lenses to experiment with. If you will give the exact distance from your aperture plate to the screen, the size of your picture, the foci of your M. P. lens, the foci of each condensing lens you are using now and if the two lenses are of different foci state which one is next to the arc, and specify also the kind of current you are now using at the arc, then I will give you specific information through these columns.

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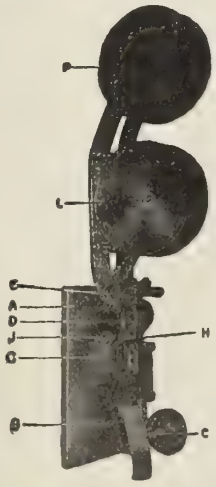
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Recent Changes Made in National Electrical Code

THE National Fire Protection Association at its bi-ennial meeting in New York City, this spring, made new rules to cover gas-filled lamps and affecting theatre electrical equipment as follows:

A new rule, to be known as No. 35, covering gas-filled lamps permits units rated at 1,320 watts (or thirty-two sockets or receptacles) to depend on the same cut-out for protection, if wire equal in size to No. 14 B & S gage is carried directly into keyless sockets or receptacles.

Where a single socket, or receptacle, is connected to a circuit, the cut-out must limit the power delivered through the circuit to the rating of the socket or receptacle.

Gas-filled incandescent lamps are not allowed to be used in show windows or other locations where they are liable to come in contact with inflammable material. They may be used in such places, however, when supported in approved fixtures, no exposed part of which attains a temperature exceeding 200° Farenheit.

Gas-filled lamps rated above 100 watts and equipped with shades, or other inclosures above the sockets, must not be used with fibre-lined brass-shell sockets of either the medium base or mogal base types; units rated above 200 watts must not be used in medium base sockets, and those rated above 1,500 watts must not be used in the mogal base sockets.

Within buildings, or where the temperature to which lamp fitting may be subjected to exceed 120° Farenheit, the fixtures must be wired with conductors having approved slow-burning insulation or asbestos covering.

Among the changes and additions affecting theatre electrical equipment were the following: Lamp dimmers must be de-energized when the switch controlling the circuit is open. Not more than thirty-two receptacles can be dependent on one cut-out. Dressing-room lamp-guards must be sealed or locked into place.

Motion picture booths must be ventilated by a fan exhaust capable of exhausting 50 cubic feet of air per minute, the motor being so connected that it will not be in the path of the heated gases. Motion picture equipments for home, lecture halls and other places must not require more than 660 watts.

An investigating committee has recommended the advisability of brush standardization, from the facts brought out that there is upwards of 5,000 different types and sizes of carbon and copper brushes now necessary to supply the trade.

Masterlite Screen Put in Many Detroit Houses

THE Masterlite Screen company of Detroit has moved its offices from 97 Woodward avenue to more spacious quarters at 265 East Jefferson avenue. The company is about to start an extensive campaign to introduce its gold woven screens among exhibitors throughout the country.

The company has already installed these screens in over forty of Detroit's best motion picture theatres, including the Majestic, the Boulevard, the Victoria, the Grand Circus, the Addison, the Monroe, the Norwood and the Virginia Park.

Under all the various conditions of projection in these theatres the screens are showing remarkably clear pictures.

"Los Angeles Weekly News Film" Launched

Special to MOTION PICTURE NEWS

Los Angeles, June 7.

"LOS ANGELES WEEKLY NEWS FILM," to consist of from five hundred to one thousand feet, is a new project launched by Jim Ashton, formerly camera man for Pathé and Gaumont Weeklies. The first subject shows Memorial Day exercises at the Sawtelle Soldiers' Home, playground pageant and submarine practice with genuine torpedoes.

The latter scenes were taken just out of the Los Angeles Harbor. This week Mr. Ashton secured the picture of the breaking forth of an oil gusher in the Montebello fields, near Fillmore.

Embee Will Make Lantern Slide Compound

THE Embee Manufacturing Company is the name given a company composed of R. C. Marley, an operator of twelve years' experience, who was formerly connected with the local General Film exchange for several years, and his brother, Charles Marley, manager of the Los Angeles Film Exchangemen's Board of Trade, and who prior to the acceptance of this position was in the employ of Los Angeles exchanges for several years past.

This company will place on the market a compound for the making of lantern slides which will be known as the Perfection Lantern Slide Compound. It is inexpensive, permanent, can be removed from glass by the use of water, and by tests in numerous local theatres has been found to give perfect satisfaction.

Texas Exhibitors Appeal For Relief From "Fly-By-Night" Shows

MOVING picture exhibitors, amongst others, recently were up in arms at Hillsboro, Texas, over attempts by outsiders to establish itinerant "rag top" shows. They showed that they resided in Hillsboro permanently, paid taxes in that city, and they didn't intend that their legitimate business should revert to the fly-by-night exhibitor. It is said the ordinance to prevent the fly-by-night exhibitor will receive favorable consideration at the hands of the City Council.

Goes To Northwest To Open Theatre

S. S. RANGE, of the Co-Operative Amusement Company, of Erie, Pa., passed through Chicago last week on his way to Portland, Ore., where he will open a new motion picture theatre.

Messrs. Abernathy & Calman, who own the Odeon Theatre at Birmingham, Ala., purchased a Bartola Grand last week.

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Building and Furnishings

Building Official Praises Keystone Exhibitors

Special to Motion Picture News

Harrisburg, Pa., June 9.

JOHN PRICE JACKSON, Commissioner of Labor and Industry of the State of Pennsylvania, in the monthly departmental bulletin just issued, publishes a review of the work of his in "safety first" inspectors who visited all the motion picture theatres of the state in 1914, in which the commissioner speaks in terms of high praise of the theatre owners for their willingness and, in most cases, eagerness to carry out the department's suggestions in making alterations to insure greater safety for their patrons.

This statement by Commissioner Jackson is considered as particularly significant when it is recalled that, in a speech to the men who attended the convention of the Motion Picture Exhibitors' League of Pennsylvania in this city last January, he made the promise that if the theatre owners showed a disposition to act in conformity with the Labor Department's suggestions, in the matter of building new theatres or altering existing theatres he would take no steps to have the Legislature enact a compulsory building code, but would be content to let the present building rules and regulations, which he frankly said are mere recommendations and not mandatory, cover the situation in the motion picture field.

Believe Commissioner Is Satisfied with Exhibitors

In this connection it is interesting to note that the commissioner made no effort to have a mandatory building code enacted in the session of the Legislature which adjourned last month, and there will be no further regular session of the Legislature until 1917. This is taken to indicate that Mr. Jackson is entirely satisfied with the attitude of the theatre owners in this matter, and as a consequence there is a decidedly better understanding between the commissioner and the picture theatre men of the state. Commissioner Jackson in his bulletin says:

"It is estimated that fully three-fourths of a million men, women and children gather nightly in amusement places of the commonwealth. The necessity of seeing that the lives of this vast proportion of the citizens of our state are safeguarded is, therefore, apparent to every fair-minded person.

"This should be especially apparent when it is realized that possibly half of this large number of persons is composed of women and children, and also that a large percentage of these persons are strangers in the building. These large groups of people are either ignorant or indifferent as to the means of egress, except for the door through which they entered.

"Every audience has only a superficial knowledge of the houses they enter, and the means by which they could escape from the building in case of a fire or panic. They have a feeling of security that all exits are open and that there would be nothing to impede their escape from the building in case of fire or accident. The department, accordingly, is doing all in its power to see that conditions in these places of amusement are such as to warrant this feeling of security.

All Such Theatres Thoroughly Inspected

"During the past year, approximately all of these places were thoroughly inspected. In any one of them, where conditions were found which would tend to make it unsafe, instructions were given to the management to make immediate corrections of these defects. In practically all of these cases, the proprietors or owners of the buildings were desirous of having their places in the best possible conditions for the safety and comfort of their patrons. With scarcely an exception, they gave the inspectors of the Department of Labor and Industry their fullest co-operation, whenever improvements were suggested. The proprietors, on account of their own intimate knowledge of their buildings, were apt to depreciate the possibility of danger to patrons who had not the same knowledge until the inspectors called it to their attention.

"The department wishes at this time to emphasize its appreciation of the willingness shown by the proprietors and owners of places of amusement to carry out suggested improvements.

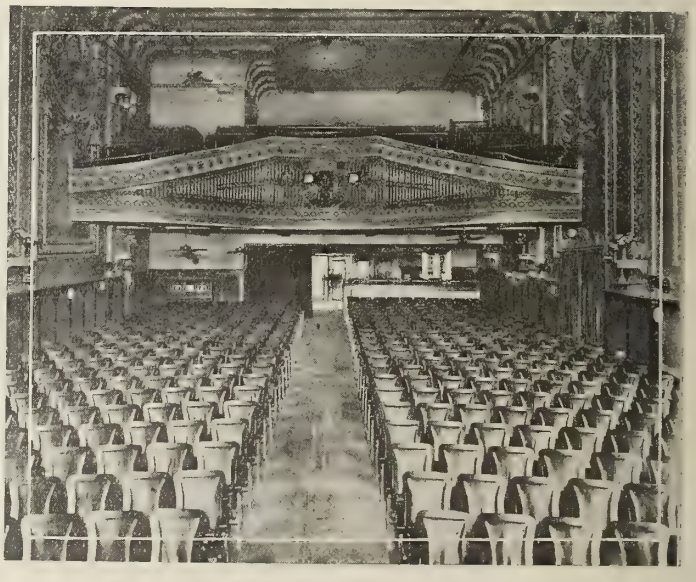
"The number of this class of establishments is increasing in the state at approximately a rate of one a day. As plans for new buildings are submitted to the department for approval, they are carefully examined. Proper seating arrangement, adequate exit facilities, proper width of aisles and passageways, standard installation of motion picture machine booths for adequate fire protection—all these conditions are carefully looked into. Instances occur in which some of these points have not been given sufficient consideration by the architect. In these cases, the attention of the interested persons is called to the matters in question and suggestions are made by the department experts, the endeavor being to suggest changes that shall make conditions conform to legal requirements."

V. H. Berghaus, Jr.

Install Smoking Boxes in Fichtenberg Theatre

ACCEDING to a popular demand, the Isis theatre, one of the Fichtenberg string in Houston, Texas, has installed smoking boxes for the benefit of its men patrons.

Unlike the smoking boxes in other theatres, those of the Isis have no low ceiling over them. The smoke has a full chance to ascend to the top of the building, where it is swept out by exhaust fans, leaving the air in the theatre cool and sweet at all times.

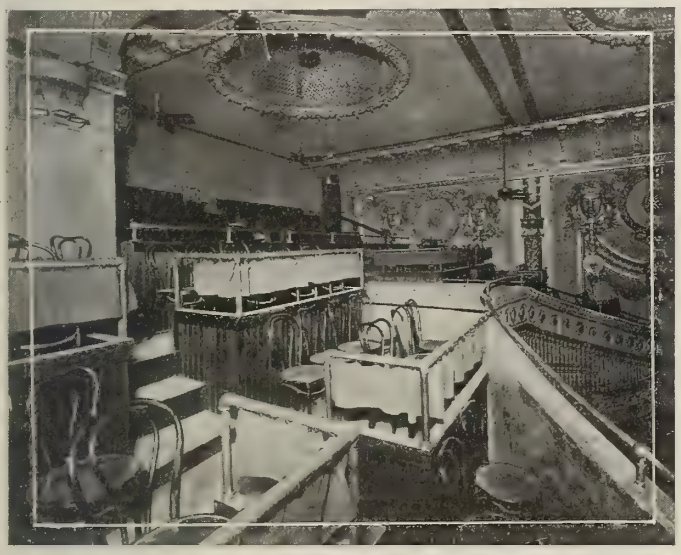


ORCHESTRA FLOOR, ISIS THEATRE, HOUSTON, TEXAS

The Houstonian public has officially "caught on" to the new boxes, according to the report that Manager Harry Van Demark enthusiastically sends. The boxes are operated at ten cents, the same admission as downstairs, except when big

features like the Williamson submarine pictures are shown, when fifteen cents is charged as compared with twenty cents downstairs.

The Isis covers a space of ground fifty feet by 125, and has a lower floor with boxes in the rear; mezzanine smoking floor, balcony, pipe organ and piano music alternately. It uses Metro



SMOKING BOXES ON THE UPPER FLOOR, ISIS THEATRE, HOUSTON

and Universal features liberally, besides the regular Universal service. It has an ice-cooling system, fine ventilation, a mirror screen, and a house staff of twelve people.

Like all his Southern houses, Herman Fichtenberg has made a "go" of the Isis. He is a pioneer in all things, and open-all-night policy and the rest.

More Airdomes Are Open for the Summer In Various States

RECENTLY Finley & Van Stembergh threw open a new airdrome in Kingston, N. Y., on Broadway, known as the Rondout Airdrome. Mr. Finley for years was proprietor of the Rondout Opera House, now the Orpheum, and Lyric theatre, Kingston, N. Y.; also the Violet theatre, at Rhinebeck, N. Y., which was closed to open the Airdome.

The Columbia theatre, Sixth and St. Charles streets, St. Louis, has closed its regular vaudeville program for the season, opening as a motion picture feature house with "The Nigger." The Columbia is the leading vaudeville house in the city, and during the closed season for that program will run motion picture features, changing only once a week.

The Fair theatre, Grand and Cass avenues, St. Louis, has been altered so as to enlarge the lobby and entrance in order to accommodate the crowd and make the theatre easier of access. The Fair is to be replaced early in the fall by a handsome new theatre with all the modern improvements. George Colovos, the manager of the Fair, hopes to move into the new house as soon as the airdome season is over.

The Yale Poster Mounting Company has just been incorporated for $5,000. J. D. Bone, the manager of the company, reports that the firm is doing much out-of-town work, as well as contract work for nearly every exchange in St. Louis. The headquarters of the company is at 3931-33 Olive street, St. Louis.

W. J. West is to reopen the Majestic theatre at Kewanee, Ill., and is installing a pipe organ as one of the improvements. He expects to show Broadway features along with his regular program.

The new Lyric theatre to be opened at Morrison, Ill., by Manager Yeager, is rapidly nearing completion and will be one of the prettiest small theatres in central Illinois. It is to be finished in old Moorish design, the lobby in old gold and the interior in ivory. A ventilator system will be installed and the heating will be by pipes enclosed in the ceiling. A twenty-foot stage is included to provide vaudeville should the management at any time decide to add this feature. The house will have a seating capacity of 400 persons.

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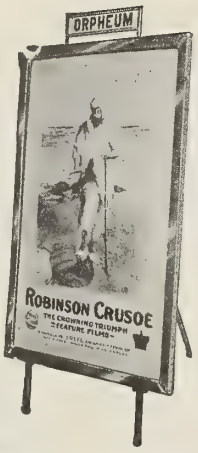
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Photoplay Theatres Here and There

The Kriterion is a new name for the airdome at 5814 Easton avenue, St. Louis, which has just been purchased by William Forman and F. Linberg. The place has been remodeled and decorated and will use the Kriterion service.

Woodland Airdome, on Morganford and Gravois avenue, St. Louis., opened on May 6 with motion pictures and dramatic stock. The Woodland is in a fast growing neighborhood, and has practically no competition, and always plays to crowded houses.

Manager Emory C. Downs, of the Knickerbocker, Cleveland, recently flashed this announcement on the screen: "Obituary notice: Maurice Spitalny passed his single life June 1, 1915. He will return in a married state in about a week." Spitalny is leader of the Knickerbocker orchestra and he flashed the notice to answer inquiries of patrons as to why Spitalny was not in the pit. The bride was Dorothy Kahn.

Athens has a new picture theatre, the Majestic, which had its formal opening on Thursday, June 3. The management made this announcement: "We have booked the highest class pictures obtainable and assure the public that each program will always be a top-notcher. We are offering Famous Players programs, featuring Mary Pickford." M. J. Gross, manager of the house, announces that three matinees will be given each week, with the possibility of daily matinees. Mushroom heaters will be used in winter, while in the summer cool air will be distributed through them. Air will be changed in the theatre six times an hour. One distinctive feature of the seating arrangement is a wide center aisle.

The Grand theatre, Lancaster, is showing motion pictures made in that city. Local events, such as parades, baseball games, taking in the crowds in the stands, and other Lancaster events, are pictured on the screen.

The Lyric theatre, Lancaster, has adopted the idea of publishing a review of the films shown at that house. The reviews are printed as advertisements in the Lancaster papers, the management paying the expense. Lancaster picture fans have given the idea their approval.

OKLAHOMA

The San Souci Dome, McAlester—J. A. Steinson, proprietor; Veno Pistocco, manager—has opened for business, Universal film pictures and repertoire stock playing the boards.

The Dome has a seating capacity of 400 and, by dropping the sides, can be converted from a theatre to an airdome.

Myers and Hammond have given up their lease on the Krebs Opera House, located at Krebs, Okla., and have closed the theatre as a moving picture house. The house will remain dark until the fall theatrical season sets in.

PENNSYLVANIA

The awarding of the "Hypocrites" prizes brought the biggest crowd of the season to the Globe theatre and the S. R. O. sign was put out early.

Abe L. Einstein, of the Stanley publicity bureau, read the letter of the judges announcing the prize winners and the honor essays. The four winners were then called to the stage and the prizes awarded to them amid the applause of the audience.

The Alhambra, a large theatre at Twelfth and Morris streets, South Philadelphia, has just installed a $10,000 Kimball organ. The Alhambra is owned by the Stanley company; the manager is W. M. Matthews.

The Palace theatre, controlled by the Stanley company, will in future be under the personal direction of Stanley V. Mastbaum. In addition to the vaudeville program, Paramount pictures, comedy features and travel scenes will constitute the daily attractions.

Day and Night Screen Installed in Alhambra

THE Stanley Theatre Company, of Philadelphia, has installed a large Day and Night screen in its Alhambra theatre. Considering that this theatre is 85 feet deep and 115 feet wide at the rear, it is surprising how wonderfully clear the pictures are from all parts of the house.

The Greenfield theatre in Greenfield avenue, Pittsburgh, has been completed and its doors thrown open to the public. It is a Feitler and Wahl house, and is said to be one of the prettiest in that section of the country.

The building is 45 by 150 feet with a ten-foot lobby and seating capacity of three hundred. The equipment of the theatre is of the best and the management has left no stone unturned to make this theatre the most popular in that section of the city.

It is said that ever since it opened standing room has been at a premium and that the grade of pictures used in the house are of the best possible to secure in the film market in that territory.

Announcement was made this week by the George Brothers, who are successfully conducting the Victoria theatre, Market street, near Third, Harrisburg, Pa., that they also have acquired control of the William Penn theatre, Thirteenth street and Thompson avenue, the same city. The William Penn is a practically new theatre, having been opened for the first time last September, since which time it is understood it had been meeting with moderate success. It is a most modernly constructed picture house, seating 800 or 900.

RHODE ISLAND

Excavations for the cellar of the East Side Toy theatre in Providence, R. I., were begun this week at the corner of Thayer and Meeting streets. The Toy theatre company expects to complete construction by September 1.

Fronting on Thayer street, standing 96 feet wide and 98 feet long, the theatre will be an attractive structure of brick, steel and concrete and fireproof throughout. The entrance will be on one corner at the front, with four stores on the ground floor. The foyer entrance will be 32 by 20 feet.

The auditorium will seat six hundred, with twenty boxes at the rear. The second floor, over the lobby, is to provide retiring rooms, picture booth, observation balcony and the manager's office. The stage is to be arranged so that it may be used either for pictures or concerts and lectures.

The main foyer will be divided into pilasters. Over these will be a stucco cornice upon which the barrel-vaulted roof is to rest. The interior will be ornamented with stucco and stencil coloring. The exterior will be of light buff brick, with darker brick and tile ornaments.

The trimmings will be limestone and granite, metal cornices and brackets.

The heating for the stores and theatre will be indirect, under one system. Ventilation will be forced draft and indirect lighting will be installed.

C. C. Darling is president and general manager of the company.

Manager Laurie of the Beacon theatre, Tremont street, Boston, Mass., will take over the management of a new theatre in Haverhill in September. The theatre will cost about $200,000, seat 2,000 and be the largest in that city. It will be located on the main street between the Colonial and Academy theatres. An Estey organ will be installed.

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Directory of New Theatres

ALABAMA

THE progressive Empire theatre at Montgomery, Ala., has two new exhaust fans that change the air in the theatre every minute. The theatre has recently been remodeled. A new rest room for women has proven an attractive feature.

CALIFORNIA

A splendid new theatre has been opened at Woodland by Harry Leland of Sacramento, the house representing an investment of about $25,000.

A permit has been taken out at Oakland for the construction of a theatre building to cost $100,000 by H. C. McPike.

The Elite theatre in North Berkeley has been reopened after having been dark for several months.

C. J. Stowe, who recently took over the Lyric theatre at Eureka, has made a number of changes in the house and is now conducting it as the Eureka theatre.

Workmen have just completed the rewiring of the Grand theatre in the Mission district, San Francisco, and other improvements are now being made in the house This place is well known among exhibitors as being one of the first in the city to be devoted to moving pictures.

The Electric theatre on Church street, San Francisco, for several years conducted by Davis Brothers, who now have a poster exchange on Eddy street, has changed hands several times of late and is now being conducted by Bruner and Jacobi.

The New Verdi theatre, as the splendid new house of Ben Michaels on Broadway, San Francisco, is now known, is to be given over on the night of June 23 to the celebration of the fourth anniversary of the North Beach Promotion Association, of which Mr. Michaels is a member.

The name of the Garrick theatre at Stockton has been changed to that of the Strand, and this house is now under the management of D. Solari, who operates five theatres in this territory.

William Anderson, who for the past seven months has been conducting the Modesto theatre at Modesto, has been compelled through a court decision to return the house to A. A. Richards, the former owner. In the sale of the property to Anderson, Richards represented that the house was making a profit of over $1,000 a month.

GEORGIA

Under the management of Charles M. Slager, an experienced film man, the Grand theatre, Albany, Ga., opened on May 17, with a General program. The Grand has been redecorated, cleaned and made into a very attractive theatre. A new screen and projecting machines have been installed.

Mr. Slager, who is a manager with New York experience, has associated with him Lawrence H. Smith, well known in the South for his connection with the film industry. The policy of the house will be five reels daily for five and ten cents.

ILLINOIS

Manager Sauvage has opened his airdome at Alton, Ill., for its eighth annual season. Extensive improvements have been made. A color scheme of green and white is carried out, the fence being painted white and the chairs green and lattice work about the interior also is painted green. Among the pictures with which Manager Sauvage is attracting crowds is "The Diamond from the Sky" serial.

The Star theatre, owned by Harry Metcalf, located on South Adams street, in Peoria, Ill., was destroyed by fire. Metcalf's loss is estimated at about $1,000 on furnishings, films and motion picture machine. The fire is believed to have been caused by defective electric wires. It occurred early in the morning when no one was in the theatre.

INDIANA

Airdomes in Indianapolis and Indiana which have been forced to delay their opening for several weeks on account of the weather are opening up and hope to be able to remain open for the season now, although there are several which have opened twice and then were forced to close temporarily. Among those which have opened in Indianapolis are:

Jefferson, East Tenth street, of which John Truelock is the owner, opened June 4, running the United program.

The Princess, South Meridan street, of which W. C. Halstead is owner, opened last week, with the United program.

J. Kelley opened a new airdome at 819 Indiana avenue last week, using the United program.

The Veribest at Roosevelt avenue and Sixteenth street, owned by George Barrows, opened last week with a United program.

The Triway in West New York street opened last week.

Ike Beitman has bought the Savoy theatre in West Indianapolis.

The Airdome at Arlington, Ind., has opened for the fourth time this season, being forced to close three times on account of the weather conditions.

The Gem theatre, of North Manchester, Ind., is being overhauled. Two additional exits are being added and the stage is being moved back to make room for several more rows of seats.

An airdome has been opened at Corydon by J. W. Davis.

A 1915 model Ford car, a sixty-five-dollar diamond ring and twenty-five dollars in gold to those receiving the first, second and third largest number of votes in a contest is being conducted by the Orpheum theatre of Lafayette. The contest will close June 30. The votes are given with admission tickets.

The Lyric airdome, at Muncie, Ind., opened recently with "The Goddess." A ten-cent admission is being charged.

The Improved Order of Red Men of Fowler, Ind., has opened a moving picture theatre.

The Blinn theatre at Frankfort, Ind., opened recently with three reels of pictures and two acts of vaudeville. The program is being changed three times a week.

The Ideal theatre at Kokomo, Ind., which was damaged by fire recently, has been overhauled, redecorated and presents a much more attractive appearance since the re-opening.

Airdoms in Indianapolis and Indiana that planned to open about May 15 have been forced to indefinitely postpone opening dates on account of the inclement weather. Several theatres that did open have been forced to close, and it will probably be June 15 before the airdomes are able to open for the season.

Earl Moore, the new manager of the Indiana Union Show, of Bloomington, is planning to make a number of improvements at the theatre, after having devoted the earnings to charity for several weeks.

The Union airdome at Richmond, Ind., has postponed its opening for the third time this season.

The lease and equipment of the Irwin theatre, Goshen, have been bought by William E. Burridge from Peter and James Polezoes for $1,450. John W. Burridge, son of the purchaser, will be in charge of the theatre. Mr. Burridge will make a number of improvements and run a Mutual program.

C. L. Siddios, of West Lebanon, has bought from George W. Sink, a moving picture theatre at Veedersburg.

Arthur Robinson will run pictures in a tent at Milford, Ind., during the summer conths.

The Colonial theatre, of Indianapolis, which has been running pictures and vaudeville this spring, opened Sunday, May 29, as a picture theatre for the summer months, running photoplays exclusively. This is the largest theatre in Indianapolis now devoted exclusively to motion pictures.

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IOWA

W. E. Bock has sold the Frank theatre of Council Bluffs, Ia. The theatre is now open every night instead of four nights a week as formerly.

The Grand theatre at Sioux City, Ia., heretofore one of the principal "legitimate" houses of the city, will be remodeled and will show motion pictures exclusively.

A recent fire at Van Wert, Ia., destroyed the two motion picture theatres there. The Smith theatre will be rebuilt immediately, although its proprietor, whose insurance expired the day of the fire, lost $1,200.

The Strand theatre, of Ottumwa, Ia., formerly the Spectrum theatre, has been remodeled, renamed, repainted and improved. It is now showing the all-feature program of the World Film.

William Hamsky, proprietor of the Crystal theatre at Cedar Rapids, Ia., has taken up an all-feature program with success.

LOUISIANA

Guy P. Stubbs, of Monroe, La., has applied to the City Council of that city for permission to erect a fireproof airdome at DeSiard and Jackson streets.

MICHIGAN

Charles Bailey, of Sturgis, Mich., has bought the Lincoln theatre at Valparaiso from Tom Polk. Mr. Bailey has been in the moving picture business in Michigan for the last ten years.

Airdome Park at Greensburg was opened May 29 by James Alcorn.

The Washington Park theatre at Michigan City, of which Hubert N. Phillips is the owner, is being remodeled at a cost of about $1,000.

J. N. Ledbetter has sold the Lyric theatre at Michigan City to C. A. Baldwin and F. Stock, of Benton Harbor. The new management will have an orchestra to furnish music, and the admission will be five cents, except Saturday and Sunday, when the admission will be ten cents.

MISSOURI

The new Mutascope theatre, built by Pohlmann and Zimmermann, on Olive street, St. Louis, opened last week to the public with an excellent all picture program. The new house is just a little east of the old Mutascope location, one of the oldest theatres devoted to pictures in the city, which was torn down to make room for a large office building.

The new theatre is in a thickly settled neighborhood, is modern and equipped with all the latest improvements, seats six hundred patrons, and is under the capable management of experienced exhibitors. Pohlmann and Zimmermann are the proprietors of the Comet theatre, at Twenty-first and Market streets.

D. T. Williams and his wife, who have just opened their new theatre, the Ashland, at 3520 North Newstead avenue, St. Louis, are shining examples of wide awake, progressive exhibitors. When Mr. and Mrs. Williams started in to show motion pictures, they had a little room at Thirteenth and Chambers streets with a seating capacity of only 170.

The possibilities of the business soon became apparent to them, and in seeking a location with more accommodation they settled on a lot on Ashland avenue where they erected a tent, used for exhibition purposes until a short time ago, when they built a handsome new theatre at a cost of sixteen thousand dollars, all earned during the last six years.

The Williams have always made it a point to give their patrons the best program to be had in proportion to the money invested and the price of admission, which was five cents. The new Ashland continues on the same plan as was maintained in the tent. The new house seats 1,000 persons, and is the only large theatre in St. Louis that does not contain a stage, as only motion pictures will be shown.

The Mozart airdome at 329 North Euclid avenue, St. Louis, has undergone very extensive alterations and improvements this spring which adds much to the attractiveness and comfort of the place. A new entrance has been built in the form of a triangle composed of three massive pillars, each topped with a large ornamental light.

In a conspicuous spot is placed a large Roman urn filled with flowers in bloom and other growing plants, trailing vines decorate the arch formed by the cross pieces connecting the triangle. A small landscape garden has been laid out at the sides of the airdome and in the space at the rear, and more than a hundred and fifty

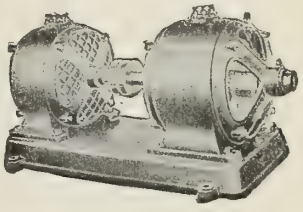
(*Continued on page* 130.)



Do you know that

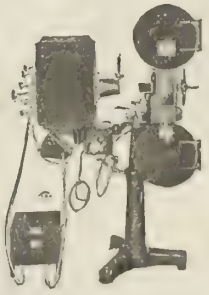
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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Musical Score For Princess Romanoff

BELOW is printed a musical program for the Fox feature, "Princess Romanoff." This list of musical selections was arranged by Carrie Hetherington, of Los Angeles, and has been found to be entirely satisfactory.

Start with "Pastorale," by Bizet.
Husband and baby—"Wedding Dance," by Lincke.
Gives butler note—"Pastorale."
Maid and butler—"Wedding Dance."
Princess Romanoff—"Melody in F," by Rubinstein.
Stuart Holmes—"Wedding Dance."
Midnight—"It's Too Late to Forget You Now," by McCabe.
Part chance played—"Louisiana Waltz," by Rider.
Reception—"Geraldine," by Lodge.
Doctor with baby—"An den Frühling," by Grieg.
Mother receives torn note back—"Forgotten," by Cowles.
Husband returns home—"An den Frühling."
He proposes—"Last Night Was End of World," by Von Tilzer.
Baby's mother—"In a Gondola," by Bendel.
Nance O'Neil at phone—"Last Night Was End of World."
Hangs up phone—"In a Gondola."
Mother writes letter—"Pastorale," by Bizet.
Nance O'Neil and Holmes—"No One Else Can Take Your Place," by Harris.
Husband calls on Holmes—"Phedra," by Massenet.
10:30—"No One Else Can Take Your Place."
Husband stops Holmes—"Phedra."
Husband returns to mother—"I Puritani," by Bellini.
At bedside—"Notturno," by Nevin.
Nance returns to her home—"Last Rose of Summer."
The man-hunt—"Andante," by Mozart.
Russian Ambassador—"Cecile Waltz," by McKee.
Countess Olga—"Modulation Waltz," by Brown.
Meeting her prey—"Chrysanthemums," by Penn.
Weaving the web—"Love Is a Weaver of Dreams," by Moret.
My life is a lonely one—"Melody in F."
Tell me your story—"Love Is a Weaver of Dreams."
Then—"When the Moon Shone Down on You," by Smith-Kraus.
He tells his story—"Kreutzer Sonata," 1st movement, by Beethoven.
As days go on—"Why Did You Make Me Love You?" by Browne.
Detectives at door—"Faust Overture," by Gounod.
9:45—"Gondola," by Henselt.
He tells her story—"Moonlight on Hudson," by Wilson.
Two weeks later—"Soirees Waltz," by Nathan.
Pall of dread—"Martha Overture," by Flotow.

Alfred G. Robyn Engaged As Rialto Theatre Organist

S. L. ROTHAPFEL, managing director of the new Rialto theatre at Forty-second street and Broadway, New York City, announced this week that he had placed under contract as organist for the new theatre Alfred G. Robyn, the well-known composer and director.

Through his musical compositions and his direction of many symphony societies, Mr. Robyn is probably one of the best known organists in America. For many years he was director of the Apollo Club, Amphion Club and the Symphony Orchestra in St. Louis. He came East definitely five years ago to succeed Clarence Eddy as organist of the Tompkins Avenue Congregational Church in Brooklyn. This post he held for two years and is at present organist of St. Andrews Episcopal Church in this city. During the ten years of his directorship of the Apollo Club and the Amphion Male Chorus Mr. Robyn composed as well for Henry W. Savage the comic operas, "The Yankee Consul," "Yankee Tourist," "Princess Beggar," and "Jacinta."

For Sam Bernard "All for the Ladies," and for Kitty Gordon and Oliver Morosco "Pretty Mrs. Smith." He also wrote the interpolated numbers for the comic opera, "Baron Trenk," for F. C. Whitney. His songs have had world-wide fame, principally "Answer" and "You," while his pianaforte compositions comprise the world-famous "Manzanilla," "Concerto in C Minor," "Quintette in G Minor," " Four Impromptus—op. 38," "Menuetto," "Chansonette" and many others. His "Storm at Sea," composed for grand organ, is probably one of the best-known characteristic pieces in this country.

Lately Mr. Robyn composed the music for the Lambs' Gambol at the Century Opera House, and he is a prominent member of the Lambs' Club. He is at present also a director of his own school of music at 23 West Forty-second street.

Photoplay Theatres Here and There

(*Continued from page* 129.)

trees have been planted in the enclosure. E. Pasmezoglu is the manager of the airdome, which is owned by the Mozart Amusement company.

After four years of playing together in the archestra of the McKinley theatre, at 2218 South Jefferson avenue, St. Louis, Lois Coughlin and Frank Panus were married recently. The young couple will continue to furnish the music for the McKinley, where they have become experts in selecting suitable music for any film projected, as well as playing the music in a very skillful and artistic manner.

The Hippodrome, Sixth and Walnut streets, St. Louis, has closed for the summer, after five weeks of Metro features, which succeeded the regular vaudeville season. Alf. V. Oldham, manager of the Hippodrome, returned to Louisville, Ky., his home, where he will give his attention to the various outdoor amusement enterprises with which he is connected in that city, until he returns to St. Louis in the fall when the regular theatrical season opens.

NEBRASKA

An airdome being completed at the Carter Lake Club in Omaha, Neb., will show World pictures throughout the season.

H. E. Hartwig, propretor of the Bijou theatre at Seward, Neb., has bought the Lyric and closed it up. By owning both houses, he has control of the motion picture business in Seward and can concentrate it all to his principal theatre.

J. Longworth, of Schuyler, Neb., a prominent state exhibitor, called at the World Film corporation's branch office in Omaha the other day and concluded arrangements for a feature program. Mr. Longworth says business throughout the Middle West never was better than now.

The minute Omaha, Neb., "legitimate" theatres closed their season contracts they plunged into the motion picture business. There is much comment that motion pictures will exclude every

other kind of entertainment in Omaha next season, as only a few of the larger play houses made a success of it this year.

The Empress, Omaha, Neb., has added a singer, Paul Glousse, to its program and finds the music feature is a big drawing card. He sings popular music which is advertised as being on sale at any of the city's music stores.

E. W. Sass has sold the Ideal theatre at West Point, Neb.

The Majestic, Magazine and Seventh streets, New Orleans, La., opened on May 22 under the management of Segrave and Hall.

NEW JERSEY

Ground was broken yesterday at Chambers and Hudson streets, Phillipsburg, for the erection of a moving picture theatre. The building will be 40 x 90 feet and will have a seating capacity of 600. It will be operated by the Phillipsburg Amusement Company, with Joseph Tirrell as manager. It is expected to be ready for occupancy by September 1.

Work has been started on the remodeling of the moving picture theatre at 527 South Orange avenue, Newark, which is owned by C. J. Horle. The work, as designed by Walter J. Aschenbach, will involve an expenditure of about $8,000. It will include additions to the side and rear and the raising of the roof of the present structure. The building when completed will measure 50 x 100 feet and will provide a seating capacity of about 1,000.

The U. S. Temple theatre, Bergenline avenue and Second street, Union Hill, under the management of Frank G. Hall, president of the United States Theatres Company, has been converted into a picture palace second to none in North Hudson. The theatre has been completely renovated and the formal opening under U. S. management took place May 24.

The Regent theatre, Burlington, on Saturday, May 15, opened to a capacity audience. It is located on the east side of High street, near Broad, and was erected at a cost of approximately $50.000.

NEW YORK

The Rex theatre, a new photoplay house, will be opened in New York today. The new theatre is appropriately located and well appointed, and it is expected that the patronage will be large at all times. Particular attention will be paid to giving the patrons of the theatre the best possible entertainment for the minimum price.

The Utica Hippodrome Amusement Company has purchased of Michael Buckley the Buckley theatre, located at the corner of Lansing and Nichols streets, Utica, and will completely remodel the place. It will have a seating capacity of 800 persons, the building being extended about 25 feet on the rear. A new lobby will be placed across the Nichols street side of the building and the outside of the structure will be of stucco work.

Plans have been filed for a two-story moving picture theatre on the west side of Eighth avenue, 28.1 feet south of Forty-fourth street, New York, for the Forty-fourth Street Amusement Company, as lessee of the property, which is owned by the estate of Solomon Rich.

OHIO

The Wonderland theatre, West Twenty-fifth street and Clark avenue, Cleveland, has been sold by C. J. Goeppinger and William King to Walter Bulow and D. K. Gresham. The now owners are arranging a series of feature bookings in addition to their regular program.

H. Well has sold the Enjoy-U theatre, 7700 Lake avenue, Cleveland, to K. R. Carson, who will continue the policy of showing feature pictures in addition to the regular program.

James D. Mooney has been appointed assistant manager and press representative of the Standard theatre, East Eighth street and Prospect avenue, Cleveland. He succeeds Thomas Colby, who resigned recently to distribute war films in Nebraska, Iowa, Wisconsin and Michigan.

The Alhambra theatre, Euclid avenue at 105th street, Cleveland, offered its patrons on Sunday, May 30, a personal view of James Cruze and Sidney Bracey. These players were in "The Million Dollar Mystery," shown recently at that playhouse. The house was packed all afternoon and evening by patrons who desired to meet the film stars.

Toledo parties are believed to be interested in a deal for the Ivanhoe theatre. Charles L. Blatz, owner, admits that a deal is pending and may be closed at any time, but refuses to say who the probable purchasers are. The Ivanhoe was completed last February at a cost of $60,000.

Charlie Chaplin has won a warm spot in the hearts of Cleveland motion picture theatre fans. The interest in this comedian is so great that the management of Luna Park on June 5 offered a prize of ten dollars to the man, woman or child who appeared at the amusement place with the best imitation of Charlie. A mob of contestants appeared.

The Standard theatre, Cleveland, appears resplendent in its new interior decorations. Big feature film productions have crowded the house to capacity, and Manager Grossman says that the theatre will be kept up to date at all times.

O. L. Taylor, proprietor of the Majestic theatre, Lancaster, has just had improvements installed in that picture playhouse, including a steel ceiling, new wall decorations and electric lighting system.

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We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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27 Gas Engines
28 Interior Lighting
29 Interior Telephones
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36 Perfumes
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38 Premiums
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42 Projection Machines (Home)
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Name ..... Theatre .....

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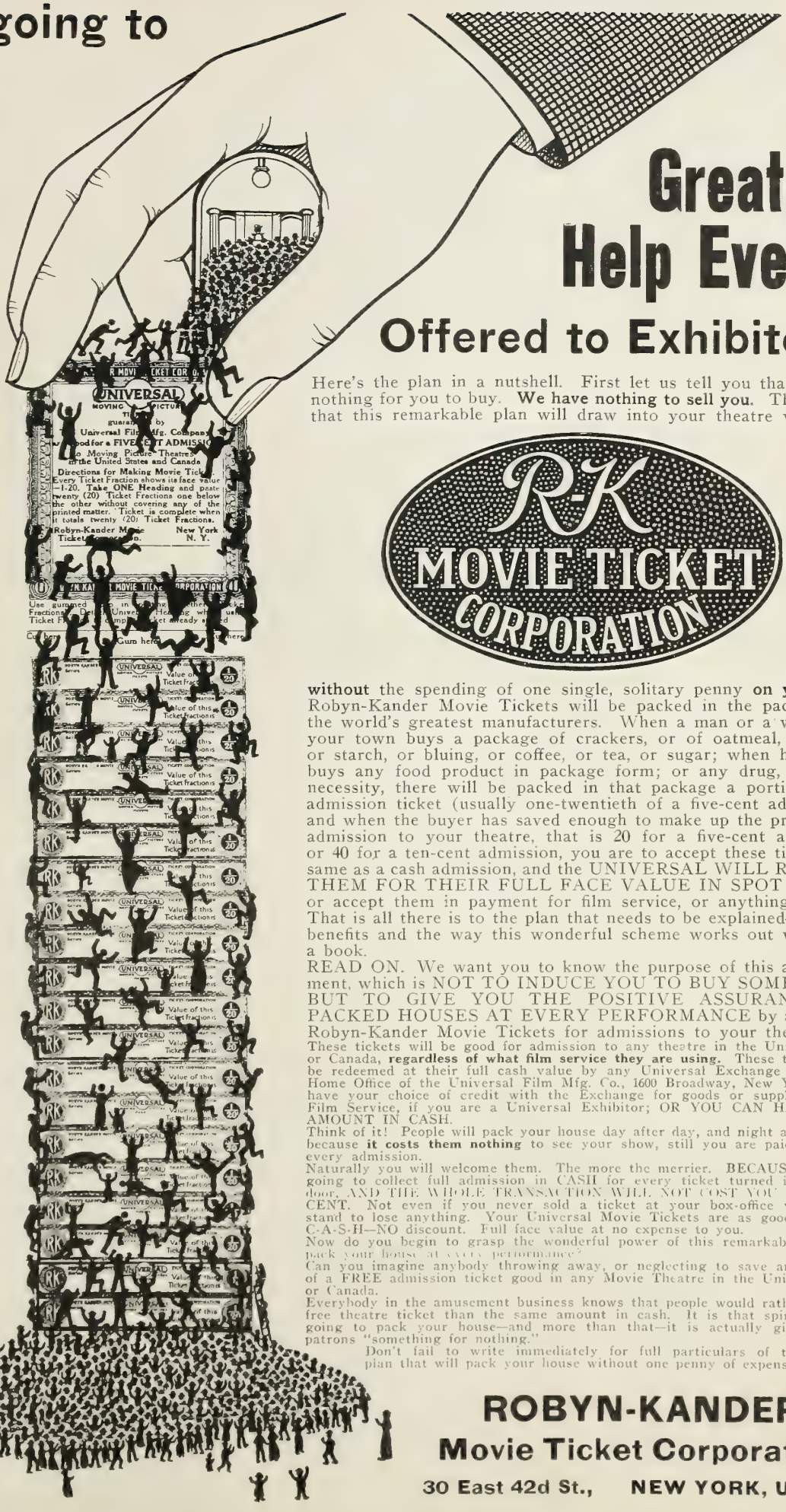
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That is all there is to the plan that needs to be explained—but the benefits and the way this wonderful scheme works out would fill a book.

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These tickets will be good for admission to any theatre in the United States or Canada, **regardless of what film service they are using.** These tickets will be redeemed at their full cash value by any Universal Exchange or by the Home Office of the Universal Film Mfg. Co., 1600 Broadway, New York. You have your choice of credit with the Exchange for goods or supplies or for Film Service, if you are a Universal Exhibitor; OR YOU CAN HAVE THE AMOUNT IN CASH.

Think of it! People will pack your house day after day, and night after night, because **it costs them nothing** to see your show, still you are paid cash for every admission.

Naturally you will welcome them. The more the merrier. BECAUSE you are going to collect full admission in CASH for every ticket turned in at your door, AND THE WHOLE TRANSACTION WILL NOT COST YOU ONE RED CENT. Not even if you never sold a ticket at your box-office would you stand to lose anything. Your Universal Movie Tickets are as good as cash. C-A-S-H—NO discount. Full face value at no expense to you.

Now do you begin to grasp the wonderful power of this remarkable plan to pack your house at every performance?

Can you imagine anybody throwing away, or neglecting to save any portion of a FREE admission ticket good in any Movie Theatre in the United States or Canada.

Everybody in the amusement business knows that people would rather have a free theatre ticket than the same amount in cash. It is that spirit that is going to pack your house—and more than that—it is actually giving your patrons "something for nothing."

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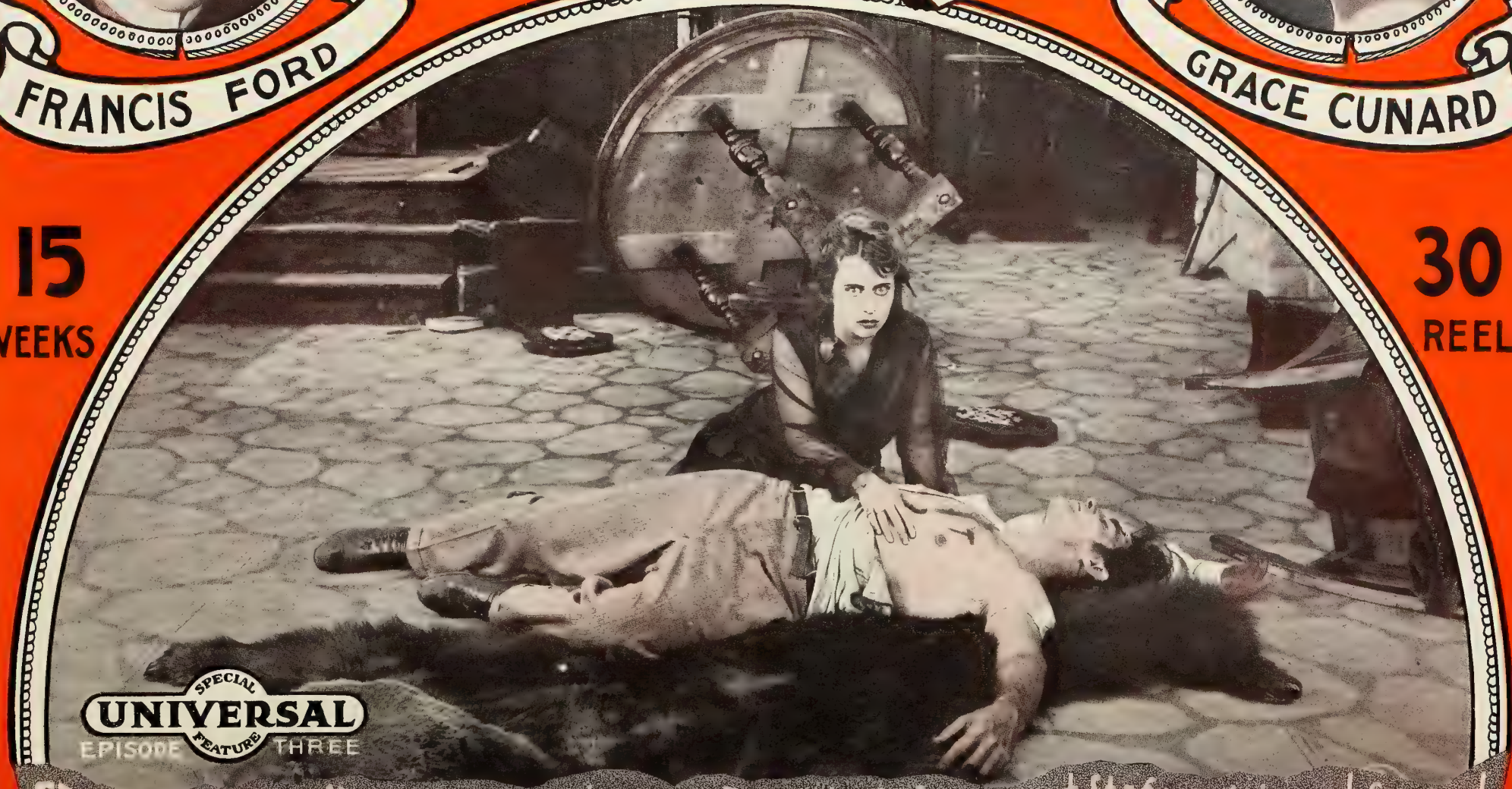
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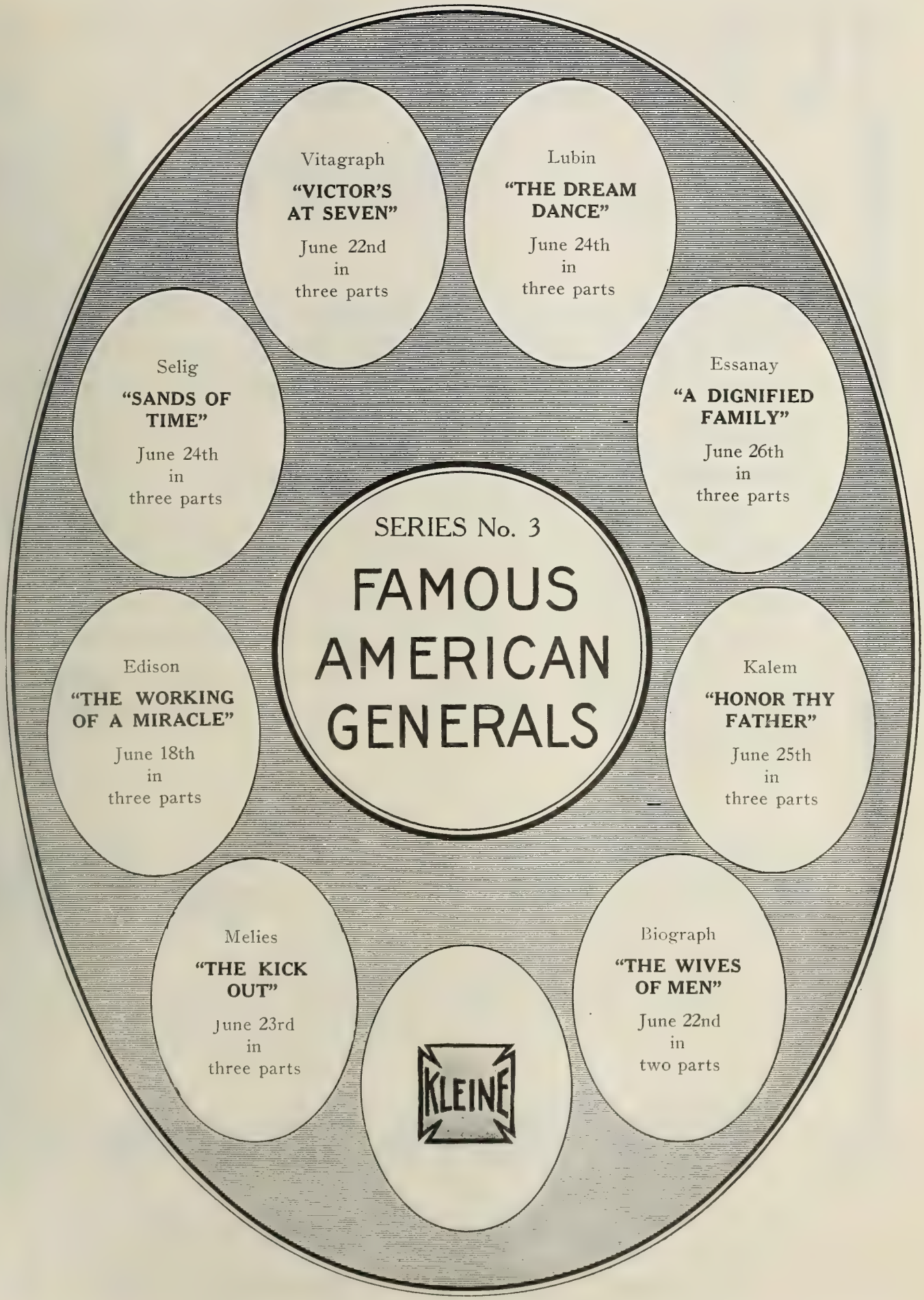


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WESTERN UNION CODE

Brooklyn, N.Y. June 7, 1915

To the Exhibitors of the United States.

The Vitagraph Company has recently released through the V.L.S.E., "Hearts and the Highway"

This picture is a good five reel feature, but in justice, must be placed in class "B" as compared with "The Juggernaut" and "The Island of Regeneration"

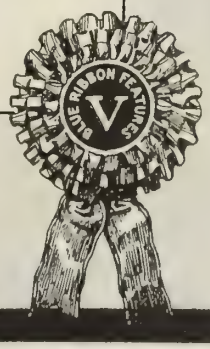
Accordingly, the V.L.S.E.Inc., at the request of the Vitagraph Company, has instructed its sales force not to charge any exhibitor in the United States more than $50.00 per day for "Hearts and the Highway"

This ruling is made, because it is feared, that without it, exhibitors, by reason of their success with the other two features, would readily agree to pay an equal price, believing that "Hearts and the Highway" possessed the same degree of merit as the other two.

In other words, the Vitagraph Company does not desire to perpetrate any imposition upon the exhibitor by allowing them to believe that it is equal in merit to "The Juggernaut " and "The Island of Regeneration"

This action must not be taken to mean that "Hearts and the Highway" is not a good feature, for it is; or that the Vitagraph is lowering its prices; for such is not the case; but merely that both the Vitagraph and the V.L.S.E.. by comparison, have placed this picture in class "B", and want the exhibitor to know the facts, and to realize that he is being asked to pay only according to the merit of the product.

Treas



AT ANY V.L.S.E. OFFICE

YOU are wasting your opportunities if YOU ignore advertising.

Vitagraph
BLUE RIBBON FEATURES

THE third Blue Ribbon Feature is "The Sins of the Mothers," a drama based on the curse of heredity as exemplified by the inherited passion for gambling in a beautiful girl. It is the winner of the New York Evening Sun's scenario competition. This powerful drama has been Vitagraphed in five parts with Anita Stewart, Earle Williams and exceptional cast, and is now available to exhibitors.

Book Direct

V I T A G R A P H
1600 Broadway New York



LUBIN
LIBERTY BELL
Features

"LIBERTY BELL"

is the name we have chosen to identify those Lubin photo plays of unusually high quality (of 4 reels or more), with famous theatrical stars in the leading roles, to be released through the V. L. S. E. Inc.

We are now offering

"The Eagle's Nest"

featuring Edwin Arden and Romaine Fielding. A thrilling photo-play of western life made in the famous "Garden of the Gods" country in the Colorado Rockies. 6 parts.

"The College Widow"

George Ade's Famous Comedy

featuring Ethel Clayton and George Soule Spencer.

"The Sporting Duchess"

from the famous play of the same name, featuring Rose Coghlan and Ethel Clayton.

In preparation

"The District Attorney"

from the famous play of the same name by Charles Klein, featuring Dorothy Bernard and George Soule Spencer.

"The Valley of Lost Hope"

by Shannon Fife, showing the most spectacular railroad wreck ever worked up. Featuring Romaine Fielding.

"The Climbers"

from the famous play of the same name by Clyde Fitch, featuring Gladys Hanson and George Soule Spencer.

Booked Direct

LUBIN-V. L. S. E. 1600 Broadway, New York

SELIG RED SEAL PLAYS!

"The Carpet From Bagdad"

"The Millionaire Baby"



"The Rosary"

"A Texas Steer"

MISS GRACE DARMOND. (A Selig Star)

"THE ROSARY"

A Selig Red Seal Play, released June 28th, in seven soul-stirring reels. The action opens in Auld Ireland and is carried to central Ohio and the lower East Side of New York City. A kindly clergyman foils a villain and brings sunshine to a grief-stricken household. Features Miss Kathlyn Williams, supported by a select company of artists. Beautiful staging, wonderful lighting effects. ***Book it!***

Book Direct—SELIG, 1600 Broadway, New York City

Viola Allen Immortalizes "The White Sister" in Film

The enchantment of sunny Italy cast its mystic spell over F. Marion Crawford and held him in its thrall. He spent years in this land of sunshine, of gorgeously painted seas and skies, dreaming of love romances that blossomed in ancient castles, of sorrows and tragedies buried within convent walls.

A wonderful inspiration came to him. He conceived a story of a great love, of a heart rending separation, and his soul poured forth all its depths of feeling, all its wealth of imagery in "The White Sister." Then was born the greatest work of his master mind.

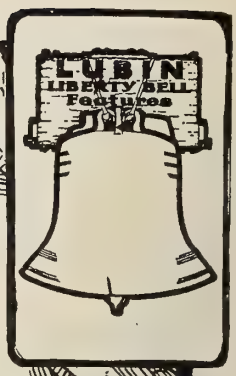
Viola Allen was captivated by the great dramatic possibilities of this romance. She felt the soul stirring tragedy of the white sister with all her intense nature, and she put her entire heart into the interpretation of the part. How well she succeeded in bringing out all the great human qualities of the play is attested by its wonderful reception on the speaking stage.

Essanay was quick to see and grasp the exceptional opportunity to reproduce this great work of fiction through the medium of one of the greatest actresses. It used all its artistic and technical mastery of production to immortalize the inspiration of F. Marion Crawford through Viola Allen's genius of interpretation. And it has given to the world the greatest and most stupendous photoplay ever produced.

This six act masterpiece now is being booked through all the V. L. S. E. Inc. branch offices.

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VITAGRAPH

"THE JUGGERNAUT" "SINS OF THE MOTHER"
"THE ISLAND OF REGENERATION" "CROOKY"

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"THE EAGLE'S NEST" "THE SPORTING DUCHESS"
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"THE CARPET FROM BAGDAD" "THE ROSARY"
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ESSANAY

"GRAUSTARK" "THE SLIM PRINCESS"
"THE WHITE SISTER" "A BUNCH OF KEYS"

CAN THEY KEEP IT UP?

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NEXT WEEK'S
RELEASES
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V. L. S. E.





SMASHED!



EVERY conception of the term FEATURE has been revolutionized Thanhouserward. Powerful quality in **one** and **two reelers** forced a new shuffle of the cards—broke the spell of "forced length." I guess you know how exhibitors are jacking up their fronts with my **regular** releases! Why, they issue special hand-bills and heralds on them! It's because **Thanhouser** on a program makes it make good every time! They believe in me! They trust me! And there isn't a thing on earth that can make me forget that for a second!

"FEATURE" measures in quality, not footage! I have nailed that fact to the mast, and **you can tag your future on to it!** I could not to save my soul give you a more magnificent example to prove it than a picture entitled

"Which Shall It Be?"

Just read these lines:

"..... I will give
A house and land where you shall live,
If, in return, from out your seven,
One child to me for aye is given."

You remember that grand old home-circle poem! A poor family, seven children, with a cripple and a very bad boy among them, but bless **those** little kiddies, a mother's heart loves them all!

"Which shall it be? Which shall it be?
I looked at John—John looked at me!"

There's theme! There's pathos! You'll feature it and run it over and over.

THANHOUSER TRADE MARK

Released in Two Reels—Tuesday, June 22nd

"Innocence at Monte Carlo"

Mignon Anderson will win you here; and there's such a "different" finish from what you expect all along. It's the kind that always adds power to a show.

Released in One Reel—Sunday, June 27th

"The Stolen Anthurium"

FALSTAFF FILMS

If you also believe that the classy, refined comedy will outlive the "rough-stuff" knockemdown and kickemup brand of comedy, get Falstaffs. The anthurium is a rare flower, and it leads Riley Chamberlin into the most captivating little romance—full of chuckling, rare good humor. You can't help liking it.

Released in One Reel—Friday, June 25th

THANHOUSER FILM CORP.
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The great American Serial, written by the well-known author WILLIAM HAMILTON OSBORNE, at a cost of $25,000.00

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This great drama, the story of which was written especially for Pathé, having the vast publicity of hundreds of newspapers all over the country, will be produced by Balboa for Pathé, and will maintain in every respect the famous standard of Pathé excellence.

Watch for announcement as to the date of the first release.

TRADE MARK

The PATHÉ

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the NAVY !

Voucher No. 6359

IN SETTLEMENT OF YOUR CHARGES AS FOLLOWS:

DATE		AMOUNT
May 20,1915		
	THE COMPLETED STORY	
	NEAL OF THE NAVY	
		$ 25000.00

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The pictures of navy life and scenes are taken WITH THE APPROVAL AND BY THE SANCTION OF THE SECRETARY OF THE UNITED STATES NAVY.

A prominent official of the Navy Department says: "I have examined the scenario of the serial 'NEAL OF THE NAVY,' and find it is a very clean, interesting and instructive picture play."

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NEW YORK

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MAY 28 1915

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Poli's Theatrical Enterprises

MOTION PICTURE DEPARTMENT
ROOM 420, PUTNAM BUILDING
1505 BROADWAY, NEW YORK CITY

New York City, May 28,1915 191

Mr. William Fox,
126 West 46th Street
New York City.

Dear Sir:-

It gives me great pleasure, after viewing your production of "The Plunderer" to congratulate you on your un-tiring efforts and the lavish expendature of money which can be readily seen in your productions.

I am thoroughly convinced, if you continue to produce the same kind of features in the future, as you have in the past, that the public in general will be endebted to you for features of such superior Directing - Story - Photography- Settings- Stars and in fact everything that goes to make a finished masterpiece.

I think it is due you to know how the exhibitor and the general public appreciates the efforts you have made to lift the Motion Picture industry to a higher plain.

Personally, I am representing Mr. S. Z Poli, one of the largest Theatrical owners in the world, and can speak intelligently as to what we have observed in regard to your features.

Knowing it is only human nature for anybody to want to know when they have "Made Good" - I take this means of thanking you.

Sincerely yours,

R. C. Miller

RCM/G

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POLI'S MANAGER HAS KINDLY OBLIGED

FOX FILM CORPORATION
WILLIAM FOX, PRESIDENT

How can an advertiser continue advertising? By giving YOU value

LEAP BY LEAP

Released Exclusively through the Mutual Film Corporation

KEYSTONE



Monday June 21.

MABEL NORMAND, MACK SENNETT (FATTY) ROSCOE ARBUCKLE IN

THE LITTLE TEACHER

KAY-BEE



Friday, June 25.

ENID MARKEY, RICH. STANTON & LEWIS CODY IN

THE FLOATING DEATH

DOMINO



Thursday, June 24

Louise Glaum, Gertrude Claire & Geo. Fisher IN

HEARTS AND SWORDS

BRONCHO



Wednesday June 23.

WALTER EDWARDS MARGARET THOMPSON IN **The Shadowgraph Message**

8"-10" Photos of our Players can be had by sending to Publicity Dept
15 Cents for one - 50 Cents for set of 4
A WONDERFUL LOBBY DISPLAY
22"-28" Photo layouts in Character makeup of Mabel Normand & Roscoe Arbuckle
20 Cents each

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LONGACRE BUILDING, 42d STR. AND BROADWAY, NEW YORK. KESSEL & BAUMANN, EXECUTIVES.
THOS. H. INCE & MACK SENNETT, DIRECTOR-GENERALS

The Film That Pleases Everyone

GEORGE BEBAN

in

THE ALIEN

Adapted from

"The Sign of the Rose"

Eight reels—an entire program

Produced under personal direction of Thomas H. Ince

Now playing at the Astor Theatre, New York, at prices ranging from 25c. to $1.00. ***Read these comments from New York dailies. They tell the story:***



The Tribune said: "Mr. Beban's acting of the Italian is really a superb bit of character portrayal."

Evening Mail said: "Caught the attention of Broadway. 'The Alien' is very much worth seeing."

Evening World said: "Makes a strong appeal."

The Journal said: "Huge success."

New York Times: "Lifts you out of the seat."

The Evening Sun said: "From end to end 'The Alien' is **all real.** The film story has been produced with such care and ability that it stands alongside the spoken drama as a compeller of tears and laughter."

The Herald said: "If there was a dry eye in the theatre it must have been a glass one."

Now ready for booking in houses that can charge a minimum admission of 25 cents.

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TIMES BUILDING NEW YORK

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PARAMOUNT Travel Pictures

Walter Murray, formerly associated with Burton Holmes, is lecturing every week at the following Keith and Proctor Theatres, in New York, with Paramount Travel Pictures:

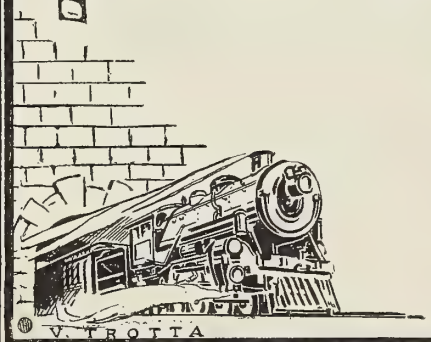
KEITH'S HARLEM OPERA HOUSE
KEITH'S ROYAL THEATRE
KEITH'S GREENPOINT THEATRE
PROCTOR'S FIFTH AVE. THEATRE
PROCTOR'S TWENTY-THIRD ST.

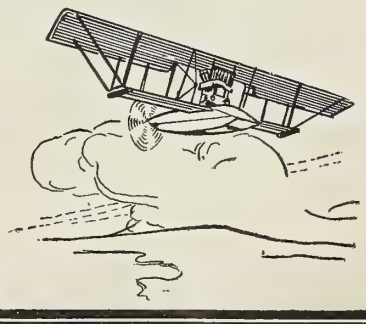
We have prepared for exhibitors live, timely, fifteen-minute talks for each release. They are easy to follow and short and snappy, and any novice can read them to your audience.

This lecture lends additional interest to the action and scenes of each instalment.

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Popular Everywhere
Action and Interest

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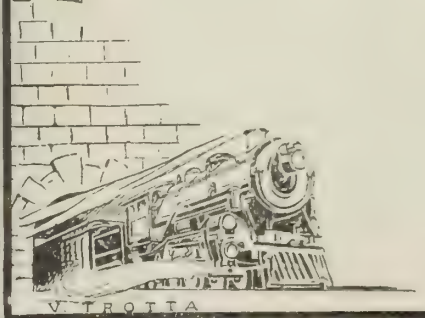
Beautiful	Roaring River Falls
Exciting	A 1300-lb Sea Cow
Amusing	Clever Animated Drawings
Sporting	Diving Boys, West Indies
Thrilling	Aeroplane Flight, Florida
Instructive	The Panama Canal of Today
Educational	Tropical Birds and Animals
Pleasant	Motoring, Cuba and Jamaica
Novel	Capturing the Lordly Tarpon
Interesting	Banana and Pineapple Growing
Riotously Funny	Water Sports at the Equator
Informative	Capitol of S. A., at Washington
Picturesque	The Snow Capped Andes Mountains
Unusual	Santiago's Famous Fire Department

These Releases help any program; they are booked nominally as a serial. Distinctive One-Sheets, heralds, and Publicity Helps are supplied weekly.

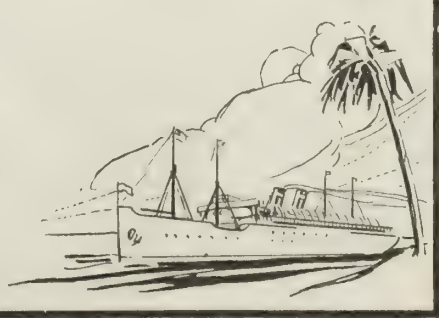
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Paramount Pictures Corporation
ONE HUNDRED and TEN WEST FORTIETH STREET
NEW YORK, N.Y.







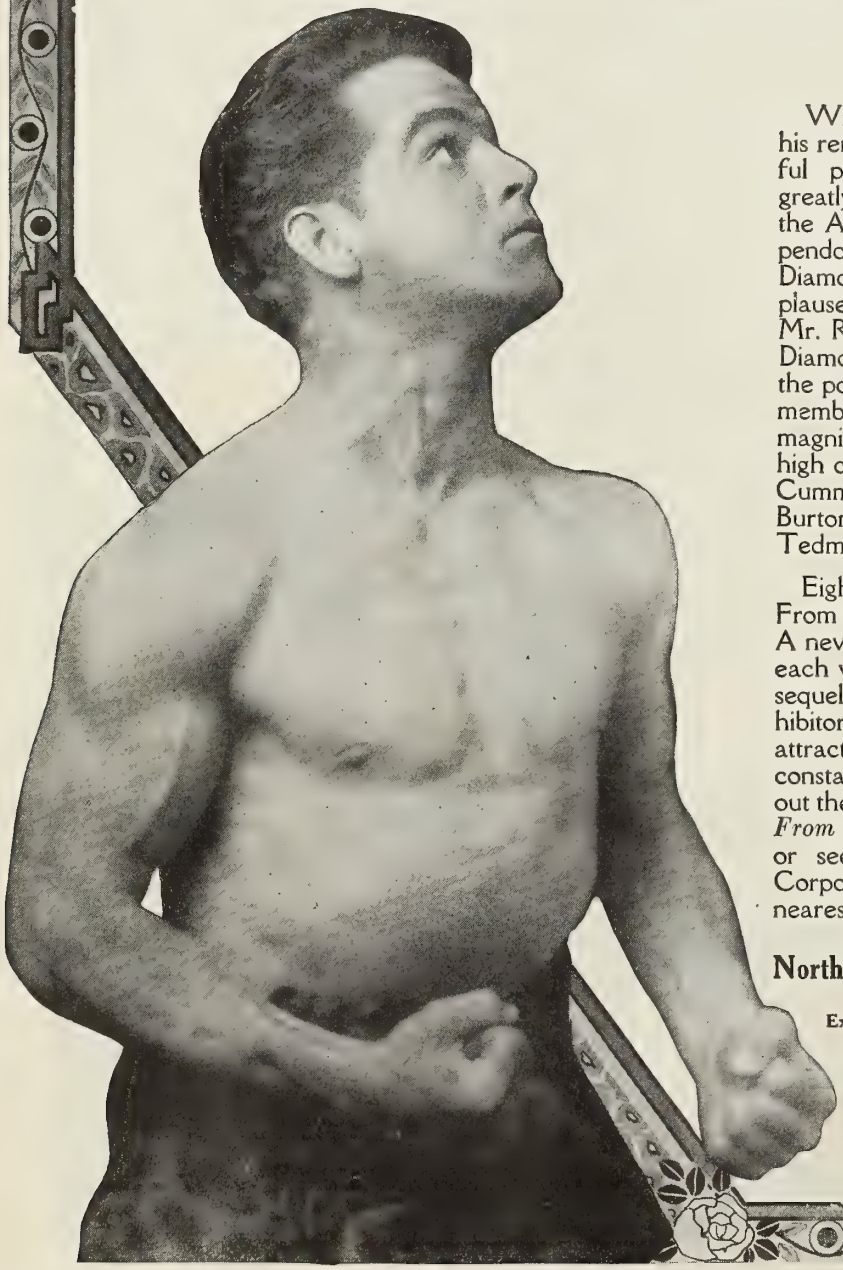
William Russell



Featured in the
$800,000 "Flying A" Photoplay

THE DIAMOND FROM THE SKY

A Picturized Romantic Novel
By Roy L. McCardell



William Russell's powerful acting, his remarkable strength and his forceful personality, have contributed greatly to the wonderful success of the American Film Mfg. Co.'s stupendous continued photoplay—"The Diamond From the Sky." The applause that greets the appearance of Mr. Russell in each chapter of "The Diamond From the Sky" indicates the popularity he has won. Every member of the cast interpreting this magnificent production is of the same high calibre — Lottie Pickford, Irving Cummings, Eugenie Forde, Charlotte Burton, George Periolat, W. J. Tedmarsh and Orral Humphrey.

Eight chapters of "The Diamond From the Sky" are now appearing. A new two-reel chapter is released each week. $10,000 is offered for a sequel to this great photoplay. Exhibitors: If you want an exceptional attraction with *continued* interest—constant box office receipts throughout the summer—*book "The Diamond From the Sky" NOW!* Wire, write or see the North American Film Corporation's representative at your nearest Mutual Exchange or write us.

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Chicago, Ill.

North American Representatives at Every Mutual Exchange in America

27

By Whose Hand?

A
Two-Part
"Flying A" Drama
Directed by Henry Otto
The Stars: Winifred Greenwood and Charles Bartlett
Release Date—June 28th

A mountain mystery photoplay bubbling with heart emotion and intrigue. The scenic effects are great.

The Madonna

An American "Beauty" Film—One Part
Directed by Frank Cooley
Release Date—June 29th
Featuring the "Beauty" Stars: Neva Gerber and Webster Campbell

A painting symbolic of love and purity regenerates a dissolute youth. A lovable story, artfully told.

A Good Business Deal

A "Flying A" Drama—In One Part
Directed by Reaves Eason
Featuring Vivian Rich and Joe Galbraith
Release Date—June 30th

Everything about this picture is new—It's a crackerjack!

A Woman Scorned

A "Flying A" Drama—One Part
Directed By W. D. Taylor
Featuring Nan Christy and Harry Von Meter
Release Date—July 2nd

The story of a designing widow and how all her wiles failed.

Book American Releases
They Draw The Crowds

AMERICAN FILM MFG. CO., Chicago, Ill.
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THOS. H INCE FEATURE

THE REWARD

IN FOUR PARTS WITH

BESSIE BARRISCALE

A MUTUAL MASTER PICTURE

A Chorus Girl finds being good very lonesome work & when about to fall from the straight & narrow path, discovers, there is a **Reward** for the Virtuous







Bessie Barriscale OF "THE DEVIL" & "CUP OF LIFE" FAME

THE REWARD RELEASED JUNE 24TH

JANE WALLACE, NICKNAMED "THE ICEBERG" BECAUSE OF HER REFUSAL TO JOIN THE GAY LIFE OF THE "GREAT WHITE WAY" WITH THE OTHER CHORUS GIRLS OF HER COMPANY, FINDS BEING GOOD VERY LONESOME WORK. TRIXIE, A VERY LIVELY CHORUS GIRL, TELLS DAN CONBY, AN IDLER AND CYNIC THAT THERE IS ONE WOMAN WHO REFUSES TO BE ANYTHING BUT GOOD. DAN LAUGHS AT TRIXIE AND TELLS HER THAT JANE IS FAKING, AND THAT THE WOMAN DOESN'T LIVE WHO WON'T TAKE THE PRIMROSE PATH IF SHE GETS THE RIGHT CHANCE. TRIXIE INTRODUCES HIM TO JANE THE NEXT DAY, IN ORDER TO GIVE HIM A CHANCE TO PROVE THAT HE IS RIGHT

DAN TAKES JANE TO A CARBARET FOR LUNCHEON, AND RIDICULES THE STRAIGHT PATHWAY, ASKING JANE WHAT REWARD SHE GETS FOR BEING GOOD. JANE TELLS HIM "THE RESPECT OF OTHERS". TO PROVE TO HER THAT SHE IS WRONG DAN INTRODUCES HER TO SOME OF HIS ARISTOCRATIC FRIENDS, WHO SNUB JANE BECAUSE OF HER SHABBY CLOTHES. OTHERS DO THE SAME THING UNTIL JANE BEGINS TO WONDER IF SHE IS NOT WRONG. ONE NIGHT JANE IS LATE AT THE THEATRE, AND GETS A CALLDOWN FROM THE STAGE MANAGER, AND IS ALSO FINED. AS SHE STANDS IN THE ENTRANCE, TWO FLASHILY DRESSED CHORUS GIRLS COME ON, AND ARE PASSED BY THE STAGE MANAGER WITH A SMILE. JANE DEMANDS TO KNOW WHY THEY ARE NOT FINED ALSO, AND IS TOLD BY THE STAGE MANAGER THAT THEIR FRIENDS PAY HALF THE EXPENSES OF THE SHOW. JANE IS DISGUSTED AND DISCOURAGED AND TELLS THE STAGE MANAGER SHE IS THROUGH WITH THE SHOW AND LEAVES.

IN THE MEANTIME JANE'S SWEETNESS AND GOODNESS HAVE BEEN INFLUENCING DAN, AND HE IS CONVINCED THAT HIS OUTLOOK ON LIFE IS WRONG. HE IS WRITING JANE ASKING HER TO MARRY HIM, WHEN SHE COMES TO HIS APARTMENTS AND TELLS HIM THAT SHE REALIZES SHE HAS BEEN A FOOL AND IS NOW READY TO TRY THE OTHER WAY. DAN IS HORRIFIED AND AMAZED, AND TELLS HER THAT BEFORE SHE DECIDES FINALLY, HE WOULD LIKE TO SHOW HER A FEW THINGS ABOUT THE OTHER LIFE. HE STARTS OUT TO SHOW HER, BUT JANE'S SENSIBILITIES SEEM BLUNTED, AND HER DECISION HAS LEFT HER LIKE A WOODEN WOMAN. DAN SENDS HER BACK TO THE APARTMENTS ALONE TELLING HER THAT HE WILL JOIN HER LATER. WHILE THERE A DOCTOR COMES FROM ACROSS THE HALL AND ASKS HER HELP. SHE FINDS IN THE NEXT APARTMENT A WOMEN WITH A NEW BABY. SHE COMES BACK TO HERSELF AS SHE REALIZES THAT THE REWARD OF VIRTUE IS UNTAINTED MOTHERHOOD, AND WHEN DAN COMES, SHE LEADS HIM TO THE DOORWAY, WHERE THEY LOOK IN UPON THE BEAUTIFUL SIGHT OF THE MOTHER AND HER BABY. DAN TAKES JANE IN HIS ARMS AND HE SAYS SOFTLY, "I GUESS THAT IS WHY GOD INTENDED WOMEN TO BE GOOD, AND MEN TOO".

NEW YORK MOTION PICTURE CORPORATION

LONGACRE BUILDING 42RD ST. AND BROADWAY NEW YORK KESSEL & BAUMANN EXECUTIVES

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A Feature Production—
—In Regular Service!



Vera Fuller Mellish

Who appeared with Billie Burke, in "The-Mind-the-Paint Girl," at the Lyceum Theatre; with Lewis Waller, in "Monsieur Beaucaire," at Daly's Theatre, and "The Blindness of Virtue," at the Manhattan Opera House," enacts the role of Amy Blanchard, the girl who sells herself to save her father from a felon's fate,

In the Three-Act BROADWAY FAVORITES Feature Production

THE BONDWOMAN

Released Monday, June 28th

Special 1, 3 and 6-sheet, 4-color Lithographs

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GEORGE KLEINE

announces

Miss Irene Fenwick

in PORTER EMERSON BROWNE'S

"The Spendthrift"

A magnificent six-part adaptation of that extraordinarily successful stage drama

For Release June 21

through the KLEINE OFFICES

A wonderfully human and appealing drama of today KLEINE-IZED into six enchanting reels featuring dainty Irene Fenwick, supported by Cyril Keightley and a notable cast that includes such distinguished players as Malcolm Duncan, John Nicholson and Mattie Ferguson.

A story of many tense, breathless moments, fascinatingly quaint, but thoroughly understandable, hammering home with amazing reality a lesson your audience will sympathetically grasp and remember.

ARRANGE NOW FOR YOUR DATES. "The Spendthrift" is a "pack 'em in feature" of the first magnitude. See the KLEINE OFFICE nearest you TODAY.

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George Kleine

Better to read fifty advertisements than to miss the one YOU need.

Lubin's One Reel Comedies

He's Packing Houses Everywhere with his Uproarious Side-splitting Stunts.



Billie Reeves

"The Scream of the Screen"

LUBIN'S ONE REEL COMEDIES

Featuring Billie Reeves, the Famous comedy star, and his own company who made the whole world laugh at his whirlwind antics in "A Night In An English Music Hall," mean big box office receipts for you.

Book up on Billie Reeves Reels—"The Scream of the Screen"—the funniest acrobat and contortionist in filmdom. He's different. That's the secret of his great popularity. Billie Reeves reels mean big money for you.

"THE SUBSTITUTE"
RELEASED SATURDAY, MAY 15
"THE CLUB MAN"
RELEASED SATURDAY, MAY 22
"OUT FOR A STROLL"
RELEASED SATURDAY, MAY 29
"THE NEW BUTLER"
RELEASED SATURDAY, JUNE 5
"NEARLY A PRIZE FIGHTER"
RELEASED SATURDAY, JUNE 12
"A SAFE INVESTMENT"
RELEASED SATURDAY, JUNE 19
"JUST LIKE KIDS"
RELEASED SATURDAY, JUNE 26
"A DAY ON THE FORCE"
RELEASED SATURDAY, JULY 3

Released Through General Film Co.

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THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "Road O' Strife," 15 Parts, by Emmett Campbell Hall

Monday, June 21st

"ROAD O' STRIFE"

"The Sacrifice"

One Reel Drama

In this chapter the action is fast and dramatically intense. Robert Dane, badly wounded, discovers the mystery of the cup. Daisy, the show girl, tragically proves this contention at the residence of the Governor. As Alene is led from her cell to the scaffold, word comes that the Governor has granted a reprieve.

Crane Wilbur and Mary Charleson featured

Tuesday, June 22d

"Father Said He'd Fix It"

Split Reel Comedy

The deacon tries to aid his son's matrimonial plans with surprising results to himself and everyone concerned.

"With the Help of the Ladies"

Split Reel Comedy

The police chief and his lieutenant dress as women to capture purse snatchers and get into many laughable adventures.

Wednesday, June 23d

"The Life Line"

Two Reel Drama

An interesting story of a middle-aged bachelor of high ideals, who, while experimenting upon his stenographer—a peculiar specimen of humanity—in an endeavor to make her appreciate the beautiful things of life, falls in love with her.

Arthur Johnson and Lottie Briscoe featured

Thursday, June 24th

"The Dream Dance"

Three Reel Drama

A swiftly moving tale of Paris, the Pyrenees, art, love, whims, joys and tragedies, which begins when a talented young vicomte paints a portrait of a little Gascon maid, falls in love with her, and secretly weds her.

Velma Whitman and L. C. Shumway featured

Friday, June 25th

"Her Answer"

One Reel Drama

In which Destiny does the unexpected when an unscrupulous young business man tries to hurry along his wedding to the girl of his choice.

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In this funny "mix-up" Billie Reeves plays the role of Pat Murphy, and the Murphy family gets into an old-fashioned row with the Schultz family because little Jakey Schultz steals little Mary Murphy's stick of candy.

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MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

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Essanay's six act feature, "Graustark," written by George Barr McCutcheon, is such a play.

Essanay's four act feature, "The Slim Princess," written by George Ade, is such a play.

These two plays have been tried by the jury of the great American public and they have withstood the test. They have rung true. Their tremendous success is known in every city. The exhibitors showing them have been filling their theatres to overflowing.

Book these plays through any of the branch offices of the V. L. S. E. Inc. and you will have no trouble in bringing out the crowds and getting the best return for your outlay.



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IN 2 ACTS
IS THE NEXT

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Adapted from Munsey Magazines.
A man's conscience drives him to betray his crime.
Released June 28.

"PROVIDENCE AND MRS. URMY"
(In 3 acts)
The romance of an American heiress. Featuring Beverly Bayne and Francis X. Bushman. Released June 29.

"DREAMY DUD"
"RESOLVES NOT TO SMOKE"
Living cartoons by Wallace A. Carlson. Released June 30.

"A COUNTLESS COUNT"
One of a new series of screamingly funny western comedies. Released July 1.

"THE INNER BRUTE"
(In 2 acts)
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Released Through The General Film Co.

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Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Volume XI | JUNE 26, 1915 | No. 25

Helping the Exhibitor Help the Manufacturer

I HAVE just received from a prominent exhibitor a surprising letter.

To many it may seem impossible that such flagrant faults can exist in this business and upon such a scale.

But they do.

* * *

THIS particular letter is specific and straight from the shoulder. It is not an idle kick. It tells something.

The exhibitor booked a standard feature at a stiff price. He believed, as does every progressive exhibitor, that he could surely draw the people with such a picture, *provided* he was able to let them know he had it and to impress them fully with its quality.

* * *

SO, naturally, in booking the feature, he also expected to book, and laid great stress upon, advertising material. But he got nothing with the picture.

So he appealed to the exchange; and in reply he receives an elaborate letter explaining that *no paper* is available; *no slides* are on hand; *no lobby display at all* can be furnished.

* * *

HE submits the indisputable facts in the case and the following sober letter:

"The exhibitor far from the source of supply must give *unusual publicity* to big features. Selections are governed sometimes by the size and quantity of paper obtainable.

"A large selection is offered, but too often the exhibitor is informed at the last moment that 'the supply is exhausted.'

* * *

"I WANT to say that it happens *three times out of four*. There is no excuse for this when the feature is not thirty days old in the territory. Features that rent from $45 to $100 per day entitle the exhibitor to all the publicity that he should desire.

* * *

"THE trouble is not confined to any one concern. They all do it. They let you order material that, they know, they are out of.

"Complaints get nothing; interest ceases with booking.

"The above applies to standard features—not to wild cats."

* * *

CERTAINLY this is a deplorable situation; and assuredly it calls for prompt action upon the part of every manufacturer and distributor of big features who is guilty of such lack of co-operation with the exhibitor.

We are, all of us, pretty well agreed that proper advertising is the very basis of the exhibitors' success; and we all realize that the exhibitors' success means the success of the entire industry.

WE know this, but are we merely talking about it in a large, platitudinous way; or are we actually putting this very important policy into all its lines of practical operation? The exhibitor *knows* the necessity of advertising his pictures, in particular his big, expensive ones.

He is spending a lot of money today in newspaper space. The total amount in the newspapers of the county would probably open our eyes were it known.

* * *

BUT what is the manufacturer doing to help,—along this line of mutual profit?

And do the manufacturer and exchange realize the tremendous importance of *reselling* their products through the exhibitor?

* * *

TO get right down to brass tacks, the situation is simply this:

The average exhibitor everywhere simply cannot afford to book a high-priced feature unless he can advertise it in an *unusual* way.

He must appeal to people who don't go regularly to motion pictures. He must appeal to *everybody* so forcefully so that he can raise his prices. In other words he must have big feature *service* with big features.

* * *

IT is idle to sell him only a big feature. He must be equipped to resell this to the public for the manufacturer's sake as well as his own. Selling a feature without service is as futile as selling an automobile without service.

* * *

SOME manufacturers wonder why the exhibitor places so much stress upon paper.

Here's the reason: When an exhibitor contemplates the purchase of a high-priced feature, he assumes it is a high-grade picture.

He is not worrying about that so much as he worries over the ability to increase his attendance so as to pay for it. The paper, the lobby display, all the advertising helps are the highly important factors which enable him to get his money back.

* * *

HE needs *unusual* advertising. Therefore he wants *unusual* paper, something so striking as to catch the eye of every one, in particular those who don't look at posters simply because they know with half an eye that they *are* motion picture posters.

He needs *unusual* lobby display. He ought to use unusual newspaper display.

(*Continued on page 36.*)

JUN 18 1915

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscription for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

Vol. XI June 26, 1915 No. 25

Helping the Exhibitor Help the Producer

(*Continued from page 35.*)

HE not only needs and deserves this help, this service; he absolutely has got to have it.

And he must have it *on time.* He is up against the policy—fundamentally wrong—of a single day's show, so he must advertise smash-bang and completely.

* * *

HE ought to be just as sure of getting this advertising service as of getting the picture. He ought to get both at, at least, the same time. This is helping the exhibitor to help the manufacturer.—WILLIAM A. JOHNSTON.

Justice and the Advocates of Censorship

THE double victory for the motion picture industry, represented by the permission to continue granted "The Birth of a Nation" by Judge Fenimore Cooper, of Chicago, and the Boston Board of Censors, is a matter for universal congratulation.

It means something more than the defeat of the censorship agitators' efforts to mutilate a particular film. It signifies, unless we are very greatly mistaken, the beginning of a saner, calmer, fairer attitude toward motion pictures in general.

* * *

THE denouement in Boston, so far as the censor party is concerned, verges upon the ridiculous.

For weeks the friends of "the colored brother" toiled and labored for the passage of a law by the legislature that would give them the power to prohibit "The Birth of a Nation" from coming before the people.

They won. The law was passed. The officials they believed were with them were invested with authority to do precisely what the censor party wanted done.

* * *

AND then—

After due deliberation, after witnessing the drama in private and studying and analyzing its meaning and influence, reel by reel, the reformers' own censors endorse the picture, and announce that they will permit it to go on!

* * *

IN Chicago the situation was somewhat different.

But there, we have been treated to the refreshing spectacle of a judge, sitting far above the dust and smoke of prejudice, prudery and bigotry, seeing the truth as it is, and brushing aside fanaticism and hysteria to pronounce a calm and uncompromising verdict.

* * *

THERE are passages in the decision of Judge Cooper that deserve repetition—not because they are remarkable for their acuteness, but because they are a sharp reminder that he is one of the first men, on or off the bench, to apply common sense and unbiased intelligence to a discussion of a motion picture.

One of the three charges brought by the Corporation Counsel of Chicago against the picture was that "the photoplay if presented will engender race animosity against the negro citizens of our community."

* * *

THE judge's rejoinder is an incisive one.

"This last ground is based purely upon assumption," he observes. "To find that this is a good objection to the allowing of the injunction" (against the Mayor's refusal to issue a permit) "this court will have to assume that our white citizens will not know or appreciate the fact that the days represented in the play were nearly in the first years of the last century.

"The court cannot assume this will be so, when we know that there is universal recognition of the fact that no race has shown such great general advancement in from two to three generations as the negro race has done."

* * *

"EVERY night in every theatre there is produced the debased type of the white race of different nationalities, and if representative groups of the various nationalities so presented became acutely sensitive that such individual portrayal would cause them to suffer race hatred of their race, and all the plays in which a villain played were stopped on that account, the theatre, as educator and entertainer of the people, would become a memory of the past, and there would be nothing to fill its place for the education and enjoyment of the people.

* * *

"IF white men appeal to the courts to restrain the production of a play because one of its characters portrayed that of a dissolute white man whose acting would bring race hatred against that nation which his stage character had assumed, *their plea would be denied for want of law to support the same, and the law should be and is the same for both black and white.*"

* * *

WHILE there are indications that there will be an appeal to a higher court, it is difficult to see upon what ground any superior tribunal will take exception to Judge Cooper's decision.

Incidentally, it may be recalled that a number of influential club women succeeded in bull-dozing Major Funkhouser, Chicago's erstwhite censor-czar, into believing that the Irish or Hebrew comedy which has entertained millions from coast to coast on the two-a-day stage, was a wanton insult to both the races in question, would engender race hatred, and that the police should, and had the power to prevent their exhibition.

* * *

THIS is as good a time as any for the much-censored manufacturers of comedies to make a test case of one of these examples of police tyranny, and give the Mayor and police department of Chicago another taste of "Cooper justice."

GRAND BALL CROWNS READING CONVENTION

Three Thousand Watch and Dance at Fete in the Big Auditorium—Viola Dana Carries Off Trophy—Philadelphia Chosen as Next Convention City—Pennsylvania League Gets National Charter—Herrington Will Represent Keystone State at San Francisco Next Month—Zerr Presented with Loving Cup at Closing Banquet

Special to MOTION PICTURE NEWS

Reading, Pa., June 16.

SOME of the most important work of the convention of the Motion Picture Exhibitors' League of Pennsylvania, which closed here with the banquet in the Berkshire Hotel last Wednesday night, was accomplished in the final hours of the big gathering. Indeed, it might be said that the convention did not get into full swing until Tuesday night, the close of the second day of the three-day assemblage of exhibitors, exchange men, actors and actresses, supply men and representatives of every line of activity associated with the motion picture industry.

It was on Tuesday night that the ball was held in the huge dance hall of the Auditorium, and it was generally remarked that it was not until then that the visitors "loosened up" to the fullest degree and made the event, from the viewpoint of sociability, by far the most important in the annals of the motion picture industry in Pennsylvania.

Crowning Event of Convention

The ball was the crowning event of the convention and it is no exaggeration to say that fully 3,000 persons were present to participate in the dancing or to see the score of prominent players in the motion picture field participate in the grand march and afterwards mingle and get acquainted with the other branch of the industry—those who market and display the film plays.

Nothing, perhaps, has ever occurred in this state which tended more to produce a more friendly feeling or to foster a more harmonious relationship between those who represent the various branches of the business than the ball of Tuesday night. First of all, it served to stimulate the harmonious spirit that has characterized the proceedings of the State League ever since reorganization in the Harrisburg convention last January. It is to this harmonious spirit alone that can be attributed the success of the work of the League's legislative committee that obtained from the Legislature the important concessions to the film men in the matter of modifying the state censorship law. The other concrete results of the convention may be summarized as follows:

Philadelphia was selected as the place for holding the next annual convention, in June, 1916.

Herrington Will Go to Frisco

The League decided to send Fred. J. Herrington, of Pittsburgh, Pennsylvania's national vice-president, as a delegate to the national convention to be held in San Francisco next month. Peter Magaro, of Harrisburg, was chosen as alternate to go, in case Mr. Herrington finds he will be unable to make the trip.

The League obtained its charter from the National League, handing over the check for the initiation fee to National President Marion S. Pearce, of Baltimore, who was present in person.

It was determined to continue the fight against legalized state censorship in Pennsylvania until the Pennsylvania censorship law is repealed, and to arouse public sentiment in favor of repeal through a campaign of publicity.

The initiation fee for new locals joining the State League was fixed at $10.

A constitution and by-laws conforming to those of the National League were adopted.

The old officers of the State League, elected in the Harrisburg convention, were re-elected to serve until the 1916 convention, as follow: Ben H. Zerr, of Reading, president; James Delves, of Pittsburg, secretary; Charles Segall, of Philadelphia, treasurer; G. W. Sahner, of Pittsburg, first vice-president; G. C. Miller, of Plymouth, second vice-president; Frank A Gould, of Reading, publicity agent, and Fred. J. Herrington, of Pittsburg, national vice-president.

Vote of Thanks to the "News"

The League tendered a unanimous vote of thanks to MOTION PICTURE NEWS for its support of the organization's efforts to improve conditions of the business in Pennsylvania and recommended that the delegates urge members of their locals at home to subscribe for the NEWS and other trade papers that have assisted in the work.

In the closing business session on Wednesday resolutions were adopted decrying state and municipal censorship and favoring placing the work under exclusive control of the National Board of Censors. G. W. Sahner, state vice-president of Pittsburg, presented a supplemental report in behalf of the legislative committee, in which he said the campaign to amend the state censorship law was directed, not at individual members of the board of censors, but at the system. He reported a balance of funds in the hands of the legislative committee, which will be used in prolonging the fight on state censorship.

National President Pearce praised the Pennsylvania League highly for the energetic way it is lining up the exhibitors for self-defense. He predicted that the national convention in San Francisco next month will be the greatest in the history of the industry and urged Pennsylvania to send a delegate, saying the national organization will help to defray the expenses of the delegate's trip if it has funds enough available for that purpose at the time.

Many Players Attend Ball

The feature of the ball on Tuesday night was the presence of the following motion picture actors and actresses, each of whom was introduced by Edward J. Morris, president of the Reading Chamber of Commerce, to the great crowd of dancers on the big stage at one end of the hall: Clara Kimball Young, World Film company; Pauline Frederick, Paramount; Crane Wilbur, Lubin company; Jessie and Joan Crane, Metro Pictures corporation; Viola Dana, of the Edison Players; Ormi Hawley, Lubin; Mabel Trunnelle, Edison; Royal Metcalf; Rosetta Brice, Lubin; Edward Earle, Edison; Mary Charleson, Lubin; Vivian Davis, Metro; Advin Green, Lubin; Robert



A GROUP OF PENNSYLVANIA EXHIBITORS AND THEIR FRIENDS IN FRONT OF RAJAH TEMPLE, READING, PA., JUST BEFORE THE CONVENTION

Conness, Edison; Evelyn Brown, Ayeanddea company; Alvina Goodrich, Ayeanddea, and William McAteer, fourteen years old, who gave a clever impersonation as "Charles Chaplin, Jr.," having been trained for the part by the Silverman Brothers, exhibitors, of Altoona.

Following the introductions, in which each star made a brief speech, the actors and actresses led the grand march. The procession through the hall was led by Siegmund Lubin, head of the Lubin company, and who was introduced as "the pioneer of the motion picture business," with his great grandson, Master Jamsen. Mr. Lubin was a leading figure of the ball and made new friends by the score because of the spirit with which he entered into the festivities.

Miss Viola Dana, of the Edison company, won the big silver cup offered by the Reading "Eagle" to the most graceful dancer among the visiting players. Her dancing partner was Kempton Greene. The News-Times cup for the best local dancer was awarded to Miss Dorothy Hipple, of Reading, whose partner was Harold Gibney. The Metro cup for exhibitors was captured by W. T. Heenan, of Philadelphia, whose partner was Miss Vivian Davis, of the Metro players.

Loving Cup Presented to Zerr

The Reading exhibitors who had charge of the arrangements for this most successful ball were: Frank Hill, Julius G. Hansen, Cornelius G. Keeney, Ben H. Zerr, president of the State League; Frank A. Gould, State League publicity manager; Harry J. Schad, Henry Johnston, C. L. Carr and Paul E. Glase. The Rinngold Band and Ibach's Banjo Orchestra, both of Reading, provided the dance music.

The reception and dance in the Berkshire Hotel, Wednesday night, the closing event of the convention, was attended by more than 100 persons, chiefly exhibitors.

A silver cup was presented to President Zerr, who was voted the most popular exhibitor present, and there were several vaudeville acts by artists appearing in the Reading theatres.

Mr. Zerr, as toastmaster, introduced Mayor Stratton, who told the "movie" men they have great power in their possession which can be used for uplift work.

Short speeches were made by National President Pierce; Fred. J. Herrington, of Pittsburg, national vice-president from Pennsylvania; J. W. Binder, of New York, member of the National Board of Censorship, who outlined the National Board's publicity plan to be used in this state in the campaign to eliminate legalized state censorship absolutely; and W. Stephen Bush, of New York.

V. H. Berghaus, Jr.

OFFICERS ELECTED IN CLEVELAND

Special to Motion Picture News

Cleveland, O., June 16.

Cleveland Local No. 1, Motion Picture Exhibitors' League, has just elected officers as follows:

President, Ben. J. Sawyer, succeeding S. E. Morris; vice-president,, George Heimbuch; treasurer, F. M. Kenny (re-elected); secretary, Walter H. Horsey (re-elected), and directors, Samuel Bullock, Ben. J. Sawyer, J. H. Stinchcomb, A. Maher and A. Goldman.

Michigan League Wants Membership Bars Let Down

Will Instruct Delegates to the National Convention to Vote for the Admission of Theatre Owners Who Are Interested in Other Ventures Connected with the Industry

Special to Motion Picture News

Lansing, Mich., June 16.

THE Michigan State Branch, No. 4, Motion Picture Exhibitors' League of America, convened here Tuesday, June 8, for its annual meeting. Nothing of an important nature was acted upon or discussed aside from the election of officers and the selection of next year's meeting place.

The officers elected were: President, B. L. Converse, Owosso; first vice-president, August Kleist, Pontiac; second vice-president, C. C. Newman, Charlotte; third vice-president, Joseph M. Neal, of Lansing; secretary, A. J. Moeller, of Howell; treasurer, George Thatcher, Bay City; national vice-president, L. R. Simpson, Bay City.

Bay City was successful in landing the 1916 convention.

No delegates were elected to the San Francisco convention. These will be appointed shortly by the president. The legislature having convened several weeks ago there was nothing to take up in a legislative way, although the legislative committee reported that nothing of a detrimental nature was passed at the 1915 session.

This committee, however, did say that at the next session efforts would be made to have some changes made in the fire law so that it would not be as stringent, and yet would be so constructed as to give the full measure of protection as under the present law.

In other words, while the league is heartily in favor of doing all in its power to make moving picture theatres safe from fire it does not want to be held down too strictly when conditions do not justify.

The league has been making every effort to eliminate indecent and unworthy films from the state, and during the past year has been able to prevent the showing of more than one such film. Even better results are expected during the year to come.

No single exhibitor in Michigan has been more faithful and more devoted to the league than Peter J. Jeup, of Detroit. He has worked untiringly for the good of the league and the industry. When a motion was made that Mr. Jeup be tendered a life membership in the league it was accepted by a unanimous vote. In fact the motion was the cause of much cheering for Mr. Jeup.

A vote of thanks was tendered to the legislative committee for its fine work in keeping thoroughly in touch with legislative matters. J. M. Neal, of the Theatorium theatre, Lansing, is chairman of this committee.

Delegates appointed to the national convention at San Francisco, July 13-16, will be instructed by the Michigan league to vote for an amendment to the national constitution making eligible to membership any person interested in moving picture theatres, no matter if he should be interested or at the head of a film exchange, or even if he be a manufacturer. As long as he is an exhibitor he should have membership rights.

Michigan contends that what a man's other business may be does not enter into his eligibility as a member of the national association if the man is interested in a moving picture theatre. Heretofore and at present such a man would be prohibited from joining the national association.

The fact cannot be denied that the present ruling is a very strict one and keeps out many big exhibitors. Take, as an example, the city of Detroit; there is John H. Kunsky, who operates eight of the leading theatres, but who is also at the head of the Casino Feature Film Company. He is barred from membership.

So is A. J. Gillingham, owner of the Empire theatre and other moving picture enterprises in Grand Rapids, because he is the manager of the Detroit branch of the General Film Company. Michigan wants all exhibitors put on the same basis. If he should be interested also in some other branch of the moving picture industry, what has that to do with the M. P. E. L. of A., says Michigan State Branch, No. 4.

Lubin's New Plant in Philadelphia Will Soon Be Open

The Addition Will Be Known as Studio No. 3—New Building is Three Hundred Feet Long and 75 Feet Wide

IN order to broaden the scope of its work and carry out the big producing plans ahead, the Lubin company will open another big studio plant in Philadelphia within the next few weeks, to be known as Lubin Plant No. 3. The new studio is situated at Seventeenth street and Glenwood avenue, a short distance from the Lubin main headquarters at Twentieth street and Indiana avenue.

The new building is 75 feet wide, three hundred feet long, and has four floors. It was formerly a factory and the Lubin company is remodeling it from top to bottom. The roof has been removed and a huge glass top, with the necessary sides, has been substituted.

The top floor, which measures 75 by three hundred feet, will be used as a daylight studio. On the third floor there will be three artificial light studios, while the first and second floors will be utilized for dressing rooms, carpenter shops and scenery rooms.

When completed, the new plant will be one of the best equipped studio buildings in the country. All the very latest mechanical effects are being installed, and the lighting equipment will not only be the last word along these lines, but will include a number of new devices.

The present Lubin producing equipment now consists of two large plants in Philadelphia, another one at Betzwood, Pa., and additional studios at Los Angeles, Cal., Phoenix, Arizona, Jacksonville, Fla., Brooklyn, N. Y., Atlantic City, N. J., and Newport, R. I.

CANADA PUTS DAMPER ON FILM INDUSTRY

A General Tax of Exorbitant Proportions Is First Levied on Pictures of American Manufacture—Then Follows a Separate Fee for Each Showing in Any Part of the Dominion—Companies Are Often Compelled to Maintain Projection Rooms at Own Expense

CANADA is becoming the dismal swamp of the motion picture map. In the quicksands of ruthless censorship, the bogs of petty official bigotry and the quagmires of oppressive duties and taxation, the film business is sinking over its head.

Several of the more responsible American film selling concerns have weighed Canada in the balance, and found that it is not worth while to attempt to do business under present conditions.

To begin with, Canada appraises all film crossing its borders at $80 per reel of 1,000 feet regardless of the age, quality or subject matter. Figuring from this basis it imposes a tax of twenty-five per cent. per 1,000 feet, and more recently has added an ad valorem duty of seven and one-half per cent. on top of this. Following the ad valorem the next step is an ad infinitum duty, which is early Latin for a continuous performance.

Once the film duties are paid the censorship begins. They are censored in every province in the Dominion at a separate and distinct fee for each look that the local official heckers take. The price varies according to the province and conditions.

In Montreal it costs two dollars to have a reel turned down, in Toronto it costs one dollar and a half and in Winnipeg one dollar. In Saskatchewan, where art is judged in an atelier maintained at the expense of each film company, it costs one dollar and a half per reel, and from three hundred dollars to four hundred dollars a year extra tax for the privilege of breathing the nice pure air in that vast expanse. This latter is called a provisional tax.

In one province a film will pass if the scene where the dog bites the child is eliminated. In the next province the part where the plot reaches a climax may prove too exciting, and the whole picture is condemned. There is one great and supreme reason for condemning a picture in Canada. This should go in a border for framing, thus

BECAUSE THE CENSOR FEELS LIKE IT.

A personal opinion predicated on a Canadian official's intelligence would not be regarded as weighty in other lands, but Canada is Canada. The censors there are not selected from among philanthropic bodies, or from social welfare groups, or from the educated and informed classes as they are in the United States. They are chosen for personal reasons, and the results furnish ample proof of it.

In British Columbia each film company is required to maintain a local office whether it needs it or not.

In Halifax a new law has been proposed with this naive announcement:

"It's purpose is to get additional revenue for the province, and we know of no better place to get it than from the motion picture interests." The worthy premier caused it to be known that as "he wished to impose no hardships, the tax shall be as light as possible. All we want is the money."

Then there's the war tax, the tax of one cent on each patron of the motion picture theatre.

Exchanges are required to equip a room, install projection machines and pay the operators who run the film in addition to paying the censorship fees on each reel. In Montreal the censorship fees have been doubled, and one dollar additional is charged if the picture is re-considered.

As more than fifty per cent. of the pictures are condemned a reconsideration is necessary, and the total cost per reel is now three dollars instead of one dollar, as formerly. Nova Scotia there is also a two hundred and fifty dollar license levy to figure on each year, and in Quebec they also censor the posters.

Films are rejected without the courtesy of a reason or an explanation to the men who have invested their money and spent their time in submitting the reels for inspection. On the rare occasions when reason for rejections leak out they prove wonderful and bizarre. One comedy was turned down because there were "too many American flags displayed in it."

One educational subject depicting the growing of bananas was rejected as "suggestive." The serial pictures have been especially maltreated in some provinces. It is now impossible to have chapters of serial pictures passed unless all the reels are shown in advance, or the completed scenario submitted for inspection. Then at their leisure the censors proceed with their deadly pastime.

The censor stations in at least one province are located in out of the way places, working additional annoyances and hardships. In a recent shipment of films to Canada sixteen out of twenty-two reels were rejected, and not one of these had been found objectionable by either the American National Board of Censorship or any of the local censors in any state of the United States.

Lasky Plans New and Larger Studio at Hollywood

Structure Will Be of Concrete—Laboratory Will Be of Sufficient Size to Finish Positive Prints—Enclosed Stages Will Accommodate Twice as Many Companies as Old One

Special to Motion Picture News

Los Angeles, June 14.

ANNOUNCEMENT is soon to be made by the Jesse L. Lasky company of its intention of erecting a new and larger studio at Hollywood, and while the estimated cost cannot be given at this time, as the plans are just now being perfected, it is stated on authority that the new plant will be of concrete construction and modern in every respect.

This week negotiations are being conducted for a suitable location for this new plant, which will mean the abandonment of the present large studio at Vine and Selma streets, Hollywood, which has served the company since the organization early in 1914 only when enlarged several times.

The company has now outgrown this plant, and as it is impossible to make additional enlargements from want of ground, the officers, Messrs. Goldfish and Lasky, have determined to move to another location.

The plans now being perfected, under the supervision of Messrs. Goldfish, Lasky and Cecil B. and William de Mille, by the technical director Wilfred Buckland, specify all concrete construction for buildings, dressing-rooms, shops, wardrobes and laboratories. The latter will be of sufficient size to enable the company to finish all its positive prints here, thus insuring the producers, who may inspect every foot of film before it is sent to the exchanges.

The exterior stages will be much larger than the ones at the present plant, and it is stated the enclosed studio will accommodate twice as many companies as can work on the ones now in use.

For some time it has been known the company was bothered for want of space, and it required but a few days for President Goldfish and Mr. Lasky to see the urgent need of additional producing room. The company now has five producing organizations at work continuously, and the stock company is the largest of any exclusive feature producing organization on the West coast.

Within the next few weeks it is stated on authority the producing company will again be enlarged. The old plant will be retained in its present state so that the companies can continue with producing without any delay while the new plant is being constructed.

MINA PRODUCERS PLAN FOREIGN OFFICES

The producers of MinA films have plans under way for the establishment of offices in England, South America and Cuba.

Following repeated requests for the MinA output, the producers made an investigation of conditions to ascertain the advisability of opening foreign offices, with the result that they expect to have new foreign quarters ready for business within the course of six weeks or two months.

The names of a number of film men, each well known in his respective territory, but which it is premature to mention, are under consideration for the management of these offices.



GLIMPSES AT AMERICAN RELEASES

Winifred Greenwood in "By Whose Hand?"—"A Woman Scorned"—Vivian Rich in "A Good Business Deal"

GEORGE KLEINE'S CANDLER THEATRE EXHIBITIONS PROVE POPULAR

George Kleine's custom of giving his productions their premier exhibitions at the Candler theatre, New York City, is proving a popular innovation with eastern exhibitors. His latest six part film adaptation of Porter Emerson Browne's "The Spendthrift," which was presented at the Candler theatre, Monday, June 7, brought many exhibitors in from neighboring states, and resulted in many bookings.

"It is an ideal way to view a picture," remarked a Hartford, Conn., exhibitor who had come in to attend the Candler showing. "A bright, clean, beautiful theatre, music and perfect projection teaches us what we can do with the right sort of feature in our own theatres."

RAFFERTY COMEDIES DRAW BIG HOUSES

With the Orchestra Hall, in Chicago, playing the Rafferty comedies to a packed house and the Claremont theatre, at Broadway and 135th street, New York, to standing room only, it is very easy to predict a prosperous future for the Rafferty series of one and two-part Irish comedy pictures that are now being produced by the All Celtic Films, Inc., and released through the exchanges of the World Film corporation.

Hundreds of booking from all over the country are daily pouring into the World Film exchanges, for exhibitors are always on the alert for something new in comedies, and Charles C. O'Hara's pet creation Rafferty has filled a long felt want in this line.

GARBUT AND EYTON NEARING PACIFIC COAST

Special to Motion Picture News

Los Angeles, June 14.

General Manager Frank Garbut, of the Bosworth company, and General Manager Charley Eyton, of the Morosco company, will arrive home the latter part of this week, from a business trip to New York City, the purpose of which was to secure legitimate stage stars for Morosco-Bosworth productions.

It is very probable a successor for Director General Apfel will be announced upon their return.

James Durkin Joins Famous Producing Staff

His First Production for the Company Will Be a Combination of Drama, Comedy and Spectacle in "The Incorrigible Dukane," Starring John Barrymore

ANOTHER important acquisition to the producing staff has just been effected by the Famous Players Film company in adding to its standing staff of directors James Durkin, one of the most renowned feature directors in the world.

Mr. Durkin represents the younger and more aggressive type of motion picture director, yet his past activities have been sufficiently varied and cover a period long enough to place him in the very van of successful motion picture producers.

Mr. Durkin was for two years chief director of the Thanhouser company, and during the greater part of which period he produced the Maude Fealy features. Among his more notable screen creations, however, can be recorded "Dope," one of the first six-reel features ever produced.

More recently, Mr. Durkin has come into prominence through his direction of Betty Nansen in "The Celebrated Scandal," and "Anna Karenina." His latest subject, "The Running Fight," which was produced for the Paramount Pictures corporation, created a veritable sensation, at its initial presentation. Mr. Durkin's first production for the Famous Players Film company will be an elaborate feature film production of "The Incorrigible Dukane," by George C. Shedd, a unique combination of drama comedy and spectacle, in which John Barrymore will star.

The comedy of the subject is derived from a series of ludicrous misfortunes of which John Barrymore, as the young and incorrigible Dukane, is the constant victor; the drama from the thrilling manner in which the ne'er-do-well redeems himself, and saves the fortune and honor of his father, and the spectacular effects are accomplished by the explosion of a huge dam in the course of construction by the senior Dukane, which is saved from total destruction only by the quick-wittedness and resourcefulness of Dukane Junior.

These varying elements of photoplay composition should effectively prove the versatility of both John Barrymore and the director.

A. E. Smith's Letter to Irwin Defines V-L-S-E Policy

Calls Attention to a Maximum Price of Fifty Dollars a Day for "Hearts and the Highway," Released as a Class B Subject

A FURTHER insight of the Big Four policy of grading its subjects is obtained through a letter from A. E. Smith, of the Vitagraph Company, to Walter W. Irwin, general manager of the V-L-S-E.

Mr. Smith's letter makes clear the point that the V-L-S-E is not going in for price reduction, but is determined to give exhibitors full value in exchange for the money it receives.

"Hearts and the Highway," the first V-L-S-E feature to be released as a Class B subject, is, according to Mr. Smith's letter (backed up by the critics), a good five-reel feature, and the only reason it is placed in Class B and a maximum price of fifty dollars put on it, is because of the exceptional quality of the Vitagraph Company's "The Juggernaut," and "The Island of Regeneration," that preceded it on the program.

Mr. Smith's letter in full is as follows:

"My Dear Mr. Irwin:

"We are putting out an extra feature in the V-L-S-E service, 'Hearts and the Highway.'

"We are afraid that because of the success of "The Juggernaut" and "The Island of Regeneration," you will be tempted to ask high prices for this extra feature, and because of the succees the exhibitor has had with the two previously named he will agree to paying a price equal to the first features issued.

"We, therefore, desire to impress upon you that, while we consider 'Hearts and the Highway' a good five-reel feature, it is not in the class of 'The Juggernaut' or 'The Island of Regeneration,' and we, therefore, wish to put a maximum figure of fifty dollars per day on this subject.

(Signed) "Albert E. Smith.

MANUFACTURERS MEET TO CHECK CENSORSHIP

Producing Companies Send Representatives to Session Held on June 14 in New York City—Plan to Take Vigorous Measures Against Inimical and Unfair Legislation—Committee Appointed to Advocate in Albany Constitutional Amendment Guaranteeing Film Drama Same Rights as the Press

AT a meeting of motion picture manufacturers held on Monday, June 14, at 1600 Broadway, New York City, at the call of J. W. Binder, of the National Board of Censorship, definite action was taken on the censor situations in Ohio and New York state and on perfecting an active organization of the manufacturers to oppose inimical legislation.

Mr. Binder's report on the censorship situation, showing that eleven out of thirteen bills introduced at the last session of the state legislatures have been killed, was heard.

Mr. Binder, J. Stuart Blackton, W. W. Irwin, Winfield Sheehan, W. Stephen Bush and William A. Johnston were named as a committee to go to Albany on Wednesday, June 16, to urge the passage of a constitutional amendment guaranteeing to the motion picture the same freedom as that accorded the press.

Winfield Sheehan, Frank Bannon, Arthur James, Walter W. Irwin, Ferdinand Singhi, J. W. Binder and Paul Gulick volunteered to serve as a committee to try to form an active manufacturers' association to fight hostile legislation.

Mr. James reminded those present that the National Motion Picture Board of Trade, an incorporation, is still in existence although inactive. It is possible that this organization may be resuscitated. Mr. Binder will consider the matter and then call a meeting of the others at which he will present tentative plans for getting the organization under way.

W. W. Irwin, J. W. Binder and Paul Gulick were appointed a committee to consider the next step in the Ohio censor fight. All present pledged the financial support of their companies for the fight in Ohio.

Binder Opens Meeting

The meeting opened with Mr. Binder's report on the censorship situation. The eleven states in which adverse legislation was killed during the legislative session of 1914-1915 are. New York, Missouri, Tennessee, Delaware, Michigan, Minnesota, Indiana, Iowa, Louisiana, Oklahoma and Nebraska.

A law providing for the censorship of such pictures as are complained of in writing by fifteen citizens was passed in Massachusetts, applying to the city of Boston only, and the Illinois bill is still pending in the legislature.

Those present at the meeting and the companies they represented were: P. A. Parsons, Pathé; Frank Bannon, Edison; Winfield Sheehan, Fox; W. W. Irwin and Charles Giegerich, V-L-S-E; J. W. Binder, National Board of Censors; Harry C. Drum, World Film; Spaulding, Paramount; Paul Gulick, Universal; Arthur James, Mutual; Paul Cromelin, Cosmofotofilm; Ferdinand Singhi, Lubin, and representatives of the Motion Picture News and "Moving Picture World." J. Stuart Blackton, of Vitagraph, presided.

Walter W. Irwin, general manager, of the Vitagraph, Lubin, Selig, Essanay, Inc., said in part:

"It has seemed to me that we, engaged in this industry, have been so engrossed and occupied that we have permitted ourselves to sit quietly by and allow prejudice, malice, ignorance or jealousy of success of one or a few individuals—not to regulate, for proper regulation we have voluntarily submitted to—but in part to destroy our business without so much as even a feeble protest.

Only Industry Walked Over

"I don't know of another large industry to so conduct itself in this respect. Each of them employs a strong, acting, energetic lobby. This is legitimate and proper unless made otherwise, but more to the point, each of them employs a publicity agent in every large center of population, in order that the public may be acquainted with their side of the case, and by virtue of the weight of public opinion, see that justice is done them.

"Beyond the shadow of a doubt this public feeling had its influence upon the courts.

"Never in the history of business has there been any industry, save this, which has voluntarily sought regulation, and which itself has recognized that its interests and the interests of the public are one and the same, and which has consistently kept in mind the morals of the public and its duty to the public.

"But now it is being condemned in certain localities simply because of its size and success, and we are being subjected to intolerance and injustice. Pictures put out by the people in this industry are so vastly superior in morals to the musical comedies, dramatics, operas or literature, that there is no comparison. And they should be superior, because they go to all classes of people, but we have recognized that and conducted ourselves accordingly.

"But now we have arrived at the place where thousands of dollars are destroyed by the stroke of a knife wielded by one, or possibly two or three, ignorant, prejudiced, narrow-minded, intolerant or jealous people.

"Now, we are in a particularly strong position to stop this business. It is much easier to stop it or check it than it is to eradicate it after it has gone to a certain degree.

Censorship Strikes at Liberty

"It is much easier to prevent legislation than to repeal it, and we are in a strong position to accomplish our end, first, because we submited voluntarily in 1909 to self-regulation; second, because with the exception of possibly 2½ per cent. of the pictures produced, we have lived up to that self-imposed regulation; third, because our pictures are of a high degree of morality; and fourth, and strongest of all, is the fact that the newspapers see the handwriting on the wall, which is, that it is just one step further toward usurping the liberty of the press. Therefore, any campaign we undertake, they will be heart and soul with us.

"Gentlemen, we owe a duty not only to ourselves, but to the public. This goes to the very fundamentals of liberty, of freedom. My suggestion of the way to handle this is to employ publicity agents in all of the large centers of population who will scrupulously watch the knife of the censors, and when it is improperly wielded, as it must be in most cases where pictures have been passed by the national board, to take up the fight in the press.

"Once a censor has been criticised properly and soundly he or she will be much more careful in his or her method of carving thereafter, and once we have the public with us, adverse bills will be impossible, for no legislator dares advocate improper legislation except where his constituents are asleep.

"Too Big a Job for One Man"

"We have been depending upon the personality and efforts of one man, Mr. Binder. Capable as he is, excellent as his work has been, it is too big a job for any one man. He is a good general, but as yet he has no army.

"What we ought to do is to begin our campaign in every large center of civilization and fight for our rights, not for more than our rights, but to see to it that our rights and our liberty, our freedom, are not trampled upon, and that our money is not taken from our pockets without justice, in other words, without due process of law."

SMALLEYS GO TO CHICAGO FOR PAVLOWA FILM

Phillips Smalley, Universal director working in collaboration with Mrs. Smalley (Lois Weber), has departed from Los Angeles for Chicago, where he will supervise the construction of a temporary studio to be used in the making of about half of an eight reel subject featuring Madam Pavlowa, during the time the noted dancer fills an engagement in that city. At the end of four weeks the company will return to Universal City, accompanied by the star, where the remainder of the subject will be filmed.

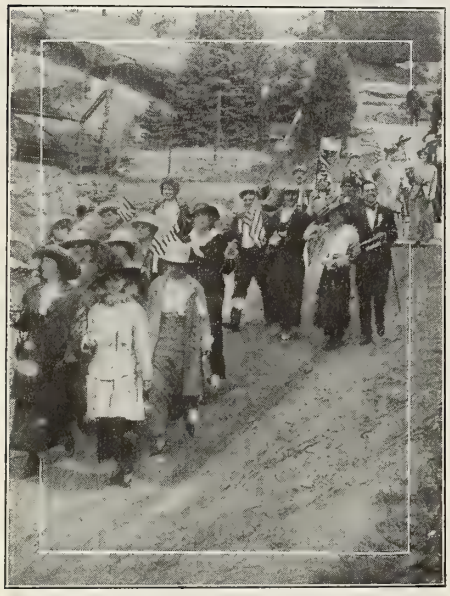
Mrs. Smalley is now engaged in preparing the scenario, which will be an adaptation from the opera by Auber, "The Dumb Girl of Portici," produced in New York City a few years ago, and in which Madam Pavlowa will be starred during the coming season. Mrs. Smalley and members of the producing company will leave Los Angeles the latter part of June for Chicago.

The cast selected include Douglas Gerard and Rupert Julian, who will play the principal parts, and a supporting company, including Edna Maison, Betty Schade, William Walbert, Wadsworth Harris and others.

Universal Crowns Queen of Beauty at Western City

Ruth M. Purcell, Winner of Contest in Washington, D. C., Is Declared the Most Beautiful of All Sixty Girls Representing Forty-eight States

A NEW Queen of Beauty has been crowned in Universal City. At a late hour last Saturday night in the newest city of the new world Ruth M. Purcell, winner of the Washington, D. C., "Times"-Universal beauty contest, was declared to be the most beautiful of all the sixty girls who represented the forty-eight states of



THE BEAUTY BRIGADE MARCHING THROUGH THE "GARDEN OF THE GODS"

the Union in the most interesting and successful beauty contest ever held.

Fully twenty thousand people were assembled to watch the selection of the Queen of Beauty, the most beautiful girl in the United States—as many as could get in front of the stage. The judges sat on a raised dias and the sixty girls passed in single file before them.

It was a sort of survival of the most beautiful. First each girl was introduced Diego, chairman; Max Wierozeck, A. S. Kestllyi, Mrs. Antonia Melville and Mrs. Maud Davis Baker, all well known artists of Los Angeles.

The decision of the judges was as follows: The winner, Queen of Beauty, to whom the great loving cup is to be given, Miss Ruth M. Purcell, of Washington, D. C., winner of the contest conducted by the "Times" in that city; second, Miss Clara M. McAbee, of Frederick, Md., winner of the Baltimore "News" contest; third, Miss Agnes Cheney, of Concord, N. H., winner of the prizes in the "Boston Herald" and Traveler contest; fourth, Peggy Dolan, of she made her bow to the judges, who were as follows: H. O. Davis, director general of the Panama California Exposition at San personally to the assembled audience then Newark, N. J., winner of one of the prizes in the Greater New York "Evening World" contest; fifth, Jean MacNicol, winner of the Minneapolis "News" contest, and sixth, Opal Crumbliss, winner of the Omaha "Daily News" contest. All of these received very honorable mention, and the first two will be offered moving picture contracts, and so will the other four in all probability.

Twenty thousand persons were gathered at the railroad station at Los Angeles when the Universal beauty train pulled into the station. A deputation of the Universal City officials was on hand to receive them, including Happy P. Caulfield, general manager of the Pacific coast studios, and Patrick A. Powers, treasurer of the Universal, who has been at the coast for a few weeks. On the train were President Carl Laemmle, Joe Brandt and Nat Rothstein.

At the city hall, Frederick Griffin, president of the Los Angeles City Council, acting for Mayor Rose, welcomed the beauty party and in a felicitous speech, assuring the girls that it pleased him to present them with the keys to Los Angeles. Then followed a parade through the streets to the Clarke Hotel, led by the cow boys and cow girls of the Universal ranch.

In the evening the girls attended a big party at the Orpheum theatre and then



UNIVERSAL BEAUTY BREAKFAST, HOTEL BALTIMORE, KANSAS CITY

journeyed to enjoy a midnight supper at Levy's cafe.

Al Christie used them with his Nestor comedians and gave them something to laugh about. The girls then had an opportunity to act with J. Warren Kerrigan in a picture directed by Mr. Jaccard. Then Henry McRae, director of the Bison company, needed them in a special production.

Miss Purcell was employed as a typist at the headquarters of the American Federation of Labor, in Washington, D. C. The lucky girl will be offered a position as actress with the Universal Film company, and her name will be heralded to the four corners of the earth in the event of her acceptance.



MAYOR SHARPLEY OF DENVER, COLO., ADDRESSING THE ASSEMBLED BEAUTIES IN THE POST OFFICE

CHINA, DORSEY PICTURE, IS IN SECOND RUN

Special to MOTION PICTURE NEWS

Chicago, June 6.

China, the subject of the second series of the Dorsey expedition pictures, began the second and last week of its engagement at the Studebaker theatre, June 12. The six-reel travelogue has attracted equally as much attention and praise as did the Japanese series.

These pictures were taken under the supervision of President Yuan She Kai's officials. Dr. Dorsey has obtained some motion pictures which never before have been shown on the screen.

The third series is India. This picture is alive with many exciting wild animal hunts.

10,000 PEOPLE SEE "DIAMOND" IN TWO DAYS

Special to MOTION PICTURE NEWS

Los Angeles, June 14.

When the first episode of "The Diamond from the Sky" was shown at the Palace theatre, owned and managed by Capt. M. McQuire at Santa Barbara, the home of the American Film Manufacturing company, where the serial was made, the attendance at the theatre in the two days was more than 10,000 people. The population of Santa Barbara is approximately 13,000. The chief of police and four assistants were needed at the theatre each evening to prevent traffic being blocked.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

HOW TRAVEL PICTURES CAN BE HANDLED

PROCTOR'S Fifth Avenue theatre, one of the oldest vaudeville houses now standing in New York, is presenting the Paramount Travel Series in a most novel and attractive way.

Charles Murray, an able lecturer, who has had some experience with Burton Holmes, is lecturing on the Paramount Travel Pictures and succeeds in making them additionally attractive. He presents considerable information which it is otherwise impossible to give, even by means of well-written sub-titles. Little personal experiences and anecdotes make the pictures especially entertaining.

Mr. Murray's act, which runs about fifteen minutes, is being unusually well received at the Fifth Avenue. Contrary to the usual weekly change, it has been held over for six weeks and has proven quite as successful at the Harlem Opera House, Keith's Greenpoint theatre and the Royal theatre. This shows that the public is not only interested in, but wants, instructive, even educational, subjects. The farsightedness which led the Paramount company to realize this fact has enabled exhibitors everywhere to give the people, at popular prices, what formerly only those willing to pay from 50 cents to $2 could see in the Travelogues of Elmendorf, Burton Holmes, Lyman Howe and others.

Mr. Murray's talks on the introductory releases preceding those photographed in South America, have been very interesting. Owing to the fact that Mr. Murray has lived for some time in various parts of our sister continent, he is able to speak with particular authenticity on those scenes filmed in South America.

RED FOOTLIGHTS FLASH NAME OF PRINCIPAL

HIGHER prices, better pictures, more co-operation between the theatre and its public—all the things which make for more stable conditions in the motion picture business—have received a big boost in Boston. "Boz" has come to town.

W. Fred Bossner is the rest of it, but the handle of the back of it is sufficient to the trade. Out of the West he has come to manage the Park theatre in Boston as a representative of Paramount. Already he has raised the evening floor price from a quarter to thirty-five cents.

He is laying wide plans for winning public confidence and has gone even to the length of assuring his ushers that they have a real interest in the house, and that their co-operation is necessary in making the public feel at home.

Boz is a strong believer in light theatres. Lighting effects, he feels, are most important. Also, he is working side by side with his musical director, Charles Frank, to give the best of appropriate music with the films. Mr. Frank plans a special program for each film, and refuses to play popular stuff.

The new manager's first bid for public co-operation will be the presentation to ladies once a week of large photographs of Paramount stars. He also plans to invite criticisms from his patrons. The exhibitor who seeks live wire stuff should keep his eye on Boz.

Mr. Bossner will use red footlights next week when the name character is flashed on the screen in "The Arab." The footlights will also be employed in the desert scene. Such innovations, he believes, add 50 per cent. to the holding power of a theatre.

"COLONIAL TIME"

A CLOCK on the front wall of the Photoplay theatre is universally used by practically all Wisconsin exhibitors. It remained for the manager of the Colonial theatre at Greenbay, Wisconsin, however, to hit upon a scheme to get himself some advertising out of the timepiece as well as give his patrons the correct time. In place of having the usual numerals painted on the face of the clock he had the words "Colonial Time" painted and the result is that every one is reminded of the theatre whenever he looks at the clock.

A TREMENDOUS HIT IN NEW ORLEANS

(Special to Motion Picture News)
New Orleans, May 31, 1915.

The "News" has made a tremendous hit locally. Herman Fichtenberg, peer of exhibitors, swears by it. All the other exhibitors and exchange men look to the "News" for the news in the motion picture game. They regard it as the business man does his morning paper. More and more is it becoming the standard trade paper.

"Thank Goodness!" the exhibitors say, "we've got a paper that keeps away from the dry stuff."

A. JULES BENEDIC.

COPY DEPARTMENT STORE BARGAIN METHODS

EXHIBITORS of the central west are adopting the methods of department stores to get before the public with bargains occasionally, and they are finding it boosts business to a great extent during the warm weather.

At the regular prices, it is advertised, the theatre will put on a program of the very best pictures that can be secured. The exhibitor makes a special effort to choose films of the highest class, even at a figure much in advance of what he has been paying, and then advertises them much the same as a department store advertises special sales.

People get so that they watch for the special bargain weeks, to be sure, but they also get into the habit of going to the motion picture theatre. They find how cool and agreeable it is, and what excellent entertainment the theatre affords. This is a new idea in the Middle West that is making a special hit with exhibitors.

NEWSPAPER CARTOONS BASIS FOR LOCAL SCENARIO

A NOVEL stunt that kept the Strand theatre in Milwaukee packed for a number of days was the so-called "Journal Movies." These pictures, which were made under the auspices of the Milwaukee "Journal," were based upon a scenario written by a local woman and selected from some thousands that were sent to the "Journal" by local would-be scenario writers.

Local amateurs were cast in the parts and the whole thing produced in that city. The paper of course gave it pages of publicity, and while it was rather difficult to tell what the photoplay was all about when the finished production was thrown upon the screen, nevertheless it satisfied all who saw it.

MAKES HOUSE-TO-HOUSE VISITS WITH PROGRAMS

BERNARD ANTONY, a live exhibitor in the little Louisiana city of Ponchatula, is a believer in personal calls on prospective patrons. And on his visits he takes with him handbills announcing that day's and the next day's program.

Not only that, but he has a diagram showing the location of seats and exits in his theatre. In a big town the plan probably wouldn't be practical, but Ponchatula only claims 2,000 souls.

MAGNETIC POWER OF A BRASS BAND

A. W. WALTON, manager of the Grand theatre at Perry, Ia., has an effective way of advertising coming productions. He gets big 24-sheet posters, puts one on each side of a wagon and parades behind a band. It is a loud, brass band, just the kind for such a parade, and Walton says as many as 1,000 have gathered about the wagon at one time as it paraded about the park and the main streets of Perry.

The Grand theatre orchestra plays in the public park during the supper hour and then parades to the theatre with the crowd following.

Manager Walton says this plan makes it possible to get the public into the theatre earlier in the evening and also fills his house with the best kind of customers. He charges one admission, fifteen cents.

A RING TAGGED THROUGH THE MAIL

SWAN & SWARTZ, managers of the Empress, Kearney, Neb., are among the live wires of Nebraska who are constantly before the public with business-getting ideas. One late one was a tag, with a finger ring wired to it, which was sent through the mails for one cent apiece. "The Wishing Ring" was the picture advertised, and the ring did it to perfection.

CUT DUES OF FRISCO SCREEN CLUB

Special to Motion Picture News

San Francisco, June 14.

At a recent meeting of the board of directors of the Screen Club of San Francisco, the monthly dues of that organization were cut in half and the initiation fee was waived for a brief period.

This organization has grown rapidly ever since the move was made to permanent quarters at 68 Eddy street, but it is desired to have a still larger membership and to be able to make a strong showing when the national convention of exhibitors is held here in July.

Robert Quive, manager of the San Francisco branch of V-L-S-E, is now a director of the organization, filling the position recently made vacant by Tom North, who is now located at Seattle.

GRIFFITH WILL NOT LEAVE MUTUAL

Rumors have been current in times past that David W. Griffith, the master director of the Mutual companies, was to leave that organization to enter the field as an independent factor.

The same story has been gossiped in film circles for the last fortnight. During the present week in Chicago, Mr. Griffith was asked point-blank by a newspaper reporter if he contemplated leaving the Mutual.

"I shall never leave the Mutual," replied Mr. Griffith, "so long as Harry E. Aitken is connected with it, and you can quote me to that effect."

RUTH STONEHOUSE BACK IN CHICAGO

Ruth Stonehouse has returned to Chicago from Chattanooga, Tenn., where she joined the Essanay southern company to take the lead in "The Dignified Family," a three act photoplay.

She has again resumed her work in lead parts at the Chicago studios.



MABEL TRUNELLE IN A SCENE FROM THE EDISON PRODUCTION, "THE TRAGEDIES OF THE CRYSTAL GLOBE"

FEATHERS TO TICKLE PATRON'S RISIBILITIES

W. A. MIDDLETON, manager of the Rex Theatre, Iowa City, Ia., recently employed a unique device to attract patrons. He sent out cards, in one corner of which was pasted a common chicken feather.

"If this tickles you, so will 'Tillie's Punctured Romance' at the Rex Theatre," the card read, and went on to explain when the show would be put on, at what price, and so forth. Manager Middleton tries to have a new stunt every week and manages to keep business thriving throughout the year.

LOCAL FILM ON ORDER OF "MUTUAL GIRL"

IN a contest conducted at a picture theatre at Columbus, Ind., to see who would be "Miss Columbus," Miss Espey Clutch, of Columbus, has been announced as the winner. A special local film will be made, something on the order of the "Mutual Girl" series, in which Miss Clutch will visit points of interest and leading business houses in Columbus.

The scenes will form the background while she will be the center of interest. The manager of the theatre has promised that the story of which Miss Clutch is to be the heroine, has a plot, but nobody is holding that against him.

Five Year Contract Stimulates Balboa Activity

Force of Men Making Improvements at Long Beach Studio Doubled on Receipt of Telegraphic Advice from Horkheimer in Connection with Pathe Deal

Special to Motion Picture News

Los Angeles, June 14.

UPON receipt of telegraphic advice from H. M. Horkheimer, president and general manager of the Balboa company, with regard to a five year contract with the Pathé company for all the productions of the Balboa company, the Long Beach studio took on additional activity, and the force of men employed in making improvements to the studio was this week doubled.

Early this year the Balboa company purchased a quarter of a square directly across the street from its studio and offices. Last week the only property in the quarter of a square in which the present studio is located was purchased, and now the two buildings—attractive light room California bungalows—are being moved across the street to the Balboa property, and the stage is being enlarged to take up the entire quarter of a square.

By this addition approximately ten thousand cubic feet will be added to the stage capacity, and, with the exception of the space occupied by the property rooms, carpenter and paint shops. The entire quarter of a square will be occupied by stages giving approximately forty thousand square feet.

Adjoining the new stage will be a double deck row of modern dressing rooms fitted to give actors and actresses every comfort and convenience. Each will be provided with heat, hot and cold water, and afford other pleasing facilities.

The offices of the company will remain in the attractive California bungalow, which is being removed to the quarter of a square acquired the early part of this year. The second bungalow will be occupied by the scenario department. Alongside of these a large garage with a capacity for twelve cars and sufficient space for complete workshop is being erected.

The Balboa company now owns three-quarter squares in as many blocks, all merging on one corner. The third quarter is occupied by the laboratory and projection rooms of the company. When all improvements have been completed the plant will have a capacity of thirty thousand feet of negative per week, and will employ seven companies constantly, each headed by one or two well known stage or screen stars.

The Balboa company started less than a year ago in a plant abandoned by the Western Edison Company with little or no equipment, and with very little money and no experience to speak of.

This company has produced and released more than one million dollars' worth of negative a year. The stages have been enlarged every few months during the career of this company.

The unprecedented success of the company is due to the untiring efforts of H. M. and E. D. Horkheimer, and of late to the very able assistance rendered them by Charles Mortimer Peck, formerly head of the sales and advertising department of the Box Office Attractions, who is vice-president and assistant general manager.

AMONG THE EXCHANGES

FILM LAW COMPELS MUTUAL REMOVAL IN LOS ANGELES

THE first of the coming week the Los Angeles Mutual Film corporation exchange will move from its present location, 38 South Olive street, to larger quarters on the ground floor at 825-827 South Olive street. The moving was made necessary by the enforcement of recently-adopted fire legislations by the Los Angeles City Council, which prescribe that all films shall be kept in a fireproof vault, and inspection of the films shall be performed in film quarters separate from other parts of the exchange by fireproof partitions.

The new quarters will occupy a room 60 feet by 175 feet. The front section, 50 feet by 60 feet, will be utilized for the offices of Manager Johns, of the exchange. Just the rear on one side will be the fireproof vault and inspection room. These together over a space of 20 feet by 30 feet, half of is being taken up by the inspection room. To the rear of this are two vaults, each 750 cubic feet capacity and having rough shelf room to accommodate 3,000 reels each. Additional shelving can be placed in the center, adding to the capacity approximately 2,000 reels. Both the inspection room and vaults are ventilated by system of suction fans. Opposite the inspection department will be the poster and advertising section.

This will extend almost the full length of the building and permit of very efficient indexing of the posters, banners, slides and cuts. In the extreme rear of the building, extending the full width, will be a preview theatres, inside dimensions of which are 12 feet by 60 feet. The operating booth, fireproof in every particular, is being built, and a motor-driven motiograph will be installed.

The seating capacity will be seventy-five or more, and every effort will be made to make this a very comfortable place for the exhibitors to see coming releases. All in all, the exchange will be very complete in every detail, and afford the Mutual company very excellent quarters.

KLEINE OFFICES SHOW RECORD WEEK

DESPITE reports of over-production and sluggish markets, the various George Kleine offices rolled up a larger volume of business for the week ending June 12 than ever before in their history.

Figures from middle west offices were exceptionally good and indicative of a general tendency toward better programs on the part of corn belt exhibitors. All offices are registering heavy advance bookings for "The Spendthrift," George Kleine's latest feature scheduled for release June 21.

LEADING PHILADELPHIA EXCHANGE MEN ORGANIZE

AT the banquet held by the leading exchangmen on June 10, at the Bellevue-Stratford, Philadelphia, a permanent organization of exchangemen was decided upon.

This will take the form of a club to be known as The Film Exchange Club of Philadelphia.

George Beihoff, of the World Film, who conceived the idea, and sent out the original letter asking the exchangemen to meet for organization, was made temporary chairman.

The club will be social in its character, but at the same time questions relating to the betterment of exchange conditions in eastern Pennsylvania are expected to be discussed at every meeting. These meetings will take the form for the present of weekly dinners.

Around the festive board all questions relating to the exchange end of the film business will be threshed out, and it is hoped much good will result.

George Beihoff and C. V. Carrick were appointed a committee to arrange for the second dinner, which will be held at Hotel Vendig next Thursday evening. Permanent quarters will be obtained on the completion of the new building of the Universal company.

Charter members of the club are: George Beihoff, World Film corporation; C. V. Carrick and Joseph Sachsemaier, of the local branch of the Universal Film company; J. M. Butner, Mutual Film corporation; Jack Levy, Fox Film corporation; H. S. Hebrew, V-L-S-E; George W. Bennethum, Fairmount Film company; Harry Schwalbe, Electric Theatre Supply company; H. G. Atwood, Pathé Exchange; John Clark, Metro Film corporation; and H. Givens, of the Paramount pictures corporation.

LOS ANGELES BOARD OF TRADE ADOPTS C. O. D. LIST

THE Los Angeles Film Men's Board of Trade have adopted a new feature—that of having a permanent C. O. D. list. Exhibitors who have recently caused exchanges annoyance with their accounts and C. O. D. shipments by making claims for shortage of paper and slides broken, will be placed on this list, and all films will go forward to them C. O. D., with instructions to the express company that payment must be made before the films are delivered to the exhibitor.

This policy was adopted by the board following a very careful consideration of conditions with regard to a number of exhibitors, and the statement is made by members that they will adhere strictly to this policy.

The action of the board is being carefully followed by exchangemen in all parts of this country and Canada, as is shown by the numerous inquiries received weekly by Manager C. J. Harly, of the local exchange. The recent trade council organized by the New Orleans exchange men secured copies of the by-laws, which serve for both the Los Angeles exchange and also that of the similar organization of San Francisco exchange men, and adopted at verbatim.

A letter from a Boston exchange man commended the work of the Los Angeles men in working for the upbuilding of the exchange system, and giving a very interesting account of how the Boston exchange men by a series of weekly luncheons covering a period of the past year have been able to reduce the loss of account to approximately one per cent. Prior to these meetings the losses amounted to several hundreds of dollars monthly in almost every one of the Boston exchanges.

CLEGG LEAVES UNIVERSAL FOR UNITED FILM SERVICE

THE United Film service announces that Chester A. Clegg, former general manager of the Universal Film Manufacturing Company for western Canada, has become manager of exchanges for the United to cover the United States and Canada. Mr. Clegg has left Calgary, the headquarters of his former office, and will be located at Chicago, Ill.

Mr. Clegg was born at Frankfort, Ky., on July 20, 1883. At one time he was with the Washington Trust Company at Seattle, leaving it for the American Savings Bank and Trust Company. He remained there for four years, during which time he was given supervision of the big building erected by the company. At the close of this time Mr. Clegg went to Calgary, where he entered the real estate field, and also became interested in the cafeteria business. Later he sold out his restaurant interests and signed a contract with the General Film company to serve in the capacity of film exchange manager.

This position he held for over a year, when he was appointed by George A. Magie, general manager of western Canada for the Universal Film Company as manager of all the territory from Winnipeg to Victoria for that company.

Mr. Clegg can be reached at 17 North Wabash avenue, Chicago, Ill.

LESSER SHOWS FILMS TO PRISONERS IN SAN QUENTIN

SOL LESSER, president of the Golden Gate Film exchange, learning that no moneys were set aside for expenses of entertaining prisoners at the California State prisons, has taken it upon himself to furnish motion pictures for use at the prisons gratis.

The first entertainment was given at San Quentin early this week when Mr. Lesser and a party of friends went to that institution, taking with them the George Kleine subject, "The Last Days of Pompeii," and a one-reel film of the San Francisco World's Fair showing day and night scenes, and the night flights of Art Smith, the aviator. Mr. Smith accompanied Mr. Lesser and gave the inmates a very interesting talk regarding his experiences in the air.

The entertainments, films for which will be furnished by Mr. Lesser, are to be given weekly at each of the prisons. A day or two following the first entertainment letters began pouring in to Mr. Lesser from the prisoners, and from the tone of these, he is lead to believe this is one of the greatest acts of kindness he has had the opportunity to perform.

The Golden Gate Film exchanges in both San Francisco and Los Angeles through Sol Lesser and E. H. Emmick, respectively, have requested the NEWS to extend an invitation to all visitors in San Francisco, before, during and after the convention to make their exchanges headquarters. The Golden Gate exchange at San Francisco is located at 234 Eddy street, and in Los Angeles, 514 W. Eighth.

WASHINGTON-METRO EXCHANGE IS INCORPORATED

WITH Oliver J. Allenbaugh as president, J. Frank Brown as vice-president, and Lawrence M. Day as secretary, the Metro Film Service company, with headquarters at Ninth and D streets, Northwest, Washington, D. C., was recently incorporated with a capital stock of $20,000, divided into shares of a par value of fifty dollars each, under the laws of the State of Delaware.

The corporation's charter grants them the right to produce and film plays, buy, sell or rent films, deal in real estate, operate theatres and parks and do all things possible connected with the motion picture business.

As its name suggests, it will handle the weekly releases of the Metro Pictures corporation, and will include in its territory the States of Delaware, Maryland and Virginia, as well as the District of Columbia. Mr. Allenbaugh has also stated to the NEWS correspondent that the corporation would probably from time to time secure the States right of pictures, the handling of which might appear advantageous to the interests of the corporation.

MOONEY TO ATTEND MEETING OF FOX MANAGERS

PAUL C. MOONEY, manager of the Cleveland offices of the Fox Film corporation, will attend a convention of Fox branch managers in Chicago on July 1. The business of the organization will be reviewed at that meeting. President and General Manager William Fox will address his field representatives.

Mr. Mooney has just been advised that the Fox Film corporation has made an arrangement with the Chicago, Milwaukee & St. Paul railroad company whereby films will be shown in dining cars on that road.

The picture show will be a part of the dinners and the patrons will be entertained as they enjoy their meals. The St. Paul is the first railroad that has made such provisions for its dining car patrons.

PUBLIC WANTS MORE COMEDIES, SAYS LUST

SYDNEY B. Lust, manager of the United program, in Washington, D. C., is in the southern end of his territory booking features and arranging summer programs. Leo Garner is at the helm of affairs in Washington and made the following comments: "About equal to the demand for our big features comes the call for comedies.

"In fact, we have not sufficient comedies to supply the demand. Since we have been established in our new building, business has increased and exhibitors are more satisfied because we are better situated to serve them. That in itself is an asset to business."

ALLEN AGAIN WITH UNITED IN FRISCO

J. W. ALLEN, formerly San Francisco manager of the United exchange, who until recently was manager of the Los Angeles Universal exchange, has again accepted the management of the San Francisco United exchange. Mr. Allen left Los Angeles with the intention of going to take charge of the Seattle exchange of the company, but when he reached San Francisco he received a telegram advising him of the resignation of the former manager, G. J. Ekre, of the exchange there, and was advised to take up the work at that point.

PRICE ESTABLISHES SEATTLE OFFICE

C. B. PRICE, the district manager for V-L-S-E, with headquarters at San Francisco, has returned from a short trip to the northwest. While away he established an office at Seattle, which is to be in charge of Tom North, formerly of San Francisco. Other coast branches will be established as rapidly as sites can be selected.

CRAIG STILL WITH PICTURE PLAYHOUSE

MANAGER H. L. Craig, of the Picture Playhouse company, Piedmont street, Boston, wishes the "NEWS" to deny the rumors that he is to leave that position.

WORLD FILM, OPENING THREE NEW OFFICES, HAS 23

THE World Film corporation has opened new branch offices at Newark, N. J.; Memphis, Tenn., and Oklahoma City. This now gives World Film a total of twenty-six offices in the United States.

MUTUAL MASTER-PICTURES ARE IN BIG DEMAND ON COAST

THE Mutual Master-Pictures are having very successful bookings in the Los Angeles district and the demands are all that can be taken care of by a single print of each subject. First runs of the pictures are at the Woodley theatre, which is given two weeks' protection, during which time the films play at San Diego and other out of town houses.

At the expiration of the two weeks they return to Los Angeles and play two consecutive weeks at the Comedy theatre and the Optic. The former has the best location in Los Angeles, has less than three hundred seating capacity and the price is ten cents.

WEBSTER MAKES V-L-S-E BOOKING RECORD

ACCORDING to all available information, a world's record in booking features was established last Tuesday, June 8, by A. M. Webster, booker for the New York branch of the V-L-S-E.

Mr. Webster on that date closed bookings for V-L-S-E features, aggregating $3,870, and practically all of the orders were for immediate showing; none of them for exhibition later than July 5.

Previous to his present connection with the Big Four, Mr. Webster represented the General Film company on the road, and more recently, handled the booking of features in Syracuse, N. Y.

MURPHY ADDS TO NEW ENGLAND BUSINESS

UNDER the managership of Fred B. Murphy the United Film service is continually adding to its business in New England through its Boston office. Mr. Murphy has just added a Boston theatre, the Unique on Washington street, to his list. Alden Washburn is manager.

The United exchange on Pleasant street is soon to be improved by the addition of an exhibition balcony with a pitch floor, seating one hundred. The contract has been let to Simon Gerroir.

GRANBY PLACES FOX FILMS IN MAINE THEATRES

MR. GRANBY, representing the Fox Film corporation, was recently in Bangor, Me., on a business trip through the State. He reports that he placed the Fox productions with the Opera House, Harrington; Star theatre, Bar Harbor; Opera House, Milbridge; Pastime theatre, Northeast Harbor; Ward's theatre, Manset; Acme theatre, Eastport; Crescent theatre, Lubec; Opera House, Calais; Opera House, Belfast; Music Hall, Lewiston; Scenic theatre, Westbrook, and Rockland theatre, Rockland.

THOMPSON MAKES FAVORABLE REPORTS

DAILY reports of L. W. Thompson, of the Los Angeles Progressive Paramount exchange, who is touring Arizona and New Mexico with the Bosworth subject, "Hypocrites," bring news of excellent business at all points, and no censorship troubles in any of the towns or cities.

SIEGEL WORKS OUT PROFIT SHARING PLAN

ABE SIEGEL, manager of the Detroit branch of the Fox Film Corporation, Peter Smith building, Detroit, will marry a New York girl some time in June. He will make his future home in Detroit.

He has been studying out a plan whereby he could increase the earnings of his employees as the earnings of the branch increased, and finally decided upon a method of sharing the profits. Every time the Detroit branch gains five hundred dollars in actual business transacted, based on the amount of money taken in, the employees will have their salaries increased ten per cent.

For instance, an employee drawing $20 would get $22, and so on down the line, even to the parcel boy. Mr. Siegel says that he expects to be able to increase the salaries of his employees at least two or three times during the year. The branch now employs, besides Mr. Siegel, three girls, one rewinder, one shipping clerk, one booking manager and two city salesmen.

BAY STATE RULES BLOCK FILM BUILDING PLAN

FIRE prevention regulations of Massachusetts have called a halt on plans projected by New York interest for a big central motion picture exchange building in Boston. Managers of the exchanges were strongly in favor of the scheme, since the exhibitor now has to travel from one section of the city to others in order to make out his programs.

But the fire prevention commissioner declares that such an eight-story building as the promoters contemplate, even though it were constructed entirely of steel, could not be used for film exchanges. The regulations confine each exchange to a single two-story building, with the films stored on the top floor.

A representative of the promoters interviewed some of the exchange managers later, but the fire prevention commissioner denied that any application for a building permit had been made, and insisted that such an application could not be granted under the present rules.

HOLMES TAKES CHARGE OF MASTER-PICTURES BOOKINGS

EDWARD S. HOLMES, who has been connected with the Los Angeles Mutual Film exchange for some time is in charge of the booking of the Mutual Master-Pictures, and has made bookings that will keep the films on the move for a number of weeks following their release date.

ALBERTA FILM MEN GIVE BANQUET TO RETIRING CENSOR

THE managers of the various film exchanges and motion picture theatres of Calgary, Alberta, gave a banquet June 5 at the Palliser hotel, Calgary, to R. B. Chadwick, retiring chief censor for the province of Alberta.

Mr. Chadwick has served in this capacity about two years, and has been exceedingly popular both with government officials and exhibitors, owing to his untiring efforts in dealing with the motion picture questions.

He has been persuaded to act as "appeal censor" in all cases of dispute as to the propriety of films, and will devote his time more exclusively to his work in connection with delinquent and destitute children.

He was presented by the Calgary exhibitors and exchange men with a handsome traveling bag, and in response expressed his greatest appreciation of the hearty cooperation of the Calgary film men.

Those present were: R. B. Chadwick, B. R. Crouk, J. J. Allen, Harry Allen, J. E. Williams, W. R. Marshall, D. E. Gurney, R. B. Wheeler, B. T. Phelps, D. G. Wakeley, J. E. Schaiffer and Alf. Bloom.

HARDEN INCREASES BUSINESS FOR FOX

CHARLES W. HARDEN, nearly twenty years in the amusement field, circus, carnival, dramatic, burlesque and musical shows, who also managed a number of theatres in the Middle West, including several large picture theatres, who took charge of the Fox offices at Kansas City and Omaha



CHARLES W. HARDEN

in the spring, has increased the business of his office to a gratifying extent.

Mr. Harden was for some time the representative of Thanhouser in Kansas City.

COLLECTIONS ARE GOOD IN NEW ENGLAND

BOARDS OF TRADE are unnecessary in New England so far as payment for service goes. Some time ago the exchange men got together in Boston and, after four informal meetings, reached an agreement to demand prepayment from service users.

Since then there has been no trouble in this regard. The undesirable exhibitor has been kept out of the way and the managers of exchanges call conditions in respect to collections for service better in New England than anywhere else in the country.

BALSDON V-L-S-E GENERAL MANAGER IN NEW ENGLAND

ANNOUNCEMENT is made by the V-L-S-E of a change in the management of their Boston branch.

George Balsdon, who will be remembered through his association with the General Film Company, the Poster Department of which he organized, has been appointed general manager for the New England territory, and will take up his new duties at once.

Before assuming charge of the Boston branch, Mr. Balsdon opened up the Pittsburgh office of the V-L-S-E and remained in temporary charge until the appointment of E. O. Child as permanent manager of that branch.

Through his long association with the General Film Company in many different departments, Mr. Balsdon hasc made the acquaintance of practically all of the prominent exhibitors throughout the United States, and through the fact that he has himself been an exhibitor, is particularly well qualified to carry forward the policy of the Big Four, which is to help exhibitors to bigger returns on their feature film exhibitions.

A. F. BECK TO JOIN NEW YORK OFFICE OF UNITED

A. F. BECK, formerly manager of the St. Louis and Kansas City exchanges of the Universal, and well known as a motion picture expert of exceptional ability, has left St. Louis to take up the duties of Orrin S. Goan in the central offices of the United Film service, New York City.

Mr. Beck is a practical motion picture man, having had valuable experience in all departments of the business. He is one of the pioneer film men of the country, and his wide acquaintance with exchange and theatre conditions throughout the world is a valuable asset to the United Film service.

The management of the Buffalo office of the United has been placed in the capable hands of G. H. Christoffers, formerly with the Hite enterprises in Buffalo, and more recently a field worker for the World Film Corporation. Mr. Christoffers is a film man of long standing in his territory, where he is widely known to theatre managers and brings to the United Film service a store of business ability which promises well for the Buffalo office of that company.

LOS ANGELES' BIG DEMAND FOR "DIAMOND"

THE demand of suburban and out-of-town theatres near Los Angeles for "The Diamond from the Sky" serial has become so great that Manager Charles Cushard, of this department of the Mutual Film exchanges, has found it necessary to secure additional prints to take care of this business.

FOX CLAIMS BOSTON RECORD

THE Fox people claim a film record for Boston in the runs given to "A Fool There Was." This feature has already been run seventy-seven times in Boston and is booked for eight more showings. A third print of this film was necessary.

HOLDERMAN MAKES CHANGE IN UNITED POLICY

THE New York exchange of the United Film service, at 126 West Forty-sixth street, New York, reports an increase in business during the last few weeks. The old method of booking up the program pictures separately was maintained by Fred Holderman, manager of the exchange, until recently, when he changed the procedure.

The growing demand for the regular program in the theatres throughout the state is the cause of the change, according to Mr. Holderman. The New York manager says that the demand will make it necessary for the United to increase its number of releases in the near future.

Mr. Holderman and Warren Roosevelt, both of the United exchange, will leave next week for a trip through the southern part of the state to investigate motion picture conditions.

FAMOUS PLAYERS OPENS BRANCH IN NEW HAVEN

PRESSURE of business has made it compulsory on the part of the Famous Players Film company of New England to branch out from Boston and open an exchange for Connecticut in New Haven.

The company has engaged a suite of offices in the Congress Square building, 19 Congress avenue, and placed Henry T. Scully, one of the most prominent film men in southern New England in charge.

The local exchange will handle all Paramount releases for the entire state, exclusively. With so many theatres using the service, it is easily to be seen that Mr. Scully and his assistants will be kept busy.

With the advent of the Famous Players, New Haven now has three exchanges, all located within a few feet of each other. The Universal and General Film companies have been represented there for some time, and now well-defined rumors have it that the United Photo-Plays company, the American Feature company and the V-L-S-E are to open booking offices in that city.

MAKES NEW DIVISION OF TERRITORY

FOR the better control of its business the World Film corporation has now definitely arranged its territory into five divisions, the eastern, the east central, the west central, the western and the southern.

The eastern division, of which George J. Schaefer is manager, includes the offices at New York, Boston, Philadelphia, Washington and Buffalo.

Denham Palmer, the east central division manager, was a salesman only a year ago. He now has charge of the offices at Cleveland, Detroit, Cincinnati, Indianapolis, Pittsburgh.

W. R. Scates, west central division manager, is in control of the offices at Chicago, St. Louis, Kansas City, Omaha and Minneapolis.

The western division manager, W. W. Drum, has charge of the offices at San Francisco, Los Angeles, Seattle, Denver and Salt Lake City.

E. Auger, southern division manager, has charge of the offices at New Orleans, Atlanta, Dallas, Memphis and Oklahoma.

Vitagraph Strikes New Lead in Film Novelties

Blackton Plans a Series of "Visualized Music," Consisting of the Presentation on the Screen of the Works of the Great Masters

THE most radical departure in motion pictures yet attempted has been announced by the Vitagraph Company of America through the engagement of David Bispham, the noted opera, concert singer, and composer, to appear in pictures. The engagement of Mr. Bispham, whose first appearance on the screen will be as Beethoven, in the opera "Adelaide," is intended to be the first of a series of a similar nature.

J. Stuart Blackton plans to present a series of "visualized music," presenting the works of the master musicians on the screen.

The theme of the music of the great compositions will be used in the screen versions.

"In presenting this series," said Mr. Blackton, "we are not going to use songs, but we will simply use the things that are suggested by the various movements. We shall call upon all of the composers for their best works and these will be portrayed on the screen. In this manner we will work out an evening of music on the screen.

"I believe the time is ripe now for this step, which, while radical, I believe will attract to the moving pictures music lovers, who I hope will be given a clearer understanding of what Wagner, Beethoven, Schubert, Rubenstein, Mozart, Liszt and Greig wanted to convey to the world."

"For the Honor of the Crew," a four reel comedy drama of college life which the Vitagraph company is producing, will serve to bring before the public William P. S. Earle, of the Vitagraph forces, as a director and also as an author. Work has been started on this feature with Antonio Moreno and James Morrison in the leading roles, supported by Muriel Ostriche.

There are many features regarding the production that stamp it as out of the ordinary. In the first place it will be presented entirely by college men, Earle being a graduate of Columbia University, Morrison of the University of Chicago, and Moreno of the Vermont State University.

"For the Honor of the Crew," as can be gathered from its title, tells a story of the annual regatta in Poughkeepsie and of the training period preceding that college event each year. It also tells of the temptations that a young man meets with in that connection. The story works out satisfactorily at the conclusion with a thrilling boat race.

Affection of Employees Almost Overcomes Col. Selig

At Housewarming Planned by the Faithful He Is Unable for Several Minutes to Utter a Word in Response to Presentation Speech

Special to MOTION PICTURE NEWS

Los Angeles, June 14.

ONE of the happiest moments in the busy life of Col. William H. Selig, of the Selig Polyscope Company, was afforded him recently when members of the various producing companies of the west coast studios expressed their appreciation of his hundreds of favors to them in presenting Mr. Selig with two very handsome gifts.

One, given by members of the Edendale and western studios, was a solid silver loving cup, standing eighteen inches in height. The other was a very handsome bronze elephant, standing three feet in height and being attacked on each side by rampant lions. Both gifts were appropriately inscribed.

The presentation was made at a house warming dance at the mammoth pavilion at the Selig jungle zoo, attended by all members of the producing companies, who were guests of Mr. Selig. The presentation speech was made by F. S. Stobbs, attorney for the Selig Polyscope Company, and was very fitting for the occasion. Mr. Selig attempted to respond, but was speechless.

For several moments he attempted to tell his players, directors, writers and others of the pleasure of the surprise to him, but he found it impossible to utter a word, and sought a quiet part of the large hall where he remained for fully ten minutes alone, before he could regain his composure.

The ball or dance was of an informal nature, attended only Selig people. A large orchestra furnished music for the event, and many delightful and unique features were introduced, all of which were personally arranged for and superintended by Mr. Selig.

Advertising Matter for "Broken Coin" Is Unusual

Universal Issues 22-Page Booklet Full of Practical Suggestions and Replicas of Publicity Material Ready for Exhibitors' Use in Business Getting Campaign

SUCH success created the Universal advertising pamphlets issued with such pictures as "The Black Box," "The Master Key," "The Trey o'Hearts," "Lucille Love" and many special features, that the company has prepared another folder containing a large amount of press matter for the new serial "The Broken Coin."

It is a twenty-two page book containing proofs of cuts and advertising copy, publicity schemes, throw-aways, as well as the many varieties of posters which are to be issued with the pictures.

A feature of the sheet is the double page spread in the center containing miniature color reproductions of the posters issued by the Morgan Lithograph Company.

The book also embraces an exhaustive supply of press matter, including cuts and copy for inaugurating and carrying on teaser campaigns in the newspapers.

Reproductions of post cards showing Grace Cunard and Francis Ford, pennants, souvenir mirrors and buttons, as well as many other novelties, are printed in the pamphlet, which any exhibitor booking the serial should possess. It is altogether an extremely valuable booklet.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, June 13.

IF all the rumors to be heard in Los Angeles this week were true, it would mean that the greatest film producing colony in the world has been given a complete shaking up, and out of the chaos had come a wonderful change. The names of three of the greatest producers of films would be linked with a new organization, the production staffs of practically all of the larger studios would have been decreased fully 50 per cent., and a hundred other changes made.

But there is little or no truth in the stories, and the facts as verified by the writer, in conversations with the managers of the studios, do not warrant more than a passing notice, regardless of the fact that the stories are the talk of hundreds who believe them to be true.



TEDDY SAMPSON IN "THE FOX WOMAN"

At several of the studios it has been found that the present weather conditions make it possible for more production than in previous months, and hence fewer people are needed. At other studios, contemplated changes in the policies of the companies cause reduction, while in others over production makes it necessary to decrease the number on the payrolls. Recent methods adopted at other plants make it possible to dispense with the service of a number.

While there is a tendency on the part of some companies to reduce the number of professional players, as well as technical men, at others additional companies are being added, and in a number of instances legitimate stage stars are taking the places of photoplayers.

All in all, the conditions are most satisfactory to the manufacturing companies, and all managers express themselves as decidedly optimistic regarding the future of the business, not only in words but in preparation for more and more elaborate pictures for the future.

Rights to a Parker Novel

From the Griffith R-M studios last week emanates the announcement that rights have been secured from Sir Gilbert Parker, the Canadian novelist, for the filming of his romantic tale of adventure, recently syndicated in serial form, "Jordan is a Hard Road." From a literary standpoint this is considered one of the author's best works, and it has been found to be admirably well written from the standpoint of adaptation for the screen. It is the story of the reformation of a notorious train robber of the early day, Bill Minden, and the many sacrifices made by the man to remain straight and to protect his daughter, who did not know he was her father.

It is essentially a man's story. The scenario for this is now being prepared by Mary H. O'Connor, and it will be made in a four-reel master picture. Announcement of the producing staff and cast will be made within a few days.

A newspaper-detective story filled with thrills and thrills and thrills, is being completed by the Fred A. Kelsey R-M company this week. The title of this is "The Motor Boat Bandits," and in this as in a number of previous newspaper subjects made by this company, Irene Hunt will be featured as the newspaper reporter, who, while on a vacation being spent at the beach resort, learns of the existance of the bandits.

Fights and races, hair-breadth escapes and melodramatic situations form the plot. Felix Modjeska, Ben Lewis and Catherine Henry support Miss Hunt.

New Complications

The Mutual Komic company is just putting the finishing touches to "Mr. Wallack's Wallet," which serves as the vehicle for the introduction of Fay Tincher as a woman hobo, she being the first woman of films to appear in such a character part. Chester Whitney is accountable for this scenario, and Director Eddie Dillon is wearing the chief-of-police uniform and doing the directing. Elmer Booth is the other hobo.

"Beppo, the Barber," also a one-reel Komic, in which a barber learning that a supposed English Duke—who in reality is a native crook in disguise—is leaving for Europe, decided to pose as the supposed royalty and try and win the hand of Miss Lotta Kale, occupying room six.

But the figure on room nine had come loose, and he attempts to pay his attentions to the manicurist, who, knowing the detectives are searching for the supposed Duke, causes his arrest. The producer



FRANK GARBUTT, OF BOSWORTH, INC., AND LENORE ULRICH CAPTURING A CUB WOLF FOR USE IN "KILMENY"

makes the claim that a new complication arises with every other turn of the camera crank.

R-M Director Lloyd Ingraham has just completed filming the Mutual Master Picture, "The Fox Woman," from the novel by John Luther Long, featuring Teddy Sampson and Elmer Clifton, and is now engaged in making a one-reel subject, "The Hired Girl," with the same players, to fill in while a scenario of a more elaborate production is being prepared for this company.

This gives Miss Sampson a juvenile role of a poor village girl who becomes the housemaid at the home of a widow by the same name, Mrs. Smith. The widow has a daughter of the same age as the maid, and both admire a certain boy, but the maid cannot attend a party where he is to be present, because he does not have suitable dress.

A delivery boy brings to the back door of the Smith home a package containing a dress, addressed to Miss Smith. The maid, thinking some one has made her a present, dons the garment and goes to the party.



LOOKING INTO THE INTERIOR OF THE BIG GLASS STUDIO AT THE SELIG PLANT, EDENDALE, NEAR LOS ANGELES

Mother and daughter, learning of this, attempt to have her arrested, but the storekeeper takes the part of the poor girl, and inasmuch as the garment is not paid for, prevents the officer from performing as the mother desires. And the maid wins the boy.

A large portion of the R-M studio has the appearance of the early mission days, a very large street scene, included in which is a replica of the historical Alamo of San Antonio, Texas, around which one of the principal battles of the Mexican war of 1848 was fought. This setting is being used for battle scenes in the four-reel Majestic Mutual Master Picture being produced by William Christy Cabanne, "Martyrs of the Alamo." The cast for this includes Sam de Grasse, A. D. Sears, Alfred Paget, Fred Burns and Miss Juanita Hanson.

Return from Mojave Desert

Director Alphabet (O. A. C.) Lund and company, composed of Harvey Carey, William Crinley, Mr. Edmundson, Duke Worne, Jean Taylor and Olive Golden, returned the first of this week from a three-weeks' auto tour to locations on the Mojave desert, at San Francisco, and in the Yosemite National Park, where exteriors for the four-reel subject, "Just Jim," depicting the reformation of a convict, were completed. Interiors for this subject will require two weeks or ten days at least at the studio.

It was with a great number of sighs of relief that members of the Morosco-Bosworth producing company engaged in filming "Kilmeny," featuring Lenora Ulrich, finished this subject. In many of the scenes small animals and fowls of all kinds were used, and scores of times the patience of every member of the company was strained to the mad-house point.

Much of the caretaking of the "pets" fell upon Charlie Whitaker, assistant to Director Oscar Apfel, and on one particular day it was necessary for him to procure forty various kinds of birds and animals, from a pair of canaries to a wolf cub, and among the players it is the general belief that he is the author of the following note found on the bulletin board of the studio the other morning:

"Good-bye; I am going away to my friends the birds, wolves, rabbits, snakes, cows, monkeys, calves, pigs, sheep, horses, fish, etc., etc. KILMENY."

Frank Cooley, who for the past year has been directing American Beauty brand subjects, has left the Santa Barbara studio and is now on a three-months' vacation. He has made no plans for the future.

The Albuquerque Farce Comedy company is this week producing "Crazy with the Heat," a rural subject, with Raymond Zell and Beebe Daniels playing the principal parts. The direction is in charge of Nick Cogley. The subject deals with the adventures of a decidedly romantic girl who has a number of suitors who are all willing to do or die to win her heart.

Selig Company in San Diego

Pete Poivier, who for the past year has been assistant director for G. P. Hamilton, of the Albuquerque company, has been appointed cameraman for the Cogley company.

Director Colin Campbell and principal members of the company that went to Panama during the winter, including Kathlyn Williams, Wheeler Oakman, Harry Lonsdale, Syd Smith and Al Green, are spending this week at San Francisco, making scenes for several of the one and two-reel subjects which were begun while in the tropical zone.

Another Selig company, that under the direction of E. J. Le Saint, and including Stella Rosetta and Joe King as leading players, are at San Diego this week, where they will make both interiors and exteriors for an artist story, "The Unfinished Portrait," which will consist of two reels.

Production work by the companies of the Features Ideal, Inc., has been delayed until the organization moves to the Masterpiece studio, which was recently leased. All effects are being taken to this studio this week, and it is believed that it will be possible for production work to be commenced the first of the week. The producing staff, recently reduced to one company, will be increased to two, and later three. Carl Le Vines will remain as director for Company No. 1.

The H. C. Matthews Universal Juvenile company, featuring Baby Early, is completing the two-reel fairy story, "In the Heart of a Shell." Exterior scenes were made several months ago. This portrays the dream of a child who learns just before going to bed that her mother will become blind unless she undergoes a very expensive operation by a specialist.

The child had previously been told of a bride losing a valuable ring while bathing at the beach, and during the dream hears a fairy inside a mammoth shell calling to her and advising that she has the ring. Suddenly awakening, the child insists that the clams he gathered at the beach that day be opened, and inside one of them is found the ring.

National Completes Three Reeler

William Parsons, secretary; George Zimmer, attorney; Bruce Mitchell, director-general; and A. W. Caldewey, scenario editor of the National Film corporation, which recently began producing in Los Angeles and has completed two subjects, left for New York City to purchase rights on plays and books of a comedy nature, and engage legitimate stage stars to appear in their future subjects. Arrangements now partially made for releases of the National Comedy will be completed while these men are in New York.

Fred Hornby, director of the second company of the National Film corporation, has just completed a three-reel subject, "The Lost Heir," featuring Russ Powell, former star of "The Chocolate Soldier," and Constance Johnson. The leading characters in this are a pair of "high class crooks" who learn that a missing heir to a large estate has not filed claims, and the final day for settlement for the estate has arrived.

The man attempts to induce the woman to impersonate the missing female heir, but no amount of coaxing will persuade her. As a last resort, the man, one of three hundred pounds avoirdupois, decides to be the impostor himself. In the garb of a woman he goes to the court, tells his life story in so convincing a manner as to assure the officers that he is the missing heir. Then the judge remembers that the heir had a certain scar on her arm, and demands that this proof be shown.

The crook, never having heard of this feature of the case, does not know what to do, but his accomplice attempts to make a scar at the moment by the aid of a hatpin. This proves disastrous, for the pain causes the impostor to knock his blond wig out of place. There is a lively chase and the crooks land in jail.

A press department is being added at the Jesse L. Lasky Feature Play studio which will be in charge of Kenneth McGaffey, and will work in connection with H. Whitman Bennett, in charge of the Eastern publicity office of this company. Mr. McGaffey has been advertising manager and press agent for a number of famous stars and road attractions, and in addition has written a number of published magazine articles.

Marion Fairfax, author of "The Builder" and "The Talkers" and also of a number of magazine articles, has been added to the scenario department of the Jesse L. Lasky company, and arrived Sunday to take up her work.

L. V. Jefferson, late of the Universal staff, is also a new member of the Lasky scenario department.

Blackwell in a Warner Role

J. P. McGowan, the most recent addition to the Lasky producing staff, took up his work there Monday in the making of "Blackbirds," featuring Laura Hope Crews

and Carlyle Blackwell. Mr. Blackwell appears in the part originated for the legitimate stage by H. B. Warner.

Fannie Ward has begun her first work in pictures at the Lasky Studio here under the direction of George Melford. She is appearing in "The Marriage of Kitty," supported by Jack Dean, Theodore Roberts, James Neil and others.



A FINE GROUP AT THE ENTRANCE TO THE NEWLY OPENED SELIG ZOO

J. Warren Kerrigan, who has been absent from his work at the Universal studio for the past five weeks owing to illness which necessitated operation at a local hospital, was able to resume work at the first of last week. When taken ill Mr. Kerrigan was appearing in "Service of the Sword," from the story of the same title by George Bronson Howard, and for the present the company will be engaged in completing this.

When this is completed the company will go to La Jolla and later to Hume, California, where they will spend six weeks in filming exteriors for beach and lumber country stories, thus affording Mr. Kerrigan outdoor life that will greatly aid him in regaining his health.

The Henry McRae 101 Bison company went to San Diego the latter part of this week where they will make two two reel subjects, using settings and the Hopi Indian village at the San Diego Exposition, and to be at the exposition during the visit of the Beauty special, Monday, June 14, which has been designated by the officers as Universal Day. The titles of the Indian subjects are "The Heart of Watseka," and "The Hand of Ti-ra-wah."

General Manager Caulfield of Universal City, is arranging for several changes to become effective at once. Don Meaney, who has been serving as one of the business managers, has been placed in charge of all producing companies working on the large back stage at Universal City, and hereafter will be known as stage manager. Marshall Stedman will supervise the company's work on the mammoth front stage.

Beverly Griffith, another former business manager, has been given the position of location manager, succeeding Lewis Scheerer, who has held this place for the past year and a half, and is now connected with the Reliance-Majestic companies in this capacity. C. V. Hinckel, another business manager, who last week was made assistant to General Manager Caulfield, has now been assigned to the post of Auditor and has taken up this work.

Joker Company Completes Two Subjects

The Al. Curtis Joker company last week completed two subjects. The first of these was "Freaks," in which the members appeared as attractions for a sideshow, portraying the life and a romance of a traveling aggregation. The second is "The Duel at Dawn," in which an invalid not securing the desired results from a tonic—Kentucky Rye—given him by his physician, when it is taken in small quantities, increases the dose, with the result that he perks up wonderfully, flirts with the wives of a French and a Russian ambassador, and is asked to meet them on the field of honor.

Finally he is helped out of the predicament by the physician, who prepares an electrical device which makes it possible for his invalid to put his opponents to flight. Both stories are by Clarence Badger, and the usual company composed of Max Asher, William Franey, Milburn Moranty, Gail Henry and Lillian Peacock.

"The Honor of Kenneth McGrath" is a one reel drama being produced by Sydney Ayres' Big U brand company, composed of Doris Pawn, Vale Paul and Clarence Burton. The scenario is by Calder Johnstone and Dr. H. G. Stafford.

The story of the family life of a military officer, and the prevention by his orderly of the ruination of his home by a former lover of his wife, forms the plot for the one reel subject "For His Superior's Honor," for Laemmle brand, written and produced by Frank Lloyd. M. K. Wilson, Mark Robbins, Gretchen Leader and Erma Sorter appear in the cast.

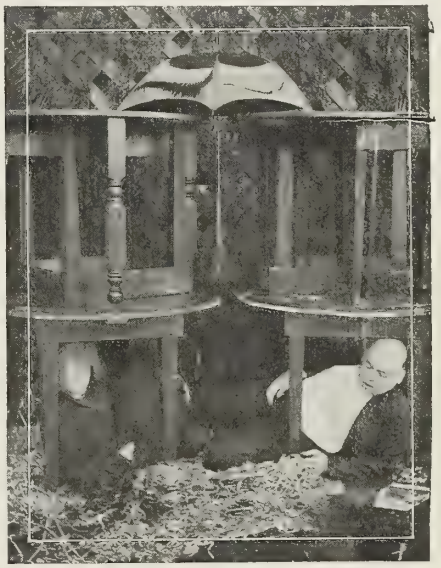
"The Gang" Rusticates

The exterior scenes taken on the sea by the 101 Bison company at the scene of the wreck of the Aggie Norde, have been woven into a two reel subject, "The Toll of the Sea," in which Marie Walcamp, as the daughter of the owner of a ship company is kidnapped by the captain of one of the boats.

His crew, learning of this, mutinies and in a fight that follows, explosives in the cargo of the ship are fired, with the result that the ship is wholly destroyed by explosion and fire. The girl is rescued by a secret service officer, her lover.

The Number One Nestorite gang are rusticating this week in the making of "Her Rustic Hero," in which a city maiden of wealth as well as an artist of note, comes to the country to secure a study. At the time there is a city lad spending a vacation at a mountain stream, and what follows may properly be termed a comedy romance. In this, Al. Christie is using the megaphone from the rear of the camera.

Pauline Bush is being featured in "Steady Company," a character story of a girl of the tenement house district adapted from a short story by Julian Furthman. In this the girl refrains from entertaining her lover because her father is a drunkard. The couple find the aged man in an intoxicated condition in a park and take him home. Explanations are necessary, with the result that the youth is able to assist the girl in bringing happiness to her home.



CAUGHT IN THE RAIN ("Tale of the Night Before"—National)

A peculiar romance is that in the two reel Universal subject, "Dear Little Old-Time Girl," being produced by William C. Dowlan. The story is by Lenora Ainsworth and scenario by Calder Johnstone. It portrays the longing of a young man of the city, who has gained wealth and position, for a woman of the type of his mother. He finds such a type in the person of a niece of his sweetheart's mother.

When the niece, wishing to attend a ball at the aunt's house, dresses in her best frock and goes as far as the outer door. There she sees her "gown" is not to be compared with those of the other guests



STIRRING SCENES FROM THE MUTUAL PRODUCTION, "THE MARTYRS OF THE ALAMO"

and she refrains from entering, but the youth sees her and recognizes her as his ideal. Violet McMillan appears in the name part.

The Ford-Cunard company are now filming scenes for the sixth, seventh and eighth episodes of "The Broken Coin" series.

Cleo Madison, who has been ill for several weeks, is now able to resume her work at the Universal studio, and the company is completing "The Flight of a Night-Bird," a two reel Gold Seal brand subject, which was in the process of making when Miss Madison was taken ill.

The Burton King company is making a one reel subject, "Where Happiness Dwells," featuring Adele Lane from scenario by Ben Cohn.

Dr. H. G. Stafford, of the Universal scenario staff, has completed a scenario of an adaptation of the opera "Tam O'Shanter." The story of this is well known, and the subject will be filmed under the direction of Murdock MacQuarrie.

Film Chicago Editor's Story

The Bosworth-Turner company have talken up the filming of the story by Medill Patterson, editor of the Chicago "Tribune," "The Little Brother of the Rich." This adaptation will consist of four reels and the scenario for it was prepared by Bosworth and Turner.

Tom Meighen, late of the Lasky stock company, has been added to this company, and will appear in the part of the Little Brother, who when he goes to college proves such a good mixer and all around fine fellow, that he is aided by the idle sons of the rich.

Later his little sweetheart from his Indiana home is neglected when he is advanced to what he believes the higher circles, becomes a successful actress and is aided in her climb up the ladder to fame by an elderly actor played by Hobart Bosworth.

Ultimately learning of his sweetheart's advancement, and believing that she has made this by following the easy road, makes advances that she deems decidedly improper, with the result that she later becomes the wife of the old actor who has greatly aided her.

The Universal zoo has been increased by the addition of two Sumatra tigers recently arrived from New York. These are now in charge of trainer Jerry Barnes, who will soon have them ready for their first appearance in pictures.

Song Writers At U City

Two Universal stars have recently devoted their spare time to the preparation of songs, and in both cases the compositions have been accepted by publishers with the result that the two selections will soon be placed on the market. One is by Grace Cunard, and this is entitled "Kitty Grey," the name being the same as the part played by Miss Cunard in the coming Universal serial, "The Broken Coin." Eddie Lyons, of the Al. Christie Nestor company, is the other actor to break forth in music. His song is entitled "A Jealous Moon."

Marshall Hageman, of the Universal stock company, is being congratulated for the appointment of ensign of the seventh division of the California Naval Militia. This gives him the same rank as a graduate from the Annapolis academy.

Lynn Reynolds, who during the production of "Under the Crescent" series served as assistant to Director Burton King, has been given a company, and will begin producing the coming week.

Vera Sisson, who for the past two years has been appearing as leading woman for the Victor brand dramas, featuring J. Warren Kerrigan, has left the Universal and become a member of the Biograph stock.

The subject, entitled "Jane's Declaration of Independence," exteriors for which were made at Prisidio Alcatraz near San Francisco, has been completed, and the first positive sent to the Secretary of War at Washington, that it may be censored. All scenes which would enable an outsider to recognize any part of the interior of the government military headquarters will have to be eliminated, and the government officials will look over the films and make a report to the Universal company before the subject is cut or any further prints made.

Robert Daly, who has been producing Joker comedies for the Universal, featuring Fritzi Brunnette, has been assigned to the making of two and three reel dramas and will take up this work at an early date.

Moffet, Coast Theatre Manager, to Become Producer

The Studio Will Be Located on a 101-Acre Tract in Laurel Canyon and the Company Plans the Filming of Features.

Special to Motion Picture News

Los Angeles, June 14.

J. F. SKERRETT, general manager of the Nicholas Power Company, of New York, spent the greater portion of the past week in Los Angeles, visiting local dealers, film exchanges, exhibitors and many of the local studios.

Mr. Skerrett stopped here on his way to the East after spending several weeks at San Francisco, where he viewed with much satisfaction the very generous use to which the Power machines are being put to use in the demonstration features of many exhibits. Here he found the business of the company very satisfactorily taken care of by the local dealers.

G. A. Faris, who has for the past several months been connected with the local General Film company exchange in the capacity of salesman, has been transferred to San Francisco, where he will assume charge of the feature department of the General Film company exchange.

The success of the Vitagraph serial, "The Goddess," in Los Angeles, has caused much comment among local exchangemen and exhibitors. For the first time in the history of serials, five prints are being used weekly by downtown houses here, the list including the Comedy, the Woodley, Alhambra, Millers', Photoplay Theatre No. 1 in Los Angeles, and the Cabello, San Diego. All houses are using the subject first run with week engagements. This very successful booking has caused much speculation among men of the trade.

W. H. Clune, one of the members of the D. W. Griffith Film corporation, owners of the "Birth of a Nation," is spending a week in Chicago, aiding Mr. Griffith in the opening engagement of this master subject in the Windy City.

Several important changes were made in the local theatres last week. The Woodley, which has been in charge of the Los Angeles Investment company for the past six months, has been sold to the Woodley theatre company, composed of Mack Sennett and W. R. Woodley.

Mr. Woodley was former manager of the theatre as well as owner, and will now assume his former work. He is a pioneer exhibitor of the coast and will make a success of the theatre as he did other local houses under his management.

Seth D. Perkins, who has been manager, now takes charge of the Garrick, under the control of the Investment company. Mr. Perkins has been very successful with the houses he has managed, having built up good patronage by a strict attention to details.

The Majestic theatre, which became a film house several months ago when it was leased to a party of local capitalists, has passed into the hands of the Major Film company, which has leased the entire building for a long term. The company, under the personal management of D. F. Moffet, has already introduced a number of new features, including special stage settings for each production, a ladies' symphony orchestra, and a $5,000 Wurlitzer pipe organ for the foyer. This is in charge of Prof. Carl E. Augeloty, a graduate of music from Budapest, Hungary. Every seat in the house is reserved, the prices being twenty-five, fifty and seventy-five cents. Two performances are given daily.

The Major company is a local organization formed by Mr. Moffett, who makes the statement that production work will soon be commenced by the company in a new studio to be constructed in Laurel Canyon, on a 101-acre tract owned by the company. The intention is to make features with legitimate stage stars, biblical and educational subjects.

The new four hundred-seat theatre, at Culver City, half way between Los Angeles and Santa Monica, was opened last week. This house is the property of Mrs. Fannie A. Henderson, of Ocean Park, and will be under the management of Charles Cronkhite. The equipment consists of new Power 6-A projection machines, and a regular program with feature subjects two days each week will be used. J. C. Jessen.

KARTOONA BRAND ADDED TO FOREIGN FILM OUTPUT

Special to Motion Picture News

Philadelphia, June 16.

The Foreign Film corporation has added to its output of productions some clever cartoon comedies under the Kartoona brand. All of the Foreign's productions will be handled by the Metropolitan Booking Office.

A great many directors from independent film companies have been looking over the Liberty plant with a view to leasing its large studios. It is expected by fall that seven or eight companies will be working at the Liberty studios.

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Two Sunday Opening Bills Killed in Connecticut

BY large majorities, resolutions favoring an open Sunday for motion picture theatres were killed in the Connecticut legislature, during the past two weeks. Only two out of a number of bills proposed for consideration were acted upon, one passing the senate to be hopelessly defeated in the house of representatives, and the other going only to the first house, where it was speedily despatched.

The other measures before the legislature when it assembled early in the year, provided in one instance, that the chief officials of each city, town or borough might authorize motion picture exhibitions within the bounds of their jurisdiction, on Sundays between the hours of 1 p. m. and 11 p. m.; in another, between the hours of 7 p. m. and 10:30 p. m.; in another, that cities or towns of over ten thousand population might issue permits at their discretion for Sunday motion picture exhibitions.

Only this last bill and the one providing for no charge for pictures were reported favorably by the judiciary committee, to which they were turned over for consideration before being presented to the assembly at large. The bill considered by followers of the industry as most liberal, met with instant disfavor at the hands of the judiciary committee.

It was from this bill that a new one providing that towns of over 10,000 population might at their discretion permit picture exhibitions was drafted. Yet the measure was defeated in the senate, largely through the efforts of representatives of various churches, and members from the rural districts.

The "free exhibition" bill, which though defeated, found more favor in both houses than did any other, follows:

Section 1. Any person who shall perform or require an employe to perform any secular labor, or engage or require an employe to engage in any business, except works of necessity or mercy, or keep open any store, shop, warehouse, or manufacturing or mechanical establishment, except for the sale of merchandise required by necessity or mercy; or sell or expose for sale any property except such as is required by necessity or mercy; OR CONDUCT OR ENGAGE IN ANY THEATRICAL PLAY, PICTURE SHOW, CONCERT, EXHIBITION, BALL GAME, OR ENTERTAINMENT FOR WHICH A PRICE IS OFFERED, OR ADMISSION FEE OR OTHER FEE IS CHARGED, OR DIRECTLY OR INDIRECTLY REQUIRED OR EXACTED, between twelve o'clock Saturday night and twelve o'clock Sunday night, shall be fined not more than two hundred dollars, or imprisoned not more than thirty days or both.

Section 2. The provisions of section one shall not be construed to prohibit any amateur game, picture exhibition, concert or other amateur recreation on Sunday, provided such game shall not disturb public worship, or the public peace, and provided no fee for attendance is charged or received directly or indirectly.

This new measure aimed to do away with Sections one, two and three of chapter 119 of the public acts of 1913, which hold substantially as Section one of the foregoing, but are slightly more liberal so far as other industries are concerned.

Connecticut is none to willing to accept an open Sunday, though there is every reason to believe that the people are prepared for it, and even desire it—especially in the larger cities and towns.

Men who know conditions in this State say that if exhibitors had joined at the opening of the general assembly in preparing a fight for the bill, they would undoubtedly have won out. Exchangemen and representatives of trade publications in New Haven and elsewhere sought to unite the exhibitors at that time, but absolutely without success.

Sunday Closing Looms Up In Council Bluffs

SUNDAY closing in Council Bluffs, Ia., one of the best motion picture towns in Iowa, threatens to be the subject of a serious fight in the near future. At a convention of delegates from the city's Young People's Societies of Christian Endeavor a special committee was appointed to draw up a proposed ordinance for Sunday closing.

The societies have just completed a successful fight against dance halls, getting the city council to pass stringent regulations that have put a majority of the public dancing places out of business. Flushed with this success, they have attacked the Sunday opening of motion picture theatres.

Only a few scattering shows of vaudeville throughout the entire season was left last winter of what used to be a fine theatre center in Council Bluffs. The motion picture theatres, co-operating in everything, had put up such strong competition that "legitimate" houses were forced to close. Since that time the popularity of the motion picture houses has been on the increase, the downtown houses especially being crowded every night.

The attack, as was discussed at the meeting of delegates, will be directed against motion picture theatres in particular, and will be based on the following reasons:

Sunday closing would lead to better church attendance.

It would lead to better order on the streets on Sunday.

It would not damage the business of the theatres, as they would get the patronage sooner or later, anyway.

Prohibition goes into effect January 1, and its effectiveness would be greater with stringent Sunday closing laws in effect. Sunday, if any time, would be the favorite time for bootleggers, it is argued, and if everything was closed on Sunday, their business would be more difficult.

The barber shops and drug stores should also be closed, as would the cigar stores, and this would be easier with the motion picture theatres closed. It would help in a general movement to observe the Sabbath more.

A big reason against the Sunday closing, and one that is expected to carry weight should the matter come to a vote, is that people would pay the carfare and go across the river to Omaha, thereby losing Council Bluffs the money. The exhibitors will probably make this their big point, besides insisting Sunday shows do no harm, as they have been conducted in Council Bluffs—in full co-operation with all the reform and Christian organizations of the city.

HORSLEY FAVORS ANTI-VIVISECTION BILL

David Horsley contributed an interesting interview published in the Los Angeles "Examiner" of Sunday, May 30, in which he emphatically favors the adoption of the anti-vivisection bill now awaiting the signature of Governor Johnson of California. The bill, if signed, will put a stop to slaying animals for the benefit of so-called science.

In connection with his arguments in favor of the bill, Mr. Horsley made a strong appeal to put an end to the brutal mishandling of animals of all kinds. In part he said:

"If civilized men treated wild animals with half the kindness they do the untamed human inhabitants of the same regions where our wild beasts come from, I am sure they would find the animal far more tractable and easily handled than the treacherous savages on whom millions have been spent in a vain effort to tame them."

INCREASED EXPRESS RATE ON FILMS IN SIGHT

The representatives of the four major express companies appeared before the members of the Interstate Commerce Commission last week to outline their needs for increased revenue, presenting facts to show that under the existing rates it will be practically impossible for them to continue in business.

The desired increase will be comparatively small on the individual shipments for a forty-pound film case would be subjected to but an additional charge of three cents, while a sixty-pound case would take two cents more. Under the proposed readjustment a one-pound package will cost five cents more than at present, but this additional charge will decrease at the rate of one-twentieth cent per pound until it reaches one hundred pounds, when the extra charge will disappear.

The shipping interests of the country, although represented at the hearing, entered no protest, having full faith in the fact that the commission will not grant any increase until fully satisfied as to its necessity. It is their belief that it is far better to grant the additional revenue, if required, rather than have the companies go out of business, leaving no mode of transportation other than parcel post or freight, neither of which would be satisfactory to the film interests. The commission has since taken this matter under consideration and an early decision may be expected in view of the urgency of the case.

OAKLAND WORKS TO REDUCE LICENSE FEE

Moving picture exhibitors of Oakland have been working quietly for several weeks through their local organization to bring about a reduction in the license fee, which is now much larger than that demanded in any other California city.

A new ordinance covering the fees charged has been drawn up, and this was introduced into the City Council last week by Mayor Mott.

City officials who have looked into the matter agree that the present tax is entirely too high, and it is believed that but little difficulty will be experienced in securing the reduction on the showing that will be made by the local league.

At the present time houses with a seating capacity of one thousand or more pay a yearly license fee of three hundred dollars, and it is proposed to reduce this to one hundred dollars. As many theatres pay their fee in July it is hoped that the measure can be put through the council in time to save them considerable money on this payment.

TIGHTEN BUILDING LAW IN KEYSTONE STATE

Governor Brumbaugh, of Pennsylvania, has vetoed the five bills introduced by Senator Snyder and passed by the legislature this winter, under the terms of which it was proposed to make owners of old or converted motion picture theatres immune to the building regulations recommended by the department of labor and industry to govern the construction of theatres to be built in the future. The object of the bills was simply to prevent the building regulations becoming retroactive with regard to existing houses in the matter of installing provisions for safety and better ventilation.

The governor in the veto message points out that the purpose of the bills is to exempt theatres built before May 20, 1913, from supervision by the department of labor and industry, and declares that the measures "remove the safeguards of life and health," adding that there can be no sound reason for such exemption. "Let the fullest protection of life and health be given the public when they seek recreation and entertainment," says the governor in withholding his approval of the measures.

So far as can be learned there was no organized body of theatre owners interested in the passage of the bills. Practically all of the theatre owners of the state have shown a disposition to comply with the recommendations of the department of labor and industry in the matter of making their houses safe from fire and panic, and in the matter of maintaining good, sanitary conditions.

SMALL DETROIT THEATRES RELIEVED OF FOX

Secretary C. M. Orth, of the Detroit Motion Picture Exhibitors' League, under date of June 10, sent the following notice to all members of the league:

"You are hereby notified that the suit brought by the Fire Marshal against Peter J. Jeup, of the Luna theatre, for not having a fire alarm box in his theatre, was decided in favor of Peter J. Jeup.

"Judge Connolly decided that the ordinance pertaining to minor theatres does not make it necessary for such theatres to have a fire alarm box system, so it will be unnecessary for you to pay twenty-five dollars per year for said fire alarm box in the future, and as soon as your payment runs out tell the Auxiliary Fire Alarm box men to take their box out."

The Detroit city ordinance requires regular theatres to instal fire alarm boxes, but Mr. Jeup has contended for six years that this did not apply to minor theatres. The fire marshal's office has been compelling minor theatres to install such boxes each year, but this year Mr. Jeup absolutely refused to comply with his demand, and the matter was taken to court for a test.

Mr. Jeup's victory means a victory for the Detroit motion picture exhibitors, whose houses seat under four hundred, and hence come under the "minor" classification.

RAN A "MOTION PICTURE SCHOOL," NOW WILL RUN A ROCK PILE

James Reed and John C. Burns (alias J. F. Grant) have been convicted by a federal grand jury at Cleveland for using the mails to defraud. These men, styling themselves the "Eclair Film company," advertised that they would place pupils with motion picture producers.

Mae Moyer, Drumright, Okla., paid them one dollar for a course of lessons. She failed to achieve her ambition as a motion picture actress and had them arrested. Her testimony convicted them.

All mail addressed to the "Eclair" school has been stopped. It is claimed that they caught a number of victims, but Miss Moyer was the only one who complained about their fraudulent claims. The two men were remanded to jail to await sentence.

"NATION" PLAYS TO $99,000 IN BOSTON

The censor triumvirate which the Boston negroes had the legistlature organize in an attempt to drive "The Birth of a Nation" out of the city has failed, and one of their leaders has exhorted them to take their "temporary" defeat calmly, but eight opponents of the film managed to get themselves arrested this week.

If a stranger didn't know the Griffith film was in town he could spot it by the negroes patrolling in front of the door. The eight arrests were all made on one evening. There was no riot.

This film has been shown 108 times at the Tremont. More than 115,000 admissions have been sold, at a total of more than $99,000. A significant point in connection with the situation as regards the negroes is that A. L. Gray, manager for Mr. Griffith in Boston, is a Southerner.

The film is also being shown at Klune's Auditorium in Los Angeles, the Illinois in Chicago, the Liberty in New York and the Alcazar in San Francisco.

BILL TO DISCRIMINATE AGAINST ST. LOUIS TENT SHOWS

A bill prohibiting motion pictures or theatrical performances of any kind other than circuses and menageries being held in tents was presented to the board of aldermen by Otto Hampe, of the Tenth ward.

The bill, if established as a law, is so worded that it will not interfere with tent shows now in operation, but will not allow any new tents to be erected for motion picture or theatrical performances.

The bill was presented at the request of F. Wehrenberg, chairman of the legislation committee of the Theatre Managers and Motion Picture Exihibtors' Protective association of St. Louis.

SUNDAY OPENING PERMITTED WITHOUT MUSIC

Sunday shows are permitted at Erie, Pa., but no music is allowed. This is a ruling of the city officials, and it has created no end of comment for the men who made the ruling.

The exhibitors seem perfectly satisfied to keep open, and have not fought the matter out with the city officials, but all agree that it is a queer order, one that will take a lot of explaining.

"WHICH SHALL IT BE?" IS A THANHOUSER RELEASE

That world-famous old poem "Which Shall It Be?" is now a reality, for June 22 will see it released by Thanhouser in two reels.

The simple story is of the rich man who offered the poor couple great riches if from among their seven children they would give him one.

Universal Studio in East Vies with City in West

A Complete Plant, Designed by Ernest Flagg, the Well Known Architect, Costing $500,000, Is Under Construction in the Leonia Heights Section of Fort Lee, N. J.—Grounds Include Two Italian Gardens—Administration Building, Irregular in Shape, Is About 130 by 160 Feet in Size



TWO VIEWS OF THE NEW HALF-MILLION DOLLAR UNIVERSAL STUDIO NOW IN COURSE OF CONSTRUCTION—CENTRE, PRESIDENT LAEMMLE AND P. A. POWERS BREAKING GROUND FOR THE EDIFICE.

OVER in the Leonia Heights section of Fort Lee, N. J., the Universal Film Manufacturing Company is building a big new Eastern plant, administration building, studio and laboratory, an undertaking costing around $500,000.

The three buildings, which will be ready for occupancy some time in September, are surrounded by about four acres of ground which are laid out, as the buildings are constructed, with a view to being used in motion pictures, thus combining utility and beauty.

Many Offices in Main Building

The grounds include two Italian gardens, two lakes and a fountain. The lakes have a surface area of 5,000 square feet, an average depth of eight feet and a capacity of 300,000 gallons of water. One lake is higher than the other, but the lower lake can be raised. So they may either be connected by a waterfall or a narrow stream spanned by a bridge. The water in the lakes also serves as a reserve reservoir for the sprinkler system installed in the three buildings.

The first building one sees on entering the grounds is the administration building. This is irregular in shape, about 130 by 160 feet in size. It has a gable at each end and a flat roof between, thus giving three types of architecture for motion picture purposes.

All three buildings are built on steel girders and framework. The studio is finished in glass, laid with an inch overlap, and the other buildings are finished in twelve-inch hollow terra cotta tile blocks. These blocks, in turn, are variously finished to make the buildings suitable for different kinds of exterior scenes in taking pictures.

The administration building contains many offices. Going through the entrance hall one steps into the outer office of Julius Stern, the studio manager. There are nine directors' offices for the producers making pictures at the studio, conference rooms, the "Animated Weekly" rooms, two projection rooms, a vault for camera equipment, testing and loading rooms for camera men, a kitchen, a restaurant seating one hundred persons at a time, the "still" picture department, and the boiler room, which supplies power and light for the entire plant.

All these offices and rooms are on what is properly the second floor of the administration building which leads directly onto the working floor of the studio. The lower floor of the administration building connects with the lower floor of the studio building.

On this level are the dressing rooms, wardrobe department and actors' lounging room. There are twenty-four separate dressing rooms for male stars, members of the stock company and specially engaged artists, and twenty-four separate dressing rooms for the leading women, members of the stock company and special artistes. In addition there are four large dressing rooms for "extra people."

The administration building leads into the studio, the floor of which is 80 by 151 feet. Twelve producing companies can work comfortably inside at the same time, it is estimated, or a total of twenty companies can work at the plant by arranging for some to work outside and utilizing all the floor space.

In addition to the floor space there is the scene dock, carpenter shop, freight elevator big enough to carry a large touring car, and property room.

Laboratory with Large Capacity

In the rear of the studio is the laboratory, 156 by 104 feet in size, with a comfortable capacity of 300,000 feet of film a day and able to do 500,000 feet of film a day, a total of 3,500,000 feet a week. The laboratory contains the printing room, perforating room, developing room, wash room, drying room and air conditioning room.

In this last mentioned room is the apparatus which conditions the air in the drying room. The air is kept at 70 degrees Fahrenheit and 45 degrees of humidity so that the film will dry quickly and yet not so quickly as to make it brittle. Film can be dried in from twenty to forty minutes with the air conditioning equipment at the option of the laboratory manager. In addition the laboratory contains a title room and girls' lounging room.

Carl Laemmle, president of the Universal, and R. H. Cochrane, vice-president, are the men responsible for the new plant. It is a child of the brains responsible for Universal City on the Pacific coast. Ernest Flagg, the architect, drew the plans. In carrying out the work, the detail has fallen under the supervision of William Sistrom, the Universal's purchasing agent. Mr. Sistrom let out all the contracts, did all the purchasing of supplies and has been the man in active charge of the work.

John M. Nicolaus, at present in charge of the Universal's factory in Bayonne, N. J., gave his knowledge and advice in the planning of the new laboratory, of which he will be manager. Julius Stern, who has been studio manager at the Imp studios for many years, will be the studio manager.

BEGINS FIRST EPISODE OF "NEAL OF THE NAVY"

The first of this week's production of the fifteen episode serial "Neal of the Navy," from a story and scenario by William Hamilton Osborne, with Lillian Lorraine and William Courtleigh, Jr., in the leading parts, will be taken up at the Balboa studio under the direction of Harry Harvey, producer of the "Who Pays?" series.

This serial will be released through the Pathé Exchange, Inc. The principals for this selection have arrived at Long Beach and an all-star cast of Balboa players has been selected to support them.

MINDIL LEAVES LADY MACKENZIE

Philip Mindil, who conducted the widespread publicity and advertising campaign for Lady Mackenzie prior to the opening of her big game pictures at the Lyceum theatre, New York, and under whose management that entertainment was presented, has severed his connection with the company.

PATHE ACTOR BECAME DIRECTOR BY CHANCE

Donald Mackenzie stopped work the other day on the big new feature he is making for Pathé, Richard Harding Davis' "The Galloper," long enough to tell how he became a director, and then in due course of events, a producer for Pathé.

"It was some three years ago," he said. "I was playing the lead in a Pathé picture when the director fell sick. Chief Director, now General Manager, Louis Gasnier sent for me and asked me if I could direct a picture as well as act it.

"I failed to see my chance and didn't want to take the job, but Mr. Gasnier insisted that he had had his eye on me and knew I could do it. You see, the smell of the grease paint had become a habit, and I didn't want to give it up to become the man behind the screen instead of before it.

"Well, I yielded, finished the picture, and was given another. Ever since I have never regretted the step."

TAYLOR DEVISING CLEVER STUNTS FOR "DIAMOND"

Special to Motion Picture News

Los Angeles, June 14.

William H. Taylor, who recently became a fixture of the American company studios at Santa Barbara, has been assigned to the direction of the serial picture, "The Diamond from the Sky," and is now busy devising ways and means of photographing the precious stone when it is in the clutches of an octupus.

He has been successful in securing the sea terror, but has not announced the plan that will be used to secure the other effects.

CHARLOTTE IVES RE-ENGAGED BY FAMOUS TO SUPPORT BARRYMORE

Charlotte Ives, a popular ingenue, who will be remembered by exhibitors and the photoplay public through her impersona-



SCENE FROM "THE DICTATOR"
(Famous Players—June 21)

tion of the featured role in "Clothes," one of the early productions of the Famous Players Film company, has been re-engaged by that company and will appear in the support of John Barrymore in "The Dictator," the Paramount release of June 21.

Miss Ives portrays the role of the young American girl who goes to South America as a missionary and who instead reforms Brooke Travers, the wild and impetuous adventurer, impersonated by John Barrymore. The romance that develops between the two eventually becomes the dominant part of the story, and even overshadows the thrilling situations that occur constantly throughout the production.

GALBRAITH HAS STRENUOUS PART IN "FLYING A" PLAY

You'd hardly recognize Joe Galbraith if you'd meet him face to face today. Great patches of court-plaster practically obliterate his features. Joe suffered a bit of tough luck during the filming of "The Right to Happiness," a two part "Flying A" drama produced recently at the American's Santa Barbara studios.

Gailbraith, in the role of miner-husband, was pulled from a dangerous position by means of a strong rope fastened about him by Vivian Rich, who plays the part of the miner's wife.

When the sturdy hands above heaved to, the dangling Joe received a scraping and a scratching along the face of the cliff up which he was being pulled. The unfortunate actor was rendered *hors de combat,* and for three days or more he hobbled about, disgusted with himself, the world and all moving picture directors.

NAT GOODWIN TO APPEAR IN PLAY FOR WORLD FILM

Nat Goodwin about five years ago was a picturized Fagin in "Oliver Twist." Since then he has added to his fame by writing a book about his five wives. Some of us think that a man who has had five wives, and lives to write a book about them, deserves a monument.

"The Master Hand," by Carroll Fleming, is the title of the vehicle in which Mr. Goodwin is to be filmed. The picture will probably be released through World Film. His support will include Lillian Lawson, Theodore Babcock, Alex Calvert, R. Vivian and Basil Lynn.

REEL FELLOWS MEET AND DINE

The regular meeting and dinner of the Reel Fellows Club of Chicago was held at the Hotel Sherman on Wednesday evening, June 16, at 6:30 P. M.

At the last regular meeting of the club it was decided to make this a "Ladies' Night."

That meant a nice congenial gathering of Reel Fellows, their wives or sweethearts, a good dinner, some entertainment and a little informal dance to follow. The result was a rousing attendance.

INA HAMMER PLAYS OPPOSITE FLORENCE LA BADIE

Ina Hammer, well known in stock, was specially engaged to play the heavy role opposite Florence La Badie in "Crossed Wires," a drama in two reels to be released June 29. She played a villainous old landlady, and Florence brings about her downfall through some clever sleuthing situations. The scenario is by Phil Lonergan.

ALICE BRADY, BROADWAY FAVORITE, JOINS KNICKERBOCKER

Alice Brady, the popular and charming young Broadway star, is the next recruit from the field of legitimate players to join the ranks of Knickerbocker Star Features. Miss Brady is just closing a successful season in "Sinners" and is engaged next week with De Wolf Hopper in a revival of Gilbert and Sullivan operas at the Forty-eighth street theatre in New York City,



ALICE BRADY

taking up her work the following Monday in a three-reel drama of Knickerbocker Star Features especially written for her and adapted to her charming mannerisms.

Alice Brady is well known to legitimate theatre-goers, scoring her first success some five or six years ago in the "Balkan Princess." Later she supported De Wolf Hopper in the Gilbert and Sullivan operas and surprised her host of friends by demonstrating that she was an excellent singer as well as a successful actress.

Her next several seasons were spent in the plays "Things Which Count," "Sylvia Ran Away," and "What Is Love," in which she starred. As to her screen work she has been featured with Holbrook Blinn in "The Boss," and much is expected of her in Knickerbocker Star Features. She will appear in an early release of that brand.

EXCHANGES COMPETE FOR PLACE IN ASSOCIATED LIST

Arthur Bard, the general manager of the new Associated Service, which is shortly to release a complete program of twenty-one reels a week, is highly gratified at the rapidity with which territory is being disposed of.

At the present time, however, it is impossible to give the names of the subscribers, owing to the fact that there exists in some sections a lively competition for the franchise, while those exchangemen who have signed up, for various reasons for the present wish to have their names withheld from publication.

JUST TO MAKE TALK

By George D. Proctor

IN response to the cries for speech—

Taking one's typewriter (machine) on one's lap again and running the periscope over the ever-changing kaleidoscope of the film game-industry-art, it's all in the point of view, is rather pleasant. But brevity is the soul of wit for everybody except the so-much-a-word boys.

Phil Klein and Joe Farnham, well remembered and even better loved from the days of All Star and before, are back in town, bronzed and healthy, after spending several months dodging projectiles in the European battle line. The few hours they have been off the boat have not been sufficient to settle their plans for the future but it's a safe bet that they brought back a lot of good war film.

SCANDAL NOTE: Hugh Antoine D'Arcy and Arthur Leslie were seen, arm in arm, staggering out of a Broadway Huyler's store.

One recent event was the little dinner at the Hermitage to Milords Page and Evans. This may foreshadow a coming series of noontime gatherings with the advertising and publicity men and the trade paper representatives herding together like the lion and the lamb. You can cast this little picture to suit yourself.

On Wednesday the annual meeting of the board of directors and election of officers of the Mutual Film corporation was held at Richmond, Va., as the Mutual is a Virginia corporation legally.

Dame Rumor has been busy for some time pointing out the possibility of John R. Freuler being the next president and H. E. Aitken, the present head, allying himself with Kessel and Bauman, of the New York Motion Picture corporation, taking D. W. Griffith along.

Anyway, Tuesday afternoon saw H. E. Aitken, Ad. Kessel, Jr. Co. O. Bauman and Charles Kessel chatting over the coffee cups at the Knickerbocker.

But G. B. Shaw said something when he remarked that "you never can tell."

Walter Stull and Fred Burns are now making comedies on their own hook for the World Film Corporation. Stull, Burns and George Reehm were once an inseparable trio when they were making Lubin comedies. Then they made Royal comedies for the Mutual. Reehm is now making Biographs on the Coast, but his two old pards are doing nicely, thank you, as the Wizard Films company. Their first two releases, "Two for a Quarter" and "Pokes and Jabs," were enthusiastically received at the Hippodrome. Winick and Brock are handling the European rights.

The offices of the Cosmofotofilm company, Paul H. Cromelin, minus his long mustache in the swivel chair, has removed from the fifth floor to room 604 in the World Tower Buildin, 110 West Fortieth street. W. Arthur Northam, of the London Film company, the parent corporation, is in town.

Harold Parker, who runs a lot of theatres out in Centralia, Mo.—one theatre, anyway, after thinking how big Centralia must be—has compiled ten commandments for exhibitors. Here they are:

1. Thou shalt not imitate Charlie Chaplin.
2. Always have clean posters.
3. Do not have un-pretty ticket sellers.
4. Shun the dirty screen as the pestilence.
5. Ban the "pouting" heroes.
6. No more unsteady projection.
7. Have uniformed ushers.
8. Run new pictures.
9. Make more motion picture "fans."
10. This, above all—subscribe to MOTION PICTURE NEWS.

Thanks for the last one, Harold. It's last but not least.

Dr. E. J. Boeseke, president of the Santa Barbara Motion Picture company and also Associated Manufacturers, Inc., Los Angeles, who are putting the Associated program on the market, is in New York for the purpose of making contracts with two or more producing companies who wish to become affiliated with this new program.

Dr. Boeseke will remain for several weeks and co-operate with General Manager Arthur Bard, who has been in the East for some time and has been very successful in completing arrangements for the new program.

His headquarters will be on the tenth floor of the Candler building, 220 West Forty-second street.

Echoes coming in from the Pennsylvania State convention at Reading say that Siegmund "Pop" Lubin was the most popular man there. "Pop" brought along his little great grandson, Master Jamsen. He entertained all the Lubinites at a midnight supper.

William McAteer, age 14, did a Charlie Chaplin impersonation. Pauline Frederick and her cousin, Blanche Fisher, were also in the crowd.

Chester Beecroft, one of the reliable press agents who may be numbered on the fingers of the right hand, says that the new MinA pictures which have started coming in from David Horsleys California studios are about the finest yet. Chester saw the first three before he spoke. Further, he says, the quality of the MinA films is such that the sales are steadily increasing and soon the brand will lead all other comedies, except the Chaplin pictures.

Anthony Paul Kelly, one of the busiest and ablest scenario writers, is recovering smoothly after being mutilated for appendicitis.

Adolph Zukor, president of Famous Players, must be near Los Angeles by this time. While there he has a lot of business to transact, including the acquisition of land for three new studios.

The E. K. Lincoln Players are building a big new studio over in Jersey. Meanwhile John H. Pratt, director, formerly of All Star, who has just made three pictures for Ed. Lincoln, might listen to reason.

All the beauties in America, and no one cares if it is only skin deep, left on the Universal contest trip. Joe Brandt is the person with the megaphone.

Harry C. Drum, the new World Film assistant general manager, is a busy and businesslike person. His success on the Pacific Coast brought him his present position where he threatens severely to make good with a bang. Drum is a practical film man and is whipping things into shape on a very practical basis. "Trilby" ought to be due soon. All reports say it's a wonderful picture; Wilton Lackaye and Clara Kimball Young.

The Biograph bunch will be back from the Pacific Coast along toward the last of the month.

Must go up and see Clarence J. Shottenfels at the Gotham offices. Clarence has had enough experience to know the business. The Gotham Program has been mentioned in the new incorporations column and that must mean something.

Bert Ennis, brown as a berry, drives his car around town these days. But you can't keep a squirrel on the ground and he'll be back press-agenting ere long.

Bill Raynor of the Kleine forces can give Bert a race any day. Bill bought a six cylinder car a few days ago and has yet to decapitate his first telephone pole.

If a man says serials are dead tell him to look at "The Goddess," "Elaine," "Broken Coin," or "The Diamond from the Sky." Remember serials have considerable longevity. "Pauline" is doing its biggest business right now.

CHANGES OF THE WEEK

George Fitzmaurice, former Kleine director, is going to make pictures for Pathé, the firm with which he started as a scenario writer.

Violet McMillan, leads, goes from New York Motion Picture corporation to the Universal Pacific Coast forces, and Margaret Gibson, also leads, goes from the Western Vitagraph to the N. Y. M. P.

Beatrice Van goes from Universal to American, playing leads.

William Desmond, late star of "Old Heidleburg," is now with the Morosco-Bosworth stock company. So is Juan de la Crus, late with Vitagraph.

Harry Ham is with the Famous Players stock company, filling the place vacated by Marshall Neilan who left to direct for Selig.

Wallace Reid, Reliance-Majestic leading man, joins Lasky.

Charles Winninger, comedian and husband of Blanche Ring, is playing in L-KO Universal comedies directed by Henry Lehrman.

Willard Mack is working in a Tom Ince feature.

T. Hayes Hunter is now technical man at the Imp.

Carl Anderson is now the Metro business manager, leaving Lasky.

Arthur Shirley, leads, goes from Kalem to Universal.

Justina and Louise Huff, late of Lubin, are busy; Justina with Imp and Louise with Ed. Carewe's B. A. Rolfe company.

Frank Cooley, director, leaves American.

Vera Sisson, leading woman in the Kerrigan Universal company, goes to Biograph.

L. V. Jefferson goes to the Lasky scenario department from Universal.

New faces at the Morosco-Bosworth Pacific Coast studio include: Charles Hayden, director; Earl Sibley, technical director, and Fred Dobson, camera man and lighting expert.

Stanley H. Twist is leaving the Universal June 26. He went to Universal City last fall and for the past three months has been business manager of four Universal producing companies.

IN AND OUT OF TOWN

George Kleine dropped in from Chicago to see the private showing of "The Spendthrift."

Miller of the Kleine forces has returned to Chicago.

Sam Adler, of the Adler Feature Film company, of Omaha, is at the Flanders, buying features.

Herbert Hoagland was a recent visitor, as Neil Caward would say.

Bruce Mitchell and Anthony Coldewey, of the National, are in from the coast.

Irene Fenwick Will Give Summer to Kleine Features

Star of the "Legitimate" Success, "Song of Songs," Also Well Known for Her Work in the Photodrama, "Commuters," Closes New York Engagement

IRENE FENWICK, star of this season's greatest Broadway success, "The Song of Songs," and featured in the George Kleine film productions of "The Commuters" and "The Spendthrift," last week finished her long engagement at the Eltinge theatre, New York, and for the rest of the summer will devote her talents entirely to the forthcoming Kleine features.

"I am looking forward to the summer's work with a great deal of pleasure," says Miss Fenwick, "especially as several of the parts I am to play will allow me to prove my abilities as a swimmer and a horsewoman. Because of my diminutive size I suppose many of my friends refuse to believe that I am really quite athletic."

Several of the roles which Miss Fenwick will play in Kleine features this season will offer her opportunities to display her athletic powers, and theatregoers who have never seen her in any but the drawing-room parts she does so beautifully on the speaking stage, will see an entirely new Irene Fenwick in some of her forthcoming appearances on the screen.

George Kleine's Film version of Porter Emerson Browne's "The Spendthrift," scheduled for release through the Kleine offices June 21, contains a series of scenes that will no doubt make their own subtle appeal to the feminine contingent in every audience.

These are the scenes laid in the New York establishment of Lucile, Ltd. (Lady Duff-Gordon), the internationally known modiste. They were made with the direct co-operation of Lady Duff-Gordon, and the models who appear clad in several of Lucile's most bewitching creations were selected from the bevy of statuesque beauties permanently employed at the West Fifty-seventh street establishment.

Hebe White appears in an unusually fetching white lace and bonnet costume; Yaha Grey in blue taffeta; Miss Phyllis in a blue brocade evening creation, and Miss Dolores in a dainty evening robe of coral chiffon.

Some of the most beautiful dresses shown in the picture are worn by Irene Fenwick, who plays the lead of Frances Ward, the extravagant wife of Richard Ward, whose craze for style leads to mischief. "The Spendthrift" is in six parts.

Pathé Scenario Writer Is Author of 400 Short Stories

William Hamilton Osborne Is Also One of the Few Successful Creators of Fiction Who Practices Law at the Same Time

WILLIAM HAMILTON OSBORNE, author of the new Pathé serial, "Neal of the Navy," is one of the latest of the popular authors of the day to break into the moving picture field. "Neal of the Navy" will begin to run both on the screen and in newspaper columns about July 31.

Mr. Osborne is a native of Newark, N. J., and resides there; he is a lawyer by profession, and while it is true that there are a number of fiction writers and dramatists who have had a legal training, yet it is quite probable that he is one of the few lawyer-authors who keeps up the active practice of the law.

He maintains an office in Newark and another one in New York, being admitted to practice in both States. Fiction writing with him was an accident. Up to 1902 he had done nothing in that line. Obeying a sudden impulse he wrote a short story in that year, sent it to a magazine, and it was accepted.

Since then he has had nearly four hundred and fifty short stories published by magazines, and has written four successful novels, "The Red Mouse," "The Running Fight," "The Catspaw" and "The Blue Buckle."

The last mentioned story is the subject of a contract with David Belasco who intends to stage it in the near future, and "The Running Fight" has been dramatized for the screen.

"Neal of the Navy" is a story of adventure pure and simple, built upon novel lines, and with the United States navy as a background. The hero is a lad who enlists as an apprentice seaman, who works his way up through thrilling acts of heroism to a commission; and the heroine, a girl whose life has been fraught with terror and persecution, falls naturally under his protection and that of the government he represents.

The story will be filmed for Pathé by Balboa and presented by a most excellent cast, headed by Lillian Lorraine and William Courtleigh, Jr. Arrangements have been made for the publishing of the story in many newspapers covering every section of the country, not only in the big cities, but the smaller ones as well.

It is confidently expected that the splendid records made by the "Perils of Pauline," "The Exploits of Elaine," and "Who Pays?" all of them most notable successes, will be equalled and even exceeded by this latest Pathé serial.

"FOR THE COMMONWEALTH" EIGHTH "WHO PAYS?"

"For the Commonwealth," the eighth of the big "Who Pays?" series, by Will M. Ritchey, scenario editor of the Balboa company, deals with corruption in politics, and the efforts made by those in power to "get" a good man.

The recent case of Chief of Police Sebastian, candidate for mayor of Los Angeles, who was indicted, tried and acquitted on a charge of misleading a young girl, and some similar cases in the East, suggested the story to Mr. Ritchey. It was evident that the "Who Pays?" series would not be complete without touching on politics, and this was the phase selected.

President of United Photo Keeps Firm from Cliques

Wynant Organized the Company Handling the Dorsey Expedition Pictures With the Intention of Giving Control to the Small Stockholder

WILBUR WYNANT, president of the United Photo-Plays company, organized the concern about a year ago, and has been actively engaged in financing the company. It was not the desire of Mr. Wynant to place the control in the hands of any particular individuals.

The stockholders in the United Photo-Plays company number several hundred, and they consist almost fully of business men and individuals who had small sums of money to invest.



WILBUR WYNANT

The experience of Mr. Wynant in the motion picture field has been limited, but he has studied the conditions carefully and spent a number of hours each day in going into the subject thoroughly, acting as a workman in various departments and acquainting himself with the various duties in connection with the making and marketing of motion pictures.

Previous to the organizing of the United Photo-Plays company, Mr. Wynant successfully conducted the financial operations in connection with two important insurance companies.

Franc R. E. Woodward, who was identified for some time with the Selig Polyscope company as director of publicity and sales promotion, and who has been identified with many of the big Selig successes, left the Selig concern to join the force of the United Photo-Plays company as assistant to the president. While with the Selig company, Mr. Woodward originated the Selig monthly release herald, also the Selig weekly press news together with introducing into the motion picture world the facilities for supplying smaller newspapers with plate matter exploiting the various releases of the Selig company. Mr. Woodward also introduced the plan of furnishing to the newspapers the novelette each week, beginning with the Kathlyn Williams novelette series.

As the principal executive of the United Photo-Plays company, Mr. Woodward has personally conducted the assembling of the Dorsey expedition motion pictures which have been showing at the Studebaker theatre for the past several weeks, selecting from the shipments sent by Dr. Dorsey from Japan, China, India, etc.

Mr. Woodward has outlined ten sets of six reels each, 60,000 feet of film, all of which will make the Dorsey expedition series remarkable sets of travel pictures.

Hunter Bennett, formerly assistant general manager for the World film corporation and later with the Fox Film corporation, has been selected by Mr. Woodward to act as supervisor of exchanges.

The executive offices of the United Photo-Plays company are located at 29 South La Salle street, Chicago.

BESS MEREDITH IS AGAIN WITH UNIVERSAL

Special to Motion Picture News

Los Angeles, June 14.

Bess Meredith, former comedienne for the Universal and scenario writer, author of the "Trey o' Hearts" and numerous two and three reel subjects, has returned to the West Coast, and is again with the Universal, where she will for the present write only, as the result of a recent illness which necessitated an operation for appendicitis. Julius G. Firthman is also a new member of the Universal scenario staff.

POHLMAN SUCCEEDS GENTNER AS PRESIDENT IN ST. LOUIS

Edward Pohlman has succeeded John Gentner as president of the Theatre Managers' and Motion Picture Exhibitors' Protective association of St. Louis.

Mr. Pohlman belongs to the firm of Pohlman and Zimmerman, who own and operate the Comet on Market street.

Vera Mellish Decides to Abandon the Legitimate

Kalem Star, Who Captured New York Theatregoers by Her Work in the "Blindness of Virtue," Thinks Seriously of Entering Film Drama Permanently

THE legitimate stage stands in danger of losing one of its most charming actresses. Vera Fuller Mellish, who recently captivated the New York theatregoers by her work in "The Blindness of Virtue," is so pleased with her experience in Kalem's three-act Broadway favorites feature, "The Bondwoman," that she seriously contemplates abandoning the legitimate stage in favor of the silent drama.

Miss Mellish has just returned from Kalem's Jacksonville, Fla., studios, where "The Bondwoman" was produced. She expressed herself as being highly pleased with the role of Amy Blanchard in "The Bondwoman." This character purchases her father's freedom when the latter is threatened with a felon's fate, and the price she pays is—herself. The role is intensely dramatic and therefore offered Miss Mellish a splendid opportunity to display her histronic ability.



VERA FULLER MELLISH IN "THE BONDWOMAN" (Kalem)

Born in England, Miss Mellish came to this country when a child and received her education at the Villa Maria. Her desire to become an actress was manifested at an early age and she frequently appeared in amateur theatricals.

Upon her graduation, Miss Mellish succeeded in securing a position in a Boston stock company. After several seasons of this work, the charming young actress was engaged to appear on Broadway with Billie Burke, in "The Mind-the-Paint Girl."



VERA FULLER MELLISH

McQUARRIE JOINS MINA IN LOS ANGELES

The latest acquisition to the Los Angeles company producing MinA films is Albert McQuarrie, a photoplayer of much experience.

His first picture with MinA films is called "The Stolen Case," which is to be released June 24.

Fox Exchange Managers to Meet in Convention

Event Is Scheduled for July 1, and Will Be Held Five Days—Auditors and Bookkeepers of Home Office Will Be Present to Answer Questions

A HIGHLY interesting convention will take place in New York on Thursday, July 1, when the first annual convention of the managers of the Fox Film corporation will take place. The representatives of the Fox Film corporation from coast to coast will meet William Fox, the president of the Fox Film corporation, and



WINFIELD R. SHEEHAN

Winfield R. Sheehan, the general manager of the concern.

During the convention, which will continue for five days, Mr. Fox himself will explain to his branch managers and other representatives gathered his ideas on the problems and situations which they find themselves called upon to meet.

The first session of the convention will be called to order on July 1. The first day's business, will, so it is expected, be devoted to a general discussion of conditions throughout the country, and Mr. Sheehan, who has recently returned from a painstaking tour of investigation throughout the country, will give to the delegates the results of his observations, which have resulted in the compiling of an immense amount of extremely valuable information concerning trade conditions.

Auditors and bookkeepers from the executive offices of the Fox Film corporation will be present at the convention to answer any and all questions which may be put by the various representatives present. Mr. Fox believes firmly in keeping in personal touch with every phase of his business, and the object of the convention, aside and apart from vital matters which will be discussed and decided upon, is to foster that "get-together" spirit without which no such great organization can attain the highest degree of efficiency. Mr. Fox himself intends to outline to the assemblage the future plans of the concern, which embrace the most ambitious program ever conceived by any film magnate. It is noteworthy in this connection that a highly important new policy which Mr. Fox inaugurates in September will be explained at great length to the end that the exchange men may thoroughly appreciate the great advantages of this new policy and be able to preach the gospel of prosperity to the various exhibitors of their territory with a full and complete understanding of the situation involved. Included in the list of those who will attend the convention, are the following exchange managers:

Atlanta, Ga., O. P. Hall; Boston, Mass., H. F. Campbell; Chicago, Ill., C. L. Worthington; Cincinnati, O., A. M. Muller; Cleveland, O., P. C. Mooney; Dallas, Tex., Leo F. Levison; Denver, Colo., Field Carmichael; Detroit, Mich., A. E. Siegel; Kansas City, Mo., Chas. W. Hardin; Los Angeles, Cal., A. T. Lambson; Minneapolis, Minn., E. A. Westcott; Newark, N. J., Nat Beier; New Orleans, La., S. T. Stephens; Omaha, Neb., Joe Levy; Philadelphia, Pa., Jack Levy; Pittsburgh, Pa., H. B. Day; Salt Lake City, Jos. B. Roden; San Francisco, W. J. Citron; Seattle, Wash., E. R. Redlich; St. Louis, Mo., S. J. Baker; Syracuse, N. Y., Herman Robbins; Washington, D. C., J. P. Anderson; New York, N. Y., Louis T. Rogers, and Harry Leonhardt, Pacific coast manager, 734 South Olive street, Los Angeles, Cal.

Summer Weather Brings Added United Production

Arthur Smallwood Secures New Studios for His Company—Franz, Premier Director, Returns to Santa Paula, Cal., and Begins Work on Westerns

WITH the beginning of the summer, the producing companies of the United program are taking on an added activity, which insures even better short story films of a high quality, for the United Film service then in the past.

Joseph J. Franz, formerly director of the Premier company at Santa Paula, Cal., has returned to the studio after an absence of some time, and will continue his work of directing the making of two part dramas of western life. Two other new members, Mr. and Mrs. Albert Garcia, have joined the company and will support Lillian Hamilton and Fred Church, the leading players.

At the beginning of the week Arthur Smallwood, president of the Smallwood Film corporation, announced the fact that he had secured new studios for the Pyramid company, of which Edwin August is the star and director, at Ridgefield Park, New Jersey.

The studio occupies a new building especially erected for the purpose and is one of the largest glass-covered studios in the country. The stage is large enough to permit the setting of four large scenes at one time. Here two reel dramas in which Ruth Blair and Florence Hackett, the newest acquisition to Mr. August's company, will support the well known star, will be produced.

With the addition of Gertrude Bondhill to the Lariat company at the Garden of the Gods studio, this company will deviate from its policy of making only western two part dramas, and will add Biblical and poetical photodramas to its output.

The Superba company has decided to greatly enlarge upon the size and pretentiousness of its one reel comedies for the United by adding a large company of new players. Edith Thornton will continue to play leads, supported by W. E. Browning, Joe Burke and Max Uligh.

The new outdoor stage of the Empress company at Flushing, is enabling Joseph Levering to stage with great efficiency the two reel sociological and psychological dramas which are being written for his company by Rev. Clarence J. Harris. Under the direction of three directors, Frank Beal, Carl Levins and Webster Cullison, the Ideal company at Hollywood is making film history in their excellent dramas of domestic heart interest and thrilling varieties.

Farrar Dinner at Lasky Studios Brings Out Notables

List of Guests Reads Like a Roster of Broadway Celebrities at Height of Theatrical Season in New York—Diva's Arrival Duly Celebrated

BEYOND doubt one of the most important social functions yet recorded in the moving picture field took place in Los Angeles, Cal., on Saturday, June 12, when Messrs. Lasky, Goldfish and De Mille gave a dinner, reception and dance in honor of Geraldine Farrar, who had just arrived at the Lasky studios to pose for a series of photodramas.

This dinner took place at the Hollywood Hotel, and the list of important guests reads almost like a roster of the famous Broadway theatrical companies during the height of the season.

Among those present at the dinner in addition to Miss Farrar and Mayor Rose of Los Angeles, were John Drew, Raymond Hitchcock, Julian Eltinge, Mary Pickford, Fannie Ward, Charlotte Walker, Laura Hope Crews, Flora Zabelle, Blanche Ring, Julia Dean, Blanche Sweet, Alexandria Carlyle, Francis Ring, John Mears, Mr. and Mrs. Morris Gest, Mrs. David Belasco, Mr. and Mrs. Sidney Farrar, Mr. and Mrs. Adolph Zukor, Owen Moore, Carlyle Blackwell, Pedro DeCordoba, Orrin Johnson, Hale Hamilton, Frank Mills, Mr. and Mrs. Frank Reicher, Mr. Hector Turnbull, Jack Dean, Tully Marshall, Marion Fairfax, Mr. and Mrs. Jesse Lasky, Mr. and Mrs. Sam Goldfish, Mrs. Lasky senior, Theodore Roberts, James Neill, George Melford, Alfred Hertz, Louis Gottschalk, Thomas Meighan, Ralph Kellard and Mr. and Mrs. Wilfred Buckland.

During and after the dinner, many of the stars entertained, and the succeeding dance was especially brilliant. Geraldine Farrar and John Drew did a one step which was the hit of the evening.

JANE NOVAK AND FRANK NEWBERG MARRIED

Special to Motion Picture News

Los Angeles, June 14.

Jane Novak, leading woman with the Universal, formerly with Vitagraph and Rolin companies, and Frank Newberg, leading man of the Biograph company, were the contracting parties of a pretty church wedding at Santa Monica.

Both are very popular in film circles and are receiving congratulations from every quarter, together with a very bounteous array of pretty gifts. The parties spent their honeymoon at Catalina Islands.

Biograph Re-Issues Six More Griffith Pictures

"Man's Genesis," a Prehistoric Subject, Set for Release on July 23, Will Be Followed by "The Battle at Elderbush Gulch," Ready for Bookings on July 30

SIX more of the Biograph re-issues through the General Film company, of pictures produced by D. W. Griffith have been chosen from the many subjects which Griffith directed for Biograph. They are "Man's Genesis," "The Battle at Elderbush Gulch," "Her Mother's Oath," "The Last Drop of Water," "Death's Marathon" and "The Sheriff's Baby."

"Man's Genesis," which will be released July 23, is the first picture of prehistoric times ever made. It was followed by a flood of cave man pictures by other companies but has never been surpassed. Weakhands, played by Robert Harron, invents the stone headed axe and so routs Bruteforce, played by Wilfrid Lucas, the rival for the affections of Lilywhite, played by Mae Marsh, Charles H. Mailes, W. C. Robinson and W. Chrystie Miller play cave men.

"The Battle at Elderbush Gulch" is rated by Mr. Griffith himself as the third best picture he ever made; the other two being "Judith of Bethulia" and "The Birth of a Nation." The order of these two is chronological. It is a two-reel subject released July 30 and, without a doubt, one of the finest battle pictures ever made. The players include Mae Marsh, Henry B. Walthall, Lillian Gish, Robert Harron, Alfred Paget, Charles H. Mailes, Kate Bruce, W. Chrystie Miller and W. C. Robinson.

Jennie Lee, the veteran character woman, does some wonderful acting in "Her Mother's Oath," released August 6. Dorothy Gish, playing her daughter, runs away with an itinerant actor, Henry Walthall. The mother has taken an unrelenting oath but finally forgives her daughter. Charles H. Mailes and Robert Harron are in the cast.

"The Last Drop of Water" comes August 13. A renegade husband, played by the late Joseph Graybill, nearly loses the lives of others through his carelessness with the water bottles when crossing the American desert under attacks by the Indians. Blanche Sweet plays the wife. Charles H. West, William J. Butler and W. Chrystie Miller are in the cast.

An unusual story is told in "Death's Marathon," released August 20. The husband, in business troubles, is about to shoot himself. He calls up his wife and tells her so. She tries to hold him on the wire till friends can reach the office and stop him but Death wins the marathon.

Henry B. Walthall is the husband and Blanche Sweet the wife. Others are Walter Miller, Lionel Barrymore, Kate Bruce, Robert Harron, William J. Butler and Joseph McDermott.

"The Sheriff's Baby" comes August 27. It tells the story of a man's redemption through a baby's influence. Henry B. Walthall, Harry Carey, Alfred Paget, Kate Bruce, Jack Dillon, Robert Harron, Lionel Barrymore and Joseph McDermott are in the cast.

Rafferty, New Comedy Character, Makes a Hit

O'Hara, President of All-Celtic Film, Saw Chance for Popular Approval of Picture Depicting Irish Traits Without Offensive Burlesque

A LITTLE over six months ago Charles C. O'Hara organized the All-Celtic Film company, of which he is now the head. The intention of the company at that time was to make dramas as well as comedies.

He seems to know precisely what the exhibitor and public want. This has been proven by the welcome the "Rafferty" series of comedy pictures received the country over. No one ever thought of putting an Irish character on the screen with a silk hat. It was generally conceded that to get a laugh with an Irish character he must wear chin whiskers and carry the hod and be of the burly type.

"I worked hard to get the All-Celtic company where it is at the present time," says Mr. O'Hara. "Many obstacles were thrown in my path, but I weathered the storm.

"My pet creation, 'Rafferty,' I believe will become the most popular picture character in the United States.

"Last week Joseph Sullivan, who portrays the title role of Peaceful Rafferty in the 'Rafferty' series, appeared in person at the Claremont theatre, at 135th street and Broadway, New York, when the picture, 'Rafferty Settles the War,' was shown for the first time, and you should have seen the hit it made.

"The manager of the theatre, Fred Dollinger, thought so much of it that he sent a letter to me saying that it was the best comedy picture he ever saw, and immediately signed up for the entire series with us.

"This is but one instance of the value of our product, for we are in receipt of many letters from exhibitors in all parts of the country, complimenting us on our fine pictures. The success of 'Rafferty' was almost instantaneous, for they knew a good thing when they saw it."

The Federal Company Completes Its First Picture

A NEW company, the Federal, that will produce comedies only has been organized, and has already completed its first picture, entitled, "Nothing But Love," which was taken at the studios in Bay Ridge. Fort Hamilton figures in the exteriors, and many of the soldiers and officers of the fort appear in the picture. Many of the big cannons figure very prominently in some of the scenes. There is also some new water "business" that is bound to get the laughs.

The company will produce a one-reel comedy every week, directed by Al Ray, the well-known comedian and producer, who has been signed up by this company for two years. The company will have winter studios in Hollywood or Los Angeles, Cal.

Austin Bartz, who does all the traveling for the company, has left for the coast to select a site for the new studio. Many well-known comedians have been signed up by this company, and several very familiar names will appear in the cast of "Nothing But Love."

The company has gone to work to secure the best people for all branches of work in the company. Al Palumbo, who was chief cameraman with foreign Pathé for four years, has been engaged by this company. He is an expert in all branches of trick photography.

The company will most probably release through United service, as a deal is being arranged by which that organization will handle the output of Federal films. Several members of the cast received numerous injuries while filming "Nothing But Love," but all were able to leave for Coney Island, to take "His Jealous Wife." The scenes of this picture will all be taken on the boat going to the island, and on the beach and amusement places.

RAMO STUDIOS ARE COMPLETED

Ramo Films, Inc., has just completed its studios in Flushing, L. I., where it is able to accommodate four sets at a time, under artificial light, on the floor space of 60 by 140 feet, fully equipped with scenery, drops and properties. The dressing rooms are sufficient to accommodate 150 players.

The Ramo company is now producing the Regent brand for the United program, besides preparing for large productions on another program.

NEXT V-L-S-E RELEASE IS ON JUNE 21

The next feature scheduled for release on the V-L-S-E program is "The White Sister," an Essanay five-part production that introduces to picture audiences the justly renowned star Viola Allen.

In this feature, which will be released the week of June 21, Miss Allen will appear in the role that created a furore when she interpreted it on the speaking stage.

It will be remembered that "The White Sister" as a spoken drama was a wonderful success, and the vehicle in which Miss Allen starred her greatest dramatic triumph.

LUBIN ACTRESS, EXPERT WHIP, DRIVES 4 HORSES FOR SCENE

The ability of Edith Ritchie of the Lubin players to drive a four-in-hand stood her in good stead this week in one of the big scenes in "The Great Ruby," by Cecil Raleigh and Henry Hamilton, which the Lubin company is now making into a feature production, under the direction of Barry O'Neil.



LUBIN PLAYERS AT THE RACES IN "THE GREAT RUBY" (Lubin—V-L-S-E)

Miss Ritchie in private life is Mrs. Stephen Morris, a prominent Philadelphia society woman, who became a motion picture player with the Lubin company about a year ago.

Miss Ritchie has driven coaches in Newport, R. I.; Philadelphia, New York and other fashionable centers in this country and abroad. A number of coaches were used in the race track scene in "The Great Ruby," and Director O'Neil got Miss Ritchie to take one of them.

The way in which she drove the four grays from the Lubin ranch at Betzwood, Pa., to a picturesque country inn several miles away, and then to the race track, won her the applause of all the other players. At the race track she parked the big coach with the ease and skill of a professional whip.

"THE KICK-OUT" WILL BE RELEASED JUNE 23

The forthcoming release of Knickerbocker Star features, for the General Film program is redblood picture, full of thrills and intense situations involving political intrigue and cunning. The leading parts are taken by Ralph Stuart, as the mayor; George Howard, as the newspaper man; Helen Case, as the mayor's daughter, and MacBarnes as the boss. These players under the direction of Robert T. Thornby, the director, present a drama of action and stirring punches of unusual character.

The script is from the new editor of the Knickerbocker Star features, Rev. C. J. Harris, who, with Director Thornby, worked out the plot which holds the interest with intensity to the final "Kick-Out" of the boss; which involves a railroad wreck; the mobbing of the mayor and the boss; the wrecking of the newspaper plant; but the final trimuph of justice as the automobile engine serves well in running the presses which prove the salvation of the city.

"The Kick-Out" will be in three parts, released June 23, and the first of these regular feature releases on the General Film company's program for alternate Wednesdays.

KLEINE'S "THE SPENDTHRIFT" TO OPEN IN CHICAGO

George Kleine's latest six-part feature, "The Spendthrift," featuring Irene Fenwick, will be given its premier Chicago presentation at the Fine Arts theatre. The attraction opens a two-week's run at the big Hamburger house commencing June 26.

"The Spendthrift" is fresh from the Kleine New York Studios and marks the latest addition to the long list of recent Kleine successes, featuring in addition to Miss Fenwick an unusual cast of well known Broadway players. Cyril Keightley, the Australian actor, who appeared with Miss Fenwick in "The Song of Songs" at the Eltinge theatre, New York, is seen opposite her in "The Spendthrift." Malcolm Duncan is also seen in the big George Kleine film.

"The Spendthrift" is founded on the famous stage play by Porter Emerson Browne and is scheduled for general release in the United States through the George Kleine offices, June 21.

DESMOND IS A MOROSCO PLAYER OF LONG STANDING

William Desmond, now playing leads with the Morosco-Bosworth in the new picture, "Kilmeny," was the leading man Oliver Morosco chose for his first production in New York, "Judge and Jury." The honor was fairly earned as "Bill" Desmond had been a Morosco stalwart for years, and during his incumbency at the Burbank he formed with Blanche Hall what is now pronounced one of the greatest drawing teams in stock.

Mr. Desmond, for the past two years, has been supporting Lenore Ulrich in "The Bird of Paradise." Miss Ulrich is also the star he is supporting in "Kilmeny."

LIGHTNING STRIKES PATHE STUDIO

Just as the "Romance of Elaine" company and the Whartons were saying their farewells in the Pathe studio recently, lightning struck one of the chimneys. Some of the players were hurled to the floor and badly shaken up, but no serious damage was done.

Pearl White was thrown against an iron pillar and slightly bruised, and Lionel Barrymore was hit by a chimney brick which crashed through the glass roof. After the confusion was over it was regretted that a cameraman had not been on the job to film another exploit of the diverting Elaine.

McNAUGHTON JOINS FILM RANKS

Tom McNaughton, the famous English eccentric comedian, has become a photoplayer.

This interesting announcement was made this week by the Lubin company, which has secured the services of McNaughton for an indefinite period. The funny Englishman will make his screen debut with Marie Dressler in the Lubin feature comedy, "Tillie's Tomato Surprise," written by Acton Davies, and now being produced under the direction of Howell Hansel.

McNaughton has achieved an international reputation as a comedian. He came to this country about eight years ago with his brother Fred to play a special vaude-



TOM McNAUGHTON

ville engagement of six weeks, and their eccentric act, with its burlesque boxing bout and duel, made such a hit that the brothers remained here for some time.

About five years ago Fred McNaughton returned to England, but Tom liked it so well in this country that he remained and went into musical comedy. He was with "The Spring Maid" for nearly three years.

It was in this production that he did his now famous recitation, "The Three Trees." Following "The Spring Maid" McNaughton was in "Sweethearts," "Suzi," and "Fads and Fancies."

ARTISTIC POSTERS FURNISHED WITH MINA FILMS

In keeping with the high standard of quality set by the new coast series, the first of which was released June 3, the MinA Film Company is supplying posters that are not only artistically attractive, but of a very effective design.

Morgan Bryan is making the sketches for this paper.

Lubin Plant Running at Top Speed on New Subjects

One Million and a Half Feet of Film Is Produced Weekly at Factory in Betzwood—Company Secures Property in Vicinity of City Studio

Special to Motion Picture News

Philadelphia, June 14.

THE Lubin Manufacturing Company is having the busiest time in its history. Marie Dressler has begun on a five reel comedy entitled "Tillie's Tomato Surprise," under the direction of Howell Hansell. The scenario was written by Acton Davies, formerly of the New York "Evening Sun." Tom McNaughton will support Miss Dressler.

The Terwilliger company will in a week or so begin its annual summer pilgrimage to Newport, there to film aquatic and "society" stunts. The Romaine Fielding company will move from Arizona to the West coast for the summer months. The Jacksonville company is already at Atlantic City. At Betzwood, where the factory work is done, one million and a half feet of film is being produced weekly.

Property in the neighborhood of the city plant has been secured and extensive alterations will shortly be made comprising additional studios and other improvements. There are more than two thousand people on the regular Lubin pay roll.

The Lubin favorites were much in evidence at Reading. A party of about twenty-five, headed by "Pop" Lubin himself, attended the festivities. Amongst those who attended were Allen Boone, of the publicity department, Ormi Hawley, Earle Metcalfe, George Soule Spencer, Mary Charleson, Crane Wilbur, Rosetta Brice, Kempton Greene, Shannon Fife, and several camera men. The latter made pictures of the big parade, which were rushed back to Philadelphia, made into film and shown the following night at the banquet.

Several prizes were carried off by the Lubin contingent. Kempton Greene was the man of the winning dance couple amongst the stars. Allen Boone also carried off a dancing prize. Mr. Lubin was presented a silver cup for bringing the largest crowd of players to Reading.

Next week the Lubin studio will present for the benefit of the Lubin Beneficial association, George Cohan's "50 Miles from Boston." Some of the leading parts in this production will be taken by Mary Charleson, George Soule Spencer, Kempton Greene, Arthur Matthews, Clara Lambert, Ferdinand Tidmarsh, Clarence Jay Elmer, Peter Lang Carson Davenport, Marie Sterling, Gilbert Ely, Leon Kelly, Frank Smiley.

The entire Lubin cast will appear in the chorus. Marie Dressler, Billy Reeves and Tom McNaughton will give monologues during the evening. The production is under the direction of Percy Winter. There will be 150 players and a special orchestra, composed largely of Lubin artists. Many nearby photo players will be present to see their reel friends in an unreel production.

Irene Page Solomon.

MESTAYER JOINS SELIG PLAYERS ON COAST

Harry Mestayer, the notable star, who has been taking leading parts in Selig Red Seal plays, will leave this week for Los Angeles, California, where he will join the Selig Pacific coast stock companies.

Otis Harlan, the famous comedian, is expected in Chicago next week where he will take the leading character roles. Mr. Harlan's first appearance in Selig Red Seal plays will be in Hoyt's "A Black Sheep."

NEWLAND LECTURES AT NEW YORK LIBRARY CLUB

Director Eugene Newland, Edison, recently appeared before the New York Library Club, at their request, and addressed that body on the motion picture in general, and the educational scope in particular.

The meeting, which was held in the Washington Irving High School, New York City, was largely attended, many out-of-town visitors being invited.

Director Nowland reviewed the subject in a scholarly and thorough manner.

Film Makers Must Help Managers "Re-Sell Public"

C. R. Seelye, Assistant General Manager of the V-L-S-E, Declares That This Is the Duty of Manufacturers to Exhibitors

"THE days of supplying exhibitors with pictures and then letting them worry along and get what they can out of them, has gone by," says C. R. Seelye, assistant general manager of V-L-S-E, "Vitagraph, Lubin, Selig and Essanay realized this when they affiliated their feature interests.

"The industry has now reached the stage where the manufacturer must help the exhibitor 're-sell to the public.'

"The efforts of the V-L-S-E to increase box office receipts for exhibitors, are directed along two distinct lines—the production of exceptionally meritorious features and the equally important work of conducting a campaign to secure proper recognition of motion pictures from every newspaper in the nation.

"Every newspaper of any consequence runs a sporting page, while motion picture news is either ignored, or poorly edited, and given very little space. More people are interested in motion picture news than are interested in baseball, consequently, more people will read a well-edited picture department, than read the sporting page.

"V-L-S-E has instructed every branch manager and every salesman on the road, that his first duty is to interest the newspaper publishers in the establishment of a motion picture page, and that a page of this kind will increase circulation, which, in turn, increases advertising.

"The V-L-S-E representatives have been furnished with definite, intelligent arguments in favor of motion picture pages, and they have been instructed to present these arguments to the editors and publishers, and to keep everlastingly at it, until every paper in their individual territory gives as much space to motion picture news as is given to sports.

"Another condition that we intend to bring about, is the re-adjustment of newspaper advertising rates. We are pointing out to the publishers of the country that motion pictures should not be confused with theatricals, and that the advertisements for picture theatres should not be charged at the amusement rate which is in all cases, higher than the regular display advertising rates, and in view of the fact that a greater amount of advertising can be secured from the picture theatres than is secured from the department stores, newspapers should give to the exhibitor, the same low advertising rate that is accorded the department stores.

"Our salesmen have been instructed to first go to the newspapers, present their arguments and offer to co-operate with the newspaper not only for their news columns, but in the matter of advertising as well, a plan we feel sure will prove advantageous."



VICTOR MOORE IN AN EMBARRASSING MOMENT AS "CHIMMIE FADDEN," IN THE LASKY PHOTOPLAY OF THAT NAME ON THE PARAMOUNT PROGRAM

APFEL COMPLETES LAST MOROSCO FILM BEFORE GOING EAST

Director General Oscar Apfel of the Morosco-Bosworth studio, Los Angeles, has just completed "The Majesty of the Law," featuring George Fawcett. Mr. Fawcett will be featured in other Morosco-Bosworth subjects at an early date.

Mr. Apfel last week began the making of the last subject he will produce before leaving for the East where he will produce for the Fox Film corporation. This is an adaptation from the celebrated Ibsen play, "Peer Gynt," from scenario by Mr. Apfel, which prescribes five reels. Cyril Maude was specially engaged to appear in the name part for this production, and arrived here early last week, and took up the first scenes Monday.

Supporting the celebrated English actor in this subject will be Charles Ruggles, outwardly known as the Button Moulder, but in reality the Christ, William Desmond as the Devil, Herbert Standing, R. Davies, Signor Juan de la Cruz, of grand opera fame, Myrtle Stedman and Winifred Bryson.

Upon the completion of this subject Mr. Apfel will depart for the East accompanied by his cameraman, Alfredo Gundolfi. He will remain there until in the fall, when he will return to the coast to become director general of the studio to be opened there by the Fox Corporation.

SWANSON MAY BRING OUT NATURAL COLOR SUBJECTS

Special to Motion Picture News

Los Angeles, June 14.

William Swanson is in Los Angeles, and according to his statements his trip here is in no way connected with business, but many of the film colony expect to hear of something new started by this former exchange man.

It will be at least five months, Mr. Swanson told the News representative, before he has a word to say to the motion picture trade. At that time he promises to make his first announcement relative to a new process of making pictures that will render them stereoscopic and appear in their natural colors.

"At this time there are a number of subjects completed," Mr. Swanson stated, "but we are not in a position to publicly tell of this innovation that I believe will mark a new epoch in matters pertaining to motion pictures. The pictures have been shown to a number of the best known men of filmdom and none so far have had other than enthusiastic words of praise for the pictures."

Mr. Swanson expects to remain here for several weeks and will then return to New York and complete arrangements for placing the new process pictures on the market.

BETTY NANSEN FILM OFFERED BY GREAT NORTHERN

The great number of admirers of Betty Nansen will shortly be afforded a treat by seeing this star in a master work produced by the Great Northern Film company, 110 West Fortieth street.

This is a picturization of the drama entitled "A Revolutionary Wedding" by the famous Danish author, Sophus Michaelis, which, under the title "A Son of the People" had a long and successful run at the New Theatre, New York.

With the acting of Betty Nansen as Alaine de l'Etoile, and Valdemar Psilander as Marc Arron, and the rich and beautiful settings of the Great Northern Film company, this production should meet with great success.

JOSEPHINE EARLE LEFT COMEDY ROLES FOR VAMPIRE PARTS

Josephine Earle, of the Vitagraph players, is a lovable and charming girl, in spite of the fact that she is invariably cast for vampire roles. Miss Earle scored a hit in the role of Jennie, the ganster, in "The Return of Maurice Donnelly." It was the first vampire she had ever played, her previous work being



JOSEPHINE EARLE

the light comedy role of the Beauty Doctor in the famous "Jarr" series. But after her characterization of "Jennie" she has been kept playing vampire.

Her latest part is that of Meta Delateur in "The Writing on the Wall," a five-reel feature. Her gowns will create a sensation. They were especially designed for her.

Miss Earle is remembered for her work on the legitimate stage as Beauty in H. W. Savage's "Everywoman." She has a soprano voice and played a season in stock, singing the prima donna roles in Gilbert and Sullivan's operas.

GOLDSTEIN JOINS THE HAPPY THRONG

Special to Motion Picture News

Boston, Mass., June 16.

Nathan E. Goldstein, president of the Goldstein Brothers Amusement Company, of Springfield, Mass., and well known in New England motion picture circles, was married June 8 to Annie Ginsberg, of that city.

HORKHEIMER ENGAGES LEGITIMATE STARS

President H. M. Horkheimer of the Balboa company, now in New York, has made contracts with a number of legitimate stage stars to appear in Balboa-Pathé subjects. Already quite a number of these have arrived at the Long Beach, Cal., studio. Included in this list are William Conklin, who has played with the all-star company under the direction of Augustus Thomas and appearing in "Arizona," "Soldiers of Fortune," "In Missouri," and others. Later he was with Lubin, where he played the name part in "The Ragged Earl."

William Lampe, another leading man, comes of the Balboa company, direct from two and a half years on big time vaudeville circuits, where he appeared with Edith Reeves, now a leading woman for Balboa productions. Mr. Lampe has played in support of James K. Hackett, Wilton Lackaye, Nat Goodwin and William Collier, and has been leading man with Charlotte Walker, Henrietta Crosman, Blance Bates, Josephine Hall, Nance O'Neil and others.

Another addition to the Balboa stock company is Thomas Allen Rector, who has tangoed and one-stepped his way around the world leading the Metropolitan opera company in New York five years ago.

SAMUEL GOLDFISH ENTERTAINS IN CALIFORNIA

Samuel Goldfish, treasurer and general manager of the Jesse L. Lasky Feature Play company, who is now visiting the studios of this concern in Hollywood, Cal., gave a dinner on the evening of June 1 to a select gathering of friends and artistic associates.

Among those present were Raymond Hitchcock, Fannie Ward, Julian Eltinge, Laura Hope Crews, Charlotte Walker, Cecil B. De Mille, Mr. and Mrs. William C. De Mille, Mr. and Mrs. Wilfred Buckland, Jack Deane, Thomas Meighan and Mr. and Mrs. Jesse L. Lasky and Mrs. Sarah Lasky.

OFFICERS ELECTED IN FOREIGN FILM CORPORATION

Special to Motion Picture News

Philadelphia, June 16

At a stockholders' meeting held at the offices of the Foreign Film corporation, the following officers were elected for the ensuing fiscal year:

Giovanni Guattari, president; Bennio Kirschbaum, vice-president; Harry H. Swartz, treasurer, and J. Th. Arntz, Jr., secretary.

The new Board of Directors consists of Harry Bryan, Julius Kaiser, Giovanni Guttari, Bennio Kirschbaum and J. Th. Arntz, Jr.

MAY REVIVE PHOTOPLAYERS, INC.

Special to Motion Picture News

Los Angeles, June 14.

An attempt is being made to reorganize the Photoplayers, Inc. The plan now is to secure one hundred charter members at an initiation fee of $25, which will enable the organization to liquidate its old debts and open new quarters that may be conducted successfully with monthly dues of $1.50.

FILM MEN IN NEW ORLEANS GIVE BANQUET TO FICHTENBERG

Special to Motion Picture News

New Orleans, La., June 6.

Every notable in New Orleans film circles attended the farewell banquet in Kolb's last week, tendered to Herman Fichtenberg, peer of Louisiana exhibitors, prior to his leaving for California with the Universal Beauty special, carrying Mabel Jackson, the factory girl who captured the New Orleans contest.

Al. G. Shear, manager of the New Orleans office of the Consolidated Film and Supply company, acted as toastmaster. W. H. Gueringer, general manager of the Fichtenberg enterprises, rose and said he wanted to accompany the Beauty special—"even as porter."

Those present included Al. Shear, Mr. Butner, W. H. Gueringer, Carl Goldenberg, O. M. Samuel, Rube Chisolm, Mr. Eberle, Jack Palmer, William Gunn, Barney Mulligan, E. V. Richards of Shreveport, N. Sobel, P. Andrews, Maurice Barr and Gaston J. Dureau, Jr.

DAVIES, EX-NEW YORK "SUN" CRITIC, WRITES SCENARIO FOR DRESSLER

The irresistible Marie Dressler has been romping through scene after scene in the Lubin studio this week in her new five-reel comedy, "Tillie's Tomato Surprise," with Tom McNaughton.

The new comedy, which is a riot of merriment and new ideas along comedy lines, was written especially for Miss Dressler by Acton Davies, widely known as an author and dramatic critic, and is one of the best vehicles she has ever had to display her unique ability as a comedienne. The production will be one of the



MARIE DRESSLER AND HOWELL HANSEL, HER DIRECTOR, AT THE LUBIN STUDIOS

most elaborate ever made in the Lubin studio.

Howell Hansel, who produced "The Million Dollar Mystery," and who has achieved an enviable reputation as a stage and picture director, will have charge of the production, and will be assisted by Albert F. Mayo. The company supporting Miss Dressler in an unusually strong one, and was headed by the late John C. Rice, who made an international reputation for himself as a comedian.



THE MAJESTIC JUVENILE COMPANY IN "PIRATES BOLD," WITH VIOLET RADCLIFF (June 15)

FILM COLONY IN JACKSONVILLE ACTIVE

Special to Motion Picture News

Jacksonville, Fla., June 16.

Robert Vignola is now producing "A Weaver of Dreams," featuring Hal Forde, a Broadway star brought from New York especially for this production.

The Reliable Photo-Play Company has decided to build its studio in Riverview, a suburb of Jacksonville on the St. John's river. This is the second company to locate there within two months, and most likely others will follow as Riverview is an ideal spot for producing. The company will live at the Riverview House, a new hotel opened especially for the players of the two studios.

Jewel Shepard has been engaged as ingenue in the Reliable Photo Play Company's stock. Miss Shepard is a beautiful little southern girl of seventeen, and has turned down several offers to go on the legitimate stage. Miss Shepard takes a very fine photograph and her work on the screen is unexcelled.

The Imperial theatre has been exhibiting pictures made in Jacksonville one day of each week, and generally has the attendance of the players and other members of the profession.

Robert Stevens is expected in the city during the week, and will begin work immediately on some scripts for the Reliable company.

LUBIN PLANS ELABORATE MILITARY AND NAVAL FILM

Arrangements are now being made at the Western Lubin studio at Los Angeles, California, to put on a series of military and naval dramas in which all the forces of the United States government, including the army, battleships, cruisers, destroyers, submarines, aviation corps and every other branch of Uncle Sam's forces will be utilized.

The timeliness of such a subject during the present agitation by national defense societies for preparation against war is evident.

MISS MICHELENA TO STAR IN "SALVATION NELL"

"Salvation Nell," one of the most famous plays ever shown on the American stage, is soon to be adapted on a markedly pretentious scale to motion pictures, by the California Motion Picture corporation, in San Francisco.

This firm, through a special arrangement with Edward Sheldon, author of the play, has already begun active work on the production and announces its final completion for an early release.

Like so many celebrated dramas, "Salvation Nell" offers opportunities to the motion picture camera that can never be realized in the more cramped limitations of the stage. The rapid action of the play, combined with the numerous advances through which its intense situations develop, make a frequent change of scene highly desirable It is in just this respect, more, probably, than anywhere else, that the screen excels the stage.

Another feature of "Salvation Nell's" adaptation to motion pictures, that bespeaks it an immediate favor with the public, is the appearance of Beatriz Michelena in the leading role. Never has this star found a part better intended to call upon the whole fund of her acknowledged dramatic versatility than that of the heroic Salvation Army lass depicted in Edward Sheldon's play. Here all the art that she has displayed in her various roles of the past—her Salomy Jane, Mignon and others—must be combined in one.

SCARDON IS A MASTER OF MAKE-UP

Paul Scardon as Anatole de Voie, the French proprietor of an aristocratic gambling establishment, in "The Sins of the Mothers," presents one of the strongest characterizations in which this past master of the make-up art has ever been seen.

Mr. Scardon's versatility is well known, yet in "The Sins of the Mothers" his characterization is a presentation of the



PAUL SCARDON IN "SINS OF THE MOTHERS" (V-L-S-E)

unscrupulous foreigner, sinister, smiling, courteous and tricky.

The part of Anatole de Voie is an especially difficult one, and its excellent handling by Mr. Scardon contributes heavily to the perfectly sustained interest.

LAX MEMBERSHIP IN PITTSBURGH IS ENTERING WEDGE FOR CENSORS

Special to Motion Picture News

Pittsburgh, Pa., June 16.

There is some talk among exhibitors in Pittsburgh of making a more thorough canvass for membership in their organization. In the past matters pertaining to membership have been very lax, and the result is that some of the exhibitors who are members have dropped out of the organization, while others never attended any of the meetings.

This state of affairs has made it possible for the public safety department of the city to put across some measures that were obnoxious to the exhibitors.

Several other measures are contemplated by the police department, and it is to offset these measures that the exhibitors are getting together stronger and looking after their membership so that they can send a delegation to the mayor with the request that he go a little lighter on the exhibitors than in the past.

The screens of many of the Pittsburgh theatres are being used to fight some of the present measures of the police department, and it is said that the screens will be used more freely in the future unless the police go a little slower and treat the owners of the theatres more justly.

An attempt is being made in Pittsburgh to organize a film baseball league. A number of the exchange houses have their teams, and several teams of operators are in the field. Now the attempt is being made to form two organizations and have them battle against each other for a flag.

The operators' teams state that they can whitewash any team that the exchanges can gather together, and it is possible that some good talent will be brought out as a result of the competition for places on the various teams.

MAY ROBSON'S "NIGHT OUT" OBTAINED FOR VITAGRAPH

The latest recruit from the legitimate stage to join the ranks of the Vitagraph players is the comedienne, May Robson, who has been engaged to appear in a picture version of her latest comedy success, "A Night Out."

Miss Robson, in her career as an actress, has won the hearts and tickled the risibilities of millions of people all over the world by her inimitable mimic art, and hopes to repeat her success in the silent drama.

The stage version of "A Night Out" was written by Miss Robson in collaboration with Charles T. Dazey and has served as a starring vehicle for the popular actress for the past three years. In addition to Miss Robson and Paul Decker, "A Night Out" will be presented by an all-star cast of Vitagraph Players and produced under the able direction of George D. Baker.

FIRST DAILY FILM PAPER IS IN LOS ANGELES

Special to Motion Picture News

Los Angeles, June 16.

Los Angeles can now boast of the first motion picture daily paper, the local organ of the Scrips League, having decided to issue a daily "movie" edition at three o'clock. The plan was originated by Barney Bernard, a local newspaper man, and Gertrude Price, a member of the syndicate staff of the N. E. A., owned by the Scrips organization.

The edition consists of half a page of news notes concerning the activities of film people of local studios.

"MI PERDIDA," A VITAGRAPH, IS COMPLETED BY HANDWORTH

"Mi Perdida" (My Lost One), a Vitagraph three-part Broadway Star Feature, in which Nicholas Dunaew appeared in the leading role, supported by Dorothy Kelly and William Dunn, has just been completed by Director Harry Handworth.

The leading characters are all Italians and the scenes laid on the East Side of New York City. The one portrayed by Mr. Dunaew was that of an old music teacher and his work, that showed careful study, was so exceptional it was the means of his attaining a goal to which he has long aspired—a directorship on the Vitagraph staff.

The first picture to be produced under Mr. Dunaew's direction will be a one-part comedy entitled "An East Side Othello," of which he is the author. This will be followed by a series of dramas, mostly of his own composition. "The Path of Struggle," written by Mr. Dunaew as a six-part Blue Ribbon feature, and "No Title," a three-part Broadway Star Feature, are already announced, while other dramas in preparation are picturizations of the works of famous authors.

CLEVELAND THEATRE FOLLOWS 20 CENT SCALE

Special to Motion Picture News

Cleveland, June 16.

The Alhambra theatre, Cleveland, has joined the ranks of twenty-cent motion picture houses. Some time ago the Standard theatre raised its prices. Hall Caine's "Eternal City" was the opening attraction.

It is reported that all of the motion picture theatres on downtown Euclid avenue will follow the lead of the Alhambra. The new scale of prices will not be put into effect during the summer months, but will be charged at the beginning of the winter season.

8,000 VISIT SELIG ZOO FOR RELIEF FUND

Over eight thousand people visited the Selig jungle zoo at Los Angeles, Cal., recently to attend a benefit for the Jewish Consumptive Relief Fund.

There were performances by the Selig wild animals, fancy dances and a free concert. A sum beyond all expectation was raised for a hospital.

KATE TONCRAY REJOINS GRIFFITH

Kate Toncray has rejoined D. W. Griffith after a two years' absence, and will appear in Mutual releases henceforth. Miss Toncray has had a distinguished career on the speaking and silent stage.

"LEGITIMATE" STARS ENGAGED FOR INCE FEATURES

Special to Motion Picture News

Los Angeles, June 14.

Eugene H. Allen, business manager of the NYMP studio, has returned from a business trip to New York City, where as personal representative of Mr. Ince, he conferred with Managers Kessel and Baumann of the company. Mr. Allen brings to the West Coast the news that additional "legitimate" stage stars have been engaged for Ince features.

Thomas H. Ince, recently injured in an automobile accident, is sufficiently recovered to daily look after matters pertaining to productions at the NYMP plant, he now being busily engaged in superintending the cutting of three Mutual Master-Pictures. Mr. Ince is still unable to use his left arm owing to the fractured shoulder blade.

"DESERT MAN" FINISHED BY WESTERN VITAGRAPH

The Western Vitagraph Company, with studios at Santa Monica, Cal., has completed a screen story entitled "The Desert Man," a three-part Broadway star feature that breathes the air of the desert and tells a dramatic story of the lust for gold that makes thieves of righteous men and creates the insatiable desire for revenge.

"The Desert Man" was produced by Ulysses Davis from a scenario by Jack Wolf, of Los Angeles, Cal., and the principal characters enacted by Myrtle Gonzales, William Duncan and George Holt, three of the Western Vitagraph players, who made such a pronounced hit in "The Chalice of Courage," Rev. Cyrus Townsend Brady's story recently shown to capacity audiences at the Vitagraph theatre, New York City.

"THE ROSARY" GIVEN A TRADE SHOWING IN CHICAGO

On Tuesday afternoon, June 8, the Selig Red Seal play "The Rosary," was given its initial presentation in the projection rooms of the Selig Polyscope company, Garland building, Chicago, Ill.

The showing was given for the benefit of film reviewers, newspapermen and others. "The Rosary" will be released as a Red Seal play in seven reels on June 28.

Among those present was Mr. Clifford, who originally produced the drama as a play on the speaking stage. Edward E. Rose, author of the original work and also of the screen adaptation, wrote from his Wisconsin home complimenting the production.

EDISON MAN LECTURES TO CITY COLLEGE STUDENTS

At the request of the College of the City of New York, Selden Warner, of the Edison laboratory, recently addressed a large body of students and professors in the Doremus Lecture theatre on the use of motion pictures in the study of insect, plant life and microscopic study, as evidenced in the pictures which he took at the Edison laboratory.

To illustrate his talks Mr. Warner ran the Edison films, "The Life of the Silk Worm," "The Wonders of Magnetism," "Crystals," and "Cecropia," the latter not yet released.

American Correspondent Film Enters News Field

Company, Under the Guidance of M. B. Claussen, Is Organized to Supply a Quick Service of Political, Industrial and Educational Topics to Dailies and Film Organizations

M. B. CLAUSSEN, president of the American Correspondent Film company, at 30 East Forty-second street, New York City, recently outlined the purposes of his company.

"I feel that the cinematographic newspaper will have in not so remote a future the same importance as the printed newspaper nowadays," he declares. If the cinematographic newspaper develops into real importance and increase in volume, in frequency of issue and interest of matter, cinematographic news agencies must help. This conviction led me to create the American Correspondent Film Company. We are not exhibitors of film, nor are we renters, nor have we any film renting organization throughout the country.

"We are merely an agency which supplies political, sensational, industrial and educational news to newspapers, to film organizations and to film renters of reliable standing who are interested themselves in putting cinematographic news before the public. Our correspondents are officially admitted to the German and Austro-Hungarian war fronts. One of our correspondents, A. K. Dawson, is now on the Italian frontier. Another correspondent, Fritz Arno Wagner, who is well known in this country through having made sensational pictures in Mexico for Pathe. He is making pictures for us at the German fronts.

"Edward Lyell Fox, author of "Behind the Scenes in Warring Germany," is going back to Europe for us at the end of this month.

"We are making arrangements to have a correspondent in England, France and Italy.

Mr. d'Emery is now crossing South America and we expect his first pictures within a very short time."



FRITZ A. WAGNER



EDWARD LYELL FOX AND SOME OF HIS ASSOCIATES



CHARLES D'EMERY

Selznick and Bernstein May Soon Combine Forces

A $3,000,000 Company, Financed by Eastern Backers, Is Expected to Produce on the Pacific Coast, Probably San Diego, a Feature and a Comedy a Week

A UNION of Lewis J. Selznick, vice-president and general manager of the World Film corporation, and Isidore Bernstein, former general manager of Universal City, may be expected in the near future according to well substantiated rumor.

The report runs that a $3,000,000 concern, backed by Eastern capital, will make a feature and a comedy a week for the World Film corporation on the Pacific coast with Bernstein as the active head. The Equitable Film corporation, an established but so far inactive company, will be the connecting link between the new concern and the World Film.

Mr. Bernstein, when seen, referred the question to Mr. Selznick. In his turn Mr. Selznick did not want to say anything, but intimated the trend which matters are taking by referring to past statements of his.

"The World Film is rapidly expanding," said Mr. Selznick. "While it is our policy to own our producing companies, we do not wish to keep outside producer of good pictures out. Our main object is to eliminate the waste in the production end and so save money for the exhibitor and ourselves.

"Next week I will be ready with a definite statement on the Bernstein matter in MOTION PICTURE NEWS."

While Bernstein did not wish to talk, it is known that he has been looking over sites for a producing plant at San Diego, Cal., and other points on the Pacific coast.

MUTUAL ELECTION ON JUNE 23

The board of directors of the Mutual Film corporation, at the meeting in Richmond, Va., June 16, voted to hold the annual election of officers June 23.

LILLIAN DREW JOINS ESSANAY IN CHATTANOOGA

Lillian Drew, character actress with Essanay, has left for Chattanooga to join the company playing there.

CORY COMPLETES ARRANGEMENTS FOR SPECIAL TRAIN

Special to MOTION PICTURE NEWS

Los Angeles, June 17.

Chairman Cory here completed arrangements for a special train to the convention, leaving here Monday night of the convention week. Col. Selig is negotiating to change the schedule of the special so it will remain at San Francisco throughout the convention.

Col. Selig will give a dance and dutch lunch at the zoo for visiting exhibitors here. Col. Selig will speak at the convention. D. W. Griffith is to deliver an address. Probably Mack Sennett and Thos. W. Ince will also speak.

All the studios will be represented at the ball Friday evening, when Gov. Johnson and Mayor Rolph of San Francisco will lead the march with screen favorites, Mae Marsh, the Gish girls, Fay Tincher, Robert Harron, Majestic; Kathlyn Williams, Thomas Santschi, Wheeler Oakman, Bessie Eyton, Selig; Francis Bushman, Margaret Snow, Quality Pictures; Charles Chaplin, Essanay; Blanche Sweet, Carlyle Blackwell and Geraldine Farrar, will be present for Lasky. If Miss Farrar will consent Lasky will furnish a special car. Thomas Allen Rector, international fancy dancer, and Ruth Roland, of Balboa, complete the list.

Next week Judge Tugwell will take a big delegation from the southern part of the state to San Francisco. The floor space of the convention is all sold.

J. C. JESSEN.

"NATION" ENTERS FOURTH MONTH OF NEW YORK RUN

D. W. Griffith's spectacle "The Birth of a Nation," is well in its fourth month at the Liberty theatre, where it remains the biggest attraction of the season. This wonderful film series of history and romance retains its drawing powers in every essential, and continues to unfold a narrative of thrilling interest touching upon scenes prior to and during the Civil War.

Great battlefields, enormous armies marching to conflict, the daring rides of the Clansmen and the thousand and one details of gripping heart interest which Griffith has crowded into his story set the whole production apart from the average and make it intensely real and life-like.

OGDEN, UTAH, PAPERS GIVE SPACE TO SELIG TRIP

The Ogden, Utah, newspapers are devoting extended space to the forthcoming visit to that city of the Selig Exposition flyer, which leaves Chicago, Ill., on Thursday, July 8, for a seventeen days' tour of the west. Arrangements will be started at once for a reception and an extended trip through the canyon.

IN AND OUT OF NEW YORK

F. O. Nielsen, the Chicago big feature man, is in town.

C. C. Randolph, manager of the Wolverine Feature Film company of Detroit, is at the Claridge.

Byron Chandler, of the Feaster Film Feed company, is back at the New York offices in the Cohan theatre building after an extended trip.

CABARET LIFE AS MIRRORED IN KALEM'S FORTHCOMING FOUR-PART FEATURE, "MIDNIGHT AT MAXIM'S"



"MIDNIGHT AT MAXIM'S"

(Kalem Special—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

AS some musical comedy ads read—girls, girls, nothing but girls. Girls surely are the main feature of this production. The main intent of the picture is to give an idea of an evening in a gay metropolitan cafe, Maxim's having been selected as a thoroughly representative establishment.

At considerable expense the Kalem company built a facsimile of the interior of Maxim's and then went ahead with the picture, most of the action taking place in Maxim's. The plot is only a thread on which to hang the dances and chorus numbers.

In the pictures are seen the principals and choruses of the revues at Rector's, Bustanoby's and Maxim's; the total must be one hundred girls. Many spectacular numbers are shown and also several feature dances introducing Bert Weston and Dorothy Ozuman, Baroness Irmgard von Rottenthal, Pirnikoff and Rose and the Cameron girls. Of the specialties one of the most entertaining was the donkey dance.

The chorus numbers included the vest number, the bon-bon girls, the pajama parade, a Chinese fantasy, the muff number, the eye promenade, Maxim's ballet, bathing revue and the final ensemble.

The sub-titles are so worded as to carry the music cues.

Finally Mr. Shye finds out that Tottie Twinkletoes, whom he is pursuing, is another's wife and thus the action ends.

Most persons, especially suburbanites, will want to visit Maxim's at midnight after seeing the picture.

"THE GODDESS"

(Vitagraph—Chapter Six)

REVIEWED BY PETER MILNE

IN these two reels Celestia, the Goddess, further proves her right to be termed "an angel come from Heaven," for she is constantly doing all in her power to help the suffering crowds of New York's Eeast Side.

As yet she appears still clad in her noticeably unstylish robes, and these, combined with the good she does and the fact that she continually impresses all who come in contact with her with the fact that she has come from Heaven, instill a strange faith in the minds of the lowly foreigners. In these people she has made friends.

During her wanderings in the crowded slums Celestia encounters many a sad spectacle. However, she is successful in again brightening the lives of many who had given up in despair. She prevents an aged couple from committing suicide, she keeps a despondent girl from going astray and she completely reforms a confirmed girl of the streets.

In these scenes the Vitagraph company has awarded to Miss Stewart the best support possible. Three characterizations rendered by Mary Maurice, Ethel Corcoran and Mary Anderson are noticeable for their sympathetic realism.

Tommy does not enter into this chapter at all. But Sweetzer is scouring the city to discover the whereabouts of Celestia, for in the last chapter it will be remembered he bought and paid for her after his own fashion. Freddy the Ferret discovers the girl's haunts but instead of informing his master, Sweetzer, of the fact he is so reformed that he resolves to cease hitting the high spots for the time being. Stilleter also discovers the hiding place of Celestia.

"THE POMP OF EARTH"

(Pathé-Balboa—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THE ninth of the "Who Pay?" series, this picture presents a condition which is probably more common than anything yet shown in the group. It deals with the exceedingly common situation of a young man of promise and honesty, who becomes a crook through the influence of a girl, whose only objection to him is that he has not enough money.

A bank president, who has plundered his bank, is released from prison after a very light sentence, while the cashier is left to serve



THE AVARICIOUS MOTHER BIDS FOR WEALTH

a long term, although entirely innocent. The cashier swears to have revenge.

Cole, the president, goes West under the name of Walker, and using the stolen funds poses as a capitalist and society man. He is spotted as a fine catch by the avaricious mother of a girl who is loved by a young and moderately successful broker.

The girl is of the weak sort, who is willing to sell herself for luxury, but gives the broker a chance to show that he can become rich. Goaded by the fear of losing the girl he embezzles customers' funds as well as those of a club of which he is treasurer. Meantime the girl announces her engagement to the successful thief.

The broker decides to kill him, but on that very night he is slain by the cashier who has escaped from prison. The broker takes the only course he sees left and commits suicide. The girl's greed has killed a true lover, and brought only ruin to herself.

As usual Henry King and Ruth Roland play leads.

"THE MOONSTONE"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THE subject matter of Wilkie Collin's novel, "The Moonstone," from which this picture is adapted, has been greatly favored with the attention of all producers in the past. But the fact that the culprit of the plot is not to be even guessed at before he is revealed by the author is the main point on which "The Moonstone" differs from the ordinary, and it is also the point which elevates the picture in hand from its less illustrious forerunners.

The plot hinges about the sacred gem referred to in the title. This is stolen by an Englishman from an Indian idol. Three priests are delegated to recover it.



THE PRIESTS DETERMINE BLAKE IS THE THIEF

In England it comes into the hands of Rachel Verinder. One night it is stolen. Rachel's lover, Franklin Blake, it develops, has taken it while walking in his sleep. It is stolen from him by his friend, pawned and regained, but finally it is recovered by the priests.

In the production of the picture the salient features of the robbery are not disclosed until many interesting situations have been introduced. Frank Crane, director, has well succeeded in presenting the play in such a manner that few will suspect the outcome unless familiar with the novel.

A striking feature of the production is the naturalness of the scenes supposed to take place in an English mansion. The atmosphere is realistic, while the players in these scenes look their parts to perfection. The exterior and spacious grounds of an estate near New York are well worked into the picture, while in every scene pleasing photography predominates.

The cast is headed by Elaine Hammerstein as Rachel and Eugene O'Brien as Blake. The latter endows his character with the correct personality, yet we hope in the future he will restrain himself from posing in so many scenes. William Rosell is good as Godfrey, the thief, while Ruth Findlay gives a most pleasing performance as the Maid. Miss Hammerstein makes a sympathetic heroine.

"RAFFERTY AT THE HOTEL DE REST"

(All-Celtic—World Film)

REVIEWED BY GEORGE D. PROCTOR

RAFFERTY comedies surely are a realization of clean fun. Rafferty is a wholesome sort of Irishman who enjoys himself and makes others enjoy themselves without resorting to vulgarity. Any Rafferty comedy of those seen so far would make an ideal running mate for a feature drama.

When Rafferty visits the Hotel de Rest, accompanied by his two friends, the three have hilarious adventures culminating when they hear a parlor orator shouting "fire" in the course of his declamation. Thinking the hotel is on fire they flee their rooms en deshabille. All the Rafferty favorites including Peggy Shannon, Tommy Mullins and Pat Foye are in the cast.

"THE ARAB"

(Lasky-Paramount—Five Reels)

REVIEWED BY PETER MILNE

EDGAR SELWYN, author and producer of "The Arab," as a play, here stars in a screen visualization of the same subject. It is an exceedingly original offering from first to last, and as produced the picture lifts the spectator from his seat and for the time being transports him to Arabia, so realistic is the atmosphere.

A great number of the scenes have for their background a desert which to say the least looks as if it were actually a desert of the old world, especially when peopled with principals and extras, who have been well trained in the customs and actions of habitues of such a place.

The street scene of the Turkish municipality is also perfect in detail, and besides, it possesses a stability that is sadly uncommon in many productions. The many rooms of the governor's house, including his harem, are blessed with the same qualities of the other scenes already mentioned.

The story relates how an Arab became infatuated with a missionary's daughter, and how, after turning to the Christian faith he rescues both her and her father from the Turkish governor of the town. There seems to be a slight inconsistency in the construction of the story in one of the last subtitles in which Jamil, the Arab, is invoking the blessing of Allah on the American girl, immediately after he has well demonstrated the fact that he has become a Christian. Aside from this there is nothing to criticize in story or production.

The picture boasts of many spectacular scenes, including the



"YOU WANT I SHOULD MARRY YOUR DAUGHTER?"

charge of the mounted Bedouins through the governor's harem, and several flashes showing in a vivid manner the massacre of the Christians.

Mr. Selwyn gives a concise and finished performance in the title role, while Gertrude Robinson playing opposite as the American girl enacts her part in a pleasing fashion. Theodore Roberts has the heavy role of the governor, and as usual acquits himself in excellent style. Sydney Deane appears as the missionary.

"UNDER THE CRESCENT"

(Gold Seal—Fifth Narrative)

REVIEWED BY PETER MILNE

MUCH action that is of decided interest transpires in this number. The story continues to be most exciting and the plot, constructed along the lines of a combined melodrama and adventure novel, grows in intensity as the last narrative of the series is approached.

A short synopsis of the action in these two reels follows. Zohra, accompanied by the princess and the American, wanders to the camp of her father, the Bedouin chief. Here the little dancer recovers her child, and with it her reason returns. For the time being the three fugitives are sheltered by the heart broken leader of the desert pirates.

Soon after this the rascally prince turns up once more. The princess and the American escape across the desert, frustrating the plans of the prince, who in a rage kills the Bedouin chief. Zohra swears vengeance over his dead body.

In the desert the two fugitives encounter an exhausted messenger, who is bearing a paper to the English soldiers, telling them of the contemplated massacre of the Christians. The American goes on with this message, successfully evading the Turks, who guard the edge of the desert.

The princess, however, is captured by the soldiers, and taken to their master, a cousin of the prince. This gentleman attempts to take liberties with the lady, with the consequence that she stabs him to the heart.

"HER SHATTERED IDOL"

(Reliance-Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

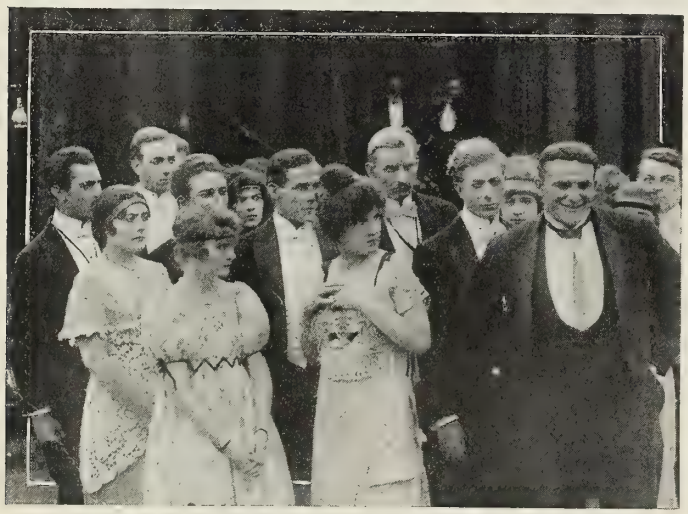
SOMETHING is wrong with the person who does not enjoy this picture. It is an excruciating comedy, burlesquing hero worship. The idol which is shattered is personified in a blacksmith, a fine burly brute with a chin like the prow of a battleship, arms like pillars and a chest guaranteed to make evening clothes burst their seams.

Mae Marsh, as the girl, is affianced to the boy, played by slim Bobby Harron. But when she meets the blacksmith, played by Elmo Lincoln, his sheer brute strength wins her fancy. After a fine elemental courtship they plan to be real romantic and elope.

But the wise old uncle, played by Spottiswoode Aitken, realizing that if he gives the blacksmith enough rope he will hang himself, takes the glamor out of the romance by inviting the blacksmith to the house and making him the central figure of the announcement party.

Naturally the untutored child of nature is at a loss in evening clothes, on a slippery floor, in handling the dainty demi-tasse and in bandying the small talk of the ball room. May realizes that the mud of her idol's feet extends way up through his hair and takes Bobby back into her heart.

But that only gives an idea of the rich fun which pervades the entire picture, greatly helped by the Georgeadian subtitles. The



THE BLACKSMITH IS "A BEAR" AT PARTIES

only possible fault lies in the fact that the opening subtitles give the story away and the fourth reel is a "tag" reel, though a good one. "Her Shattered Idol" is funny with the humor that is only possible when a really big theme lies concealed behind the joking. John B. O'Brien directed the picture.

"THE ROMANCE OF ELAINE"

(Pathé—Episode One)

REVIEWED BY CLIFFORD H. PANGBURN

WITH a change in title this serial is a continuation of the adventures which have been keeping Elaine and her friends busy for the past twenty-four weeks, episode one of the new serial being the twenty-fifth of the whole.

We have found it necessary to say much in praise of the series, and the opening of the third section of chapters gives promise of the same constant improvement which has been the rule throughout its predecessors, an improvement all the more remarkable because of the near perfection of each instalment.

Arthur B. Reeve and Charles Goddard, the authors, and the Wharton brothers, the directors, have grasped the whole nature of making and putting on a serial motion picture effectively.

Not only are all the fundamental elements of suspense, action and the like taken care of, but there are many other points of excellence. Perhaps the most important feature is the nature of the story, which is so ingeniously constructed as to interest audiences of every class. This alone raises the production to the masterpiece class.

At the opening of the chapter under consideration Lionel Barrymore appears as a new member of the cast, taking the role of Maricus Del Mar, a secret agent of a foreign government. Arnold Daly, since he plays the missing Craig Kennedy, disap-



DEL MAR IS UNPLEASANTLY SURPRISED

pears for a time. Pearl White, of course, continues as the charming Elaine.

Knowing that one of the models of Kennedy's famous torpedo has been lost, owing to the death of the man who stole it. Del Mar with his confederates prepares forged credentials, and leads Elaine to believe that he represents the United States secret service.

The only reason that he does not succeed at the start is that Elaine's collie digs the torpedo from its hiding place in a flower pot, and hides it in an attic closet. This scene introduces one of the finest pieces of animal acting yet seen on the screen.

Del Mar, however, is followed closely by a mysterious old gentleman, who is the center of some surprising scenes. Altogether the episode is excellent.

"THE CRIMINAL"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

THIS picture belongs to that class of crook stories that will always remain popular. A deserted girl is brought up among a gang of professional crooks, being led to believe that their leader is her father. Her real father is elected district attorney, and after the girl has faced many a trying situation, even having been accused of murder, she discovers his identity. Then she is able to forsake the crooked gang for ever and live in peace and happiness with her father and mother.

This theme is replete with appealing situations, the true values of which are exceedingly well interpreted by the members of the cast. Norma Talmadge is seen as the girl. Miss Talmadge make a truly appealing figure of the innocent victim of circumstance, performing in all her many scenes in a finished manner. Maurice Costello appears as the district attorney, giving a forceful characterization of the part.

Van Dyke Brooke, who is also the director of the subject, plays Jim Wells, the boss gangster, while others who appear are Estelle Mardo, Maud Milton and Thomas Mills.

The story was written by Anna Bressmen and is constructed as logically as the circumstances would permit. It interests one practically all of the time, without resorting to the sensational to excite the spectator. It should prove a worthy addition to the bill of any house that makes a specialty of three-reel features.

"CONSCIENCE"

(Imp-Universal—Four Reels)

REVIEWED BY PETER MILNE

IF we may be permitted to discriminate, "Conscience" is certainly the *piece de resistance* of the Universal program for the week of June 21. In fact, it is one of the most evenly meritorious pictures that we have ever seen Universal place on the market.

"Conscience" may be classified as a melodramatic detective story. It was written by Curtis Benton, a member of the Imp stock company. As a detective play it far excels most visualized subjects of the same nature.

The web of circumstancial evidence that is responsible for the conviction for murder of an innocent man is skillfully conceived, and the following unraveling of the entire mystery by the detective is faithful to logic and realism.

Stuart Paton, who is rapidly gaining well deserved recognition as a director, produced the picture as well as adapted Mr. Benton's story for the screen. It is only reasonable to assume that the two men worked together on the whole picture, and both are hereby heartily congratulated for their efforts, which we hope will often be repeated in the future.

In the first part of the picture an innocent man is convicted of murder. He suffers death. Later a detective, who is also somewhat of a criminologist, takes up the case. He discovers that the murderer is the dead man's partner, and subsequently he gets a confession from him by working on the contortions of his disordered mind.

The arrangement of the story, its development and its intense situations, create the utmost suspense, and it is suspense that reigns throughout the picture.

The entire cast renders most efficient work. William Welsh carries the role of the murderer and gives the character a most realistic air. His latter scenes, while suffering the tortures of his conscience are marked by finished acting.



THE CONFESSION OF THE MURDERER

Curtis Benton himself, appears as the detective and makes the figure very real. Allen Holubar does some fine work in the first part of the picture as the innocent man. Others in the cast are Frances Nelson, Bill Bailey and Howard Crampton.

"THE REWARD"

(Ince-Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

HERE is a dramatic feature which is excellent for three reasons, any one of which is enough. It has a good story well told, the plot is never vague, being carried by two people and the two people, Bessie Barriscale and Arthur Maude, give fine portrayals of their parts.

Bessie Barriscale has a part that fits her like a wet glove as Jane Wallace, the chorus girl who wants to earn the respect of others by her virtue and whose heart is broken when she finds that her friends of the chorus only pity her because of her shabby clothes.

Arthur Maude plays Dan Conby, a rounder, who sets himself to entrap the girl and then finds he loves her after she has deliberately decided to sacrific her self-respect and take up the gay life. Jane goes to Dan and tells him of her intentions.

Realizing his changed ideas he endeavors to dissuade her but to no avail. So he gives her the key to his apartment and tells her to wait there for him. As she is unlocking the door, a doctor comes from another apartment and asks her help. She finds herself caring for a new born baby. Thus she realizes that the reward of virtue is untainted motherhood. Dan, seeing the mother



THE OTHER GIRLS SLIGHT JANE

and her baby, takes Jane in his arms, saying: "I guess that is why God intended women to be good, and men, too."

Bessie Barriscale does wonderful work in this picture, aided by many effective close-ups which give her glorious eyes their full value. She is one of the few actresses who can successfully look right into the camera.

Her work as Jane Wallace ought to make a reputation for her if she hadn't already won one on the stage and screen. Louise Glaum and Margaret Thompson are very effective as chorus ladies. The picture contains many good dressing room and cafe scenes.

"RAFFERTY GOES TO CONEY ISLAND"

(All-Celtic—World Film)

REVIEWED BY GEORGE D. PROCTOR

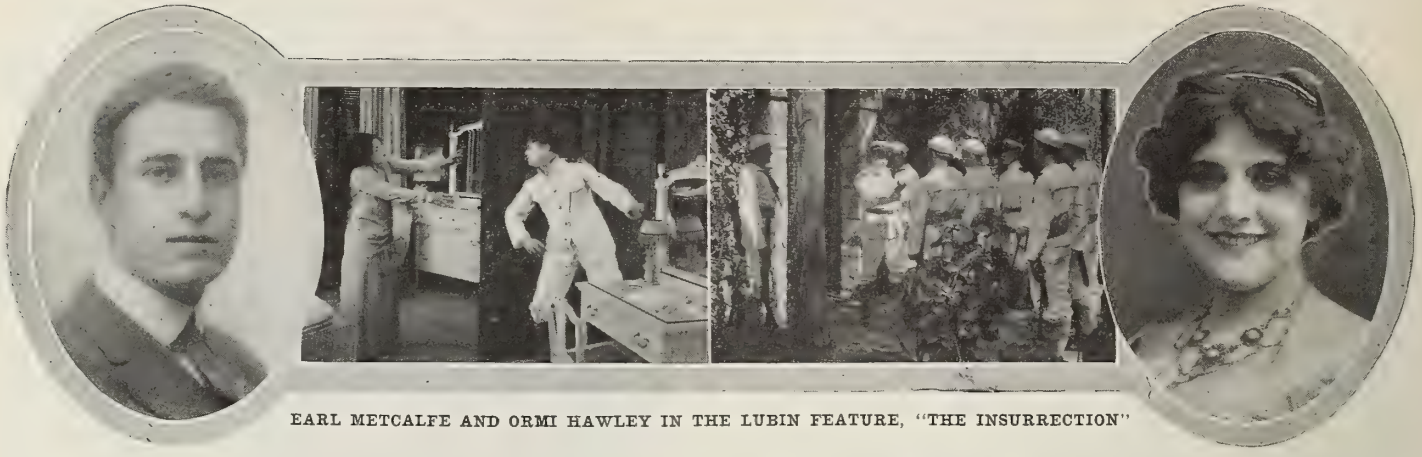
THE high Rafferty standard of clean fun is fully maintained in this comedy. Rafferty and his two pals go to Coney Island, all three eager to see the same girl. They have exciting adventures



RAFFERTY INVITES HIS SWEETHEART TO LUNCH

with Coney Island characters, such as a fortune teller, and Rafferty puts in one of his funniest days.

Pretty Peggy Shannon plays the girl, of course. To the many people to whom Coney Island is a name to conjure with, this should prove especially interesting. Besides that it is a good, clean, funny comedy, fitted to round out a well assorted bill at any theatre.



EARL METCALFE AND ORMI HAWLEY IN THE LUBIN FEATURE, "THE INSURRECTION"

"THE INSURRECTION"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

WERE George W. Terwilliger, joint author and producer of this photoplay, a prophet of old, he could not have been more inspired as to a timely topic than he found in the big scene of this three-reeler when a submarine torpedo blows a boat into smithereens. And this scene was filmed a year ago at Newport, so the Lusitania's fate could not have suggested it.

It is another coincidence that the release date, also fixed months ago, should be just at this particular time. I saw the completed film before the big liner was sunk, but that event has made this pictured story seem more like real life.

Besides this thrilling explosion scene, there is the view of a mine planted by Uncle Sam's sailors; close views of the mechanism which controls torpedoes; U. S. sailors and marines doing real drilling, skirmishing and firing, and a view of the big fleet on parade. In fact, a decidedly naval flavor all through.

The photography is excellent; you can see the whole flight of the torpedo as it is hurled through the water and presto, bang! the boat is hit from below, and that is the end of her.

Added to this realism (attained by using a big battleship for many scenes) an exciting love story with those popular and sterling actors, Ormi Hawley and Earl Metcalfe, as the lovers; a South American revolution as a background, and you have all the elements of a big successful feature. In fact, "The Insurrection" could well have been placed on the list of Lubin Liberty Bell features.

And now for a little of the story. Lolita, half American through her mother, loves Lieutenant Hubbard, while opposed by her Spanish father, the head of the revolutionists.

When the U. S. fleet comes to protect American interests during "The Insurrection," the father, well acted by Herbert Fortier, uses Lolita, unwittingly to give wrong information to the lieutenant. The result is a skirmish in which Hubbard is captured and condemned to die at dawn.

Lolita, with her dramatic Spanish tendencies, determines to kill herself when her lover meets his doom, but first she manages an interview with him in prison, in which he shows her how to signal the U. S. fleet.

Through this warning, the admiral of the fleet sends his guns against the town, which catches fire.

A shell strikes his prison shack, frees Hubbard and he reaches his sweetheart just as the fatal poison is raised to her lips. When the revolutionists try to escape by boat the fatal torpedo gets in its deadly work.

"THROUGH TURBULENT WATERS"

(Edison—Four Reels)

REVIEWED BY CLIFFORD H. PANGBURN

LIFE behind the scenes furnishes dramatic material which seems to have a special charm for the public whether shown on the stage or screen. In this picture theatrical life in New York is portrayed with considerable realism.

The villain is a type unfortunately common among stagefolk, particularly in the metropolitan section. Endowed with natural grace and a real ability to act, Paul Temple ruins his life and that of his wife by his fondness for liquor, and when his wife is dead as a result of his treatment, he sinks still lower in crime. His end is a violent one.

Gertrude Lyon, the author, has constructed a well-built plot with plenty of attention-holding incidents. Duncan McRae, as director, and also as a member of the cast, has acquitted himself creditably. Gertrude McCoy, who plays the leading role, does acting of the highest grade throughout a story by no means easy to play.

Frank Farrington, as the villain, and Edward Earle, as the hero, do excellent work. In fact, the entire cast is a good one including besides the above, Bessie Learn, Helen Strickland, Mabel Dwight, Robert Brower, Marjorie Williams, Maxine Brown and Frank McGlynn.

Paul Temple having literally killed his wife by neglect and abuse, meets her former friend, Alice Robinson. Seeing that she has talent he induces her to allow him to instruct her so that she can get away from her place in a small stock company.



HER REALIZATION OF THE DEED

As a result the pair land the leading roles in a Broadway production, and Alice marries Temple because she sees no other course. The wedding is a faked ceremony. Shortly after the father of the actor's former wife appears looking for vengeance, and causes the death of the blackguard actor. His supposed wife is suspected but a young lawyer who is in love with her clears her from the charge. Thus there is a happy conclusion.

"BRAGA'S DOUBLE"

(Essanay—Two Acts)

REVIEWED BY T. S. MEAD

"BRAGA'S DOUBLE," to be released on June 22, is the first of a series of pictures, each complete in itself, dealing with the adventures of Dominica, a beautiful Parisian adventuress.

The work of Sheldon Lewis as the "Clutching Hand," in the "Exploits of Elaine," demonstrated his ability to sensationally portray such a character as that of Seigneur Braga, a daring South American criminal.

He also takes the role of "Braga's Double," an American engineer, but without sufficiently losing the foreign mannerisms which make

his characterizations of Braga so convincing. Nell Craig's interpretation of Dominica Meduna is all that can be desired, and these two principals receive excellent support from Ernest Maupin and Frank Dayton. The settings, particularly the café scenes, are well staged and the picture throughout is pervaded with a decided foreign atmosphere.

Realistic rough and tumble fights and exciting situations supply plenty of action to keep the audience's interest intense.

Braga and Dominica are companions in crime. Gaston LeGrand



BRAGA PLANS THE MURDER

is a government official who has been extorting silence money from Braga.

The latter decides to do away with LeGrand, and in order to establish an alibi in case he is charged with the murder, he sends Dominica to the cafés to find a man who resembles himself. She discovers a perfect double in Lemuel Taylor, an American engineer.

While she is spending an exciting evening with this unsuspecting American, Braga unsuccessfully attempts the murder of LeGrand. Taylor departs the next day, leaving Dominica disgusted with the life she has been leading and particularly with Braga.

"THE DREAM DANCE"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

WHILE there is a certain fascination in vampire stories, there is always the feeling of regret with many people that "it didn't end right." These folk forget that in real life the tragic ending is more often the real one.



THE ARTIST MEETS MIGNON

This photo-play is very well done in every particular.

L. C. Shumway gives a fine impersonation of Leon, the youthful artist, who marries in haste and then, aided and abetted by Pepita the soulless dancer, repents at leisure, meantime breaking the heart of Mignon, his little Gascon wife.

Of course the story runs the usual course of vampire themes.

When Leon neglects his work and spends his last sou on Pepita, she scorns him for a rich lover. He is disinherited and dragged down to abject poverty, retaining secretly the painting of Pepita, which brought him to ruin, forgetting Mignon, whose picture first brought him fame and fortune.

While dying from starvation the vision of the "Dream Dance" comes to him. Pepita lures him with love and laughter. When he would clasp and caress her, she steps back in the frame. This scene gives the picture its name and, incidentally, the author and producer, Leon Kent, a chance for some good double exposures.

Velmat Whitman as Mignon, and Natalie de Lontan as Pepita, give creditable impersonations of the leading women characters.

Others are Melvin Mayo, Mary Coughlin, George Berrell, Adelaide Bronti, George Routh, Ricardo Espino and little Leon Routh.

"SANDS OF TIME"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

WHILE the story pictured in this production verges on the morbid, its treatment is well done, effectively bringing home the truth of the oft quoted adage, that "the wages of sin is death."

Equally convincing is it in showing the unhappiness that is bound to result from a marriage between a pleasure-loving girl and a man past the age when the lighter and more frivolous things appeal.

A young girl marries an elderly physician, who has devoted his life to the conscientious furtherance of medical science. After the marriage his work is still paramount and leaves him little time for dinners, theatre parties and the other pleasures necessary for his wife's happiness.

Of course, there is a younger man—in this case, the doctor's



THE TERRIBLE DISCOVERY

assistant—to sympathize with the unhappy wife, and to ever keep before her her husband's seeming neglect. Finally she elopes with her tempter and the heart-broken old physician, realizing the mistake of his marriage, consents to a divorce.

By the time this is granted, the man she loves has grown indifferent and refuses to marry her. She flees from him and one night in desperation, throws herself into the river near her old home. A few days later the doctor's clinic is assembled in the dissecting room. A sheet-covered body is brought in, the doctor lifts the sheet and discovers the lifeless form of the woman he has never ceased to love.

The scenes, particularly those laid in the laboratory, the hospital and the clinic are realistically put on. Occasionally, during the picture, allegorical parts are introduced, as when an hour glass is flashed on the scene showing the fleeting sands of time. This adds considerably to the effectiveness of the production.

The cast includes Harry Lonsdale, as Doctor MacGregor the husband, Martha Boucher as Enid, his wife, and Wheeler Oakman as Dr. Blake, the young assistant.

"PEGGY LYNN, BURGLAR"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THE life of Peggy Lynn, who at the death of her parents, is left in the hands of a band of crooks, furnishes the material for this picture, which will be released on June 21.

Under demoralizing surroundings, with Andy, a hunchback, her only friend, she develops into a beautiful girl. The thieves with whom she is living learn that Terrell, a wealthy bachelor, is about to leave on an extended trip, and one evening, in a fierce electrical storm, they send Peggy out to rob his home.

Just before Terrell's departure, he suddenly becomes so ill that his trip is postponed. The family doctor, whom the servants call, pronounces it a case of smallpox. At this moment, lightning strikes the telephone, cutting off the connection and later the doctor is hit as he is going to the nearest drug store to communicate with the health officers.

In the meantime the terrified servants depart, leaving their master to his own resources. When Peggy appears on the scene with the intention of robbing the safe, she finds the house unoccupied, except for a delirious sick man.

After two weeks, during which time the doctor is lying unconscious in a hospital, she nurses him back to health, and when the real nurses arrive pronouncing the case simply chickenpox, Peggy departs, leaving no clue as to her whereabouts.

Later Terrell discovers her as she is being tried for a robbery committed by one of her companions. He secures her release, but she again slips away from him. The jealousy of one of her companions has been aroused and that evening he goes to Terrell's house to kill him.



PEGGY AT HOME

Peggy follows and saves Terrell's life and they realize they are in love. The settings both in the wealthy home and in the squalid tenement are most appropriately staged.

The rain scene is excellently photographed and the technique used in registering the striking of the lightning is really remarkable.

Vivian Rich, Joseph Galbraith, Harry Von Meter and Jack Richardson make up the strong and efficient cast.

"CHINA"

(Six Reels—United Photoplays)

REVIEWED BY T. S. MEAD

THE second series of the Dr. George A. Dorsey travel pictures is being exhibited at the Studebaker theatre in Chicago, and is receiving comment from local papers which is fully as favorable as that accorded the initial production of "Japan."

This six thousand feet of film deals with the China of today, where the old customs of centuries are just beginning to lose out in their fight with the civilization being brought in by more progressive nations. Everyone who views these pictures will be impressed by their educational value, in the recording of the customs of a queer people, and in picturing the land in which they live; their cities and the surrounding country filled with such historical landmarks as the Great Wall, one of the seven wonders of the world; the Sacred Road, the tombs of the emperors, the stone images of great warriors and heroic animals guarding the valley of the tombs.

While these pictures are mainly educational, it is hard to conceive of any audience which will not find them thoroughly entertaining. The human interest element is brought in by depicting natives, young and old, both at work and at play. One sees



A GROUP OF CHINESE MISSION CHILDREN

Chinese girls and boys playing about the same games that are popular in America.

One sees the wierd street performers in masks, the street restaurants at which their peculiar foods are served, the rope makers in action, and the street cobblers. Then in other reels are shown the camel caravans which until recently served as their only access to the interior.

Almost one entire reel is devoted to the wonderful work of the foreign missionaries, not only in christianizing, but in educating the Chinese children. All these things and many others are exhibited with clear photography in a most entertaining manner.

"ROAD O' STRIFE"

(Lubin—Part Eleven)

REVIEWED BY IRENE PAGE SOLOMON

HERE is indeed "The Valley of the Shadow," for Alene's execution is fixed for a few days hence. Dane, desperate at the failure of every effort to save his dearly beloved, has



DANE STEALS THE OLD SILVER CUP

an inspiration at almost the eleventh hour, "The Silver Cup." This must hold the solution of the mystery. He recalls the mysterious jingle engraved thereon:

Drink without a fear,
Life I promise here;
But death to whoso dare
Touch his lips elsewhere.

The court refusing to lend, Dane steals the cup from the court records, having first secured water from the Elmhurst spring with which to experiment. Desperately wounded by the watchman, he escapes to his room and starts to work chemically, with the cup, in spite of his bad injuries.

Suspecting the thief, detectives go to arrest Dane and in this plight we must leave him until next week. Crane Wilbur shows his finished acting in his big scenes here.

"HONOR THY FATHER—"

(Kalem—Three Reels)

REVIEWED BY H. S. FULD

IN this production the Vignola and Hobart combination has scored another triumph. A more interesting story, or a plot with greater heart interest would be hard to find. And in addition we have an excellent cast that lives up to the respective roles, perfect photography, and settings both interior and exterior, that are realistic to the smallest detail.

The story deals with a lonely couple who have sacrificed their



NEGLECTED BY THEIR SON THE OLD HOMESTEAD MUST GO

all, that their ingrate son migth have a college education. How their home is finally lost to them by the neglect of the son; how the latter in his new position of district attorney sends his father to prison to gratify his own personal vanity; how the son is ensnared by an adventuress only to be finally recued by his mother; these are only a few of the passages in this most interesting photo play.

There is a good moral in this play, and the beholder is not conscious of the passage of time, so absorbing is the plot. There is action in every foot of the film and not a dull moment.

Harry Millarde plays the part of the ungrateful son, but the honors are due Helen Lindroth, who in the role of his mother gives a wonderful presentation. Henry Hallam is also good in his interpretation of the father.

All together this production is one of the best of the month. It will fit on any program, and is equally suitable to a large theatre or a church benefit performance.

"FATHER FORGOT"

(MinA—One Reel)

REVIEWED BY PETER MILNE

WE are led to the conclusion, from the manner in which this number was received at a program house, that no matter how familiar are the situations dealt with in a comedy offering, they produce the desired effect if handled with capability.

"Father Forget" embraces no mean collection of stock comedy moments, interspersed with a smattering of slap-stick action that was responsible for great hilarity.

The story runs as follows: Two old friends agreed that their children should marry. Consequently the young man is sent to meet the girl. But her father has forgotten all about the agreement, allowing his daughter to marry another man. On his visit



MATTERS THREATEN TO BECOME SERIOUS

the son discovers another girl much to his liking, marries her and sends word to his father that he has become a benedict.

After this introduction, which consumes the greater part of five hundred feet, the most effective comedy starts in, with the son trying to pass the other girl off as his wife. Complications arise of course, but things are cleared and father is pacified before the close of the picture.

It is evident that George Ovey, playing the son, has a greater appreciation of humor than the rest of the cast, which acts as the chief comedian's foil. Goldie Colwell, Jefferson Osborne and Dolly Larkin are the other principals.

If the judgment of one house may be taken as a criterion, "Father Forget" should prove its worth in theatres exhibiting a collection of short films.

"THE SHADOWGRAPH MESSAGE"

(Broncho-Mutual—Two Reels)

REVIEWED BY PETER MILNE

THIS is one of the most novelly conceived subjects that the New York Motion Picture corporation has produced recently. It was written by J. G. Hawks, elaborated upon and pre-



THE FORGER ENTERS THE SPECIALIST'S HOUSE

pared for production by Thomas H. Ince and produced by Walter Edwards.

A forger is convicted by means of the testimony brought forward by a hand writing specialist. He is sentenced to twenty years

DRAMATIC MOMENTS FROM THREE FOX FEATURES THAT WILL SOON BE READY FOR THE EXHIBITOR



"THE DEVIL'S DAUGHTER" (With Theda Bara) — "SHOULD A MOTHER TELL?" (With Betty Nansen) — "THE BONDMAN" (With William Farnum) — WILLIAM FARNUM AS THE HERO OF "THE BONDMAN"

in prison, but on the way to the jail an automobile accident paves the way for his escape.

In the meantime the specialist has employed a deaf and dumb assistant. One evening while the expert and his wife are out, and the assistant has been left to take care of the little girl, the criminal enters the house. He binds the mute person and is engaged in looking for the specialist when the couple return home.

The wife going upstairs and confronting the forger, faints. Then the husband starts to go up, but in the meantime the assistant has freed himself, and making use of a miniature projection machine, he flashes a message to his master warning him of the danger. Consequently the forger is caught before he commits any further mischief.

This has been excellently acted and the originality of the theme and the intense power of the situations combine to make it a most acceptable feature. Howard Hickman appears as the assistant, Walter Edwards as the forger, Arthur Maude as the specialist, Margaret Thompson as his wife and Thelma Salter as the child.

"UP FROM THE DEPTHS"

(Reliance Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

THOUGH the title would indicate that this is the story of a soul's regeneration, the action will probably impress more persons, especially during the first three reels, as a slap at revivalist preachers. The insincerity of Davids, a revivalist, furnishes the motive and works the wrongs constituting the depths from which he and Daire Vincent finally succeed in rising.

Davids, a revivalist, makes love to Daire, then deserts her and her child. He goes to the city where his field is richer. Daire



THE DETECTIVE MEETS DAIRE — THE WIFE AND DAIRE'S SON

sinks till she becomes a dance hall habitue. Davids, to show off, wants to make a spectacular raid on the dance hall. When Daire is approached by one of Davids' detectives she takes her child and confronts the father.

But Davids, in the meantime, had fallen in love with and married another woman, a childless and sickly creature. When Davids' child is brought to his home by Daire the shock is too much for the ailing wife and she dies.

In his raid on the dance hall Davids is wounded. Then Father White, a slum worker, and the one sincere force for good, intercedes with Davids to marry Daire. Davids and Daire are married and later each is shown rising from the depths to a fuller, richer life.

Courtenay Foote is Davids and plays the mean part very well. Gladys Brockwell is Daire and Thomas Jefferson is Father White. The picture is excellently produced. Davids' despicable nature is well brought out. The camp meeting and dive scenes are interesting, though in differing ways.

"THE WILD OLIVE"

(Morosco-Bosworth—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

A BOSWORTH-MOROSCO picture is never a disappointment. On the other hand, an announcement of a new production by the company creates exceptional interest.

The "Wild Olive" is founded on the novel of the same name by Basil King, appearing serially in "Harper's Magazine," and later in book form, with the distinction of being a best seller possessing literary qualities of a high order. The producers have managed to retain in the play some of the book's literary flavor—as near as a motion picture is capable of conveying by action such a delicate and elusive quality.

The photography deserves particular mention for clearness and sharpness of outline, in such scenes as the fight on the log over a stream, where the hero throws into the water five men who have attempted to exact toll from a pretty girl in the shape of kisses.

Novel close-ups are shown in the dinner scene in which the emotions of several characters are depicted with unusual effectiveness.

The dramatic value of each incident is evident throughout the whole picture; the little touches so necessary for perfect finish are all here.

The wide range of scenes, from an American lumber camp to certain phases of life in South America, gives the film a pleasing variety of locale. The dissolve in the episode where the real murderer sees in a remorseful mood his victim rise from the bed and point an accusing finger at him will stand out for its novelty and the vivid impression of horror the incident produces on the mind of the murderer.

The acting of the principals and their support was superb, each player, evidently trained in the modern school, conveying the idea of tense emotion in the tragic scenes without undue strain. A quiet repression of the turbulent feelings affecting the characters in the more dramatic moments marked the work of the cast.

Myrtle Stedman played Miriam Strange, the Wild Olive, with a sweet winsomeness unfailing in its directness of appeal. Forrest Stanley as Norrie Ford, the unlucky youth upon whom is fastened the crime of murder by the cunning of the real agent, gave a happy presentation of a manly fellow more sinned against than sinning.

"WORK"

(Essanay—Two Reels)

THE latest of the Charles Chaplin features is one of particular excellence as laugh-making material. The antics of a comedy paper-hanger have often been seen, but they are always funny when well done, and needless to say Mr. Chaplin leaves little to be desired in the matter.

The famous comedian is seen as the assistant of a paper-hanger. He is called with his boss to do some work in a high-class home. The trip through the streets is exciting since the assistant has to draw a cart filled with the papering outfit, and surmounted by



AN AWKWARD WORKMAN

the boss. Traffic in the city is brought to a standstill by the passage of the strange load.

At the rich man's house a lavish use of paste puts things in a terrific mess. Then the gay assistant is asked to regulate a gas stove which is not behaving properly.

To cap the climax a flirt calls to see the lady of the house and her husband pursues him about the place with a revolver. As the excitement is at its height a particularly strong explosion in the gas range blows up the whole place. Everyone disappears in the pile of wreckage, but Chaplin comes out smiling and happy.

"VICTOR'S AT SEVEN"

(Vitagraph—Three Reels)

REVIEWED BY PETER MILNE

THE Vitagraph company has here revived and produced the old story centering about the confusion caused by two men bearing the same name, one of whom has a date to meet his wife in a restaurant at seven, the other an appointment with a chorus lady at the same hour and in the same restaurant. But revival or no revival, old or new, the audience which witnessed this production at the Vitagraph theatre laughed long and loud over the resulting conglomeration of mistakes, which entangled every player in the cast.

Eugene Mullin, the author, provided the players with plenty of uproarious situations in which to disport themselves, and disport they certainly do with a pleasing whole-heartedness that counts much for the success of the comedy. C. Jay Williams directed the work and has done well also.

The cast is made up of a distinguished group of Vitagraph comedians. Charles Brown, as Professor White, who meets the chorus girl instead of his wife, and in the course of the evening drinks so deeply that his reputation is totally lost, is a mirth-provoking figure in every scene. Kate Price as his raging wife is another humorous figure. Hughey Mack, as Hughey White, who meets Kate instead of Fifi, is supremely ridiculous, while Fifi is cleverly played by Anna Laughlin. Nicholas Dunaew, as Nick Hotstuff, Fifi's jealous admirer, is a weird and comical figure. John T. Kelly and Ethel Lloyd also do some very good work.

Inasmuch as three-reel comedies often miss their mark, it is most pleasing to be able to note here that the picture is really funny as it stands.

"THE BLACK BOX"

(Universal Special—Fifteenth Chapter)

REVIEWED BY PETER MILNE

THIS is the last number of "The Black Box," and, as anticipated, it completely clears the mystery which heretofore enshrouded Professor Ashleigh and his servant Craig. Withal the termination is entirely appropriate and satisfactorily concludes the detective story.

Professor Ashleigh, we are informed, is the perpetrator of every crime that has been committed in the serial. While hunting in South Africa the professor had been bitten by an angry ape, with the result that the man had then contracted a disease similar to hydrophobia, which, although it left him sharp and cunning, completely dulled his finer sensibilities.

Craig, his servant, determined to aid his master and consequently was accused of the crimes, because of his peculiar actions. The armless and bodyless hands are attributed to the fact that the professor donned a black costume, which, when charged with a certain current, made the wearer invisible. Those catering to steady customers will by no means be disappointed in their patrons' reception of "The Black Box."

"THE DEVIL'S DAUGHTER"

(Fox Film Corporation—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

THEDA BARA has one of her regular vampire parts in this adaptation of D'Annunzio's "La Gioconda." In interpreting sensuous roles Miss Bara easily stands in a class by herself. She is the perfect siren of the screen. Here she plays the beautiful La Gioconda, who decides to revenge herself on all men when she is deserted by her lover.

She picks out Lucio Satello, a young sculptor, as her victim and poses for him. The sculptor's wife, Silvia, mad through jealousy, quarrels with La Gioconda. A violent fight ensues, the statue is knocked over but falls on Silvia and does not break.

Insane through the sinister fascination of La Gioconda, Lucio tries suicide. He is nursed back to health by his loving wife.



THE ARTIST MEETS LA GIOCONDA

Then come semi-fanciful scenes showing Lucio's hatred of the woman who wrecked his life, his remorse over his treatment of his wife and the horrible end of La Gioconda.

Theda Bara's physical charms and many scenes chosen for their photographic beauty give the picture considerable artistic value. In fact the whole handling of the theme, under Frank Powell's direction, is artistic. The plot cannot be taken literally. One seldom meets beautiful creatures half-clothed on the beach or roaming through the woods.

But the picture, as an artistic, dramatic conception and a vehicle for Theda Bara, is quite sufficient. Doris Heywood distinguished herself as the wife and Jane Miller was good as the sister. Paul Doucet was fine in the hard role of Lucio. Victor Benoit is Lucio's friend, Robert Wayne, the master sculptor, and little Jane Lee got in some of her clever work as the baby.

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"THE DIAMOND FROM THE SKY"

(North American—Eighth Chapter)

REVIEWED BY PETER MILNE

THIS chapter, entitled "A Mind in the Past" neglects the romance of Arthur and Esther for the time being and almost uninterruptedly follows the adventurous course of the diamond. A few



"I HAVE GONE TO THE FOOT OF THE GALLOWS FOR YOU!"

scenes at the outset of the chapter are centered about Esther's mother, who is temporarily demented, due to the blow she received on the head from Blair Stanley. She is continually referring to the past, and in the presence of Esther raves about her stolen child, which only mystifies her adopted daughter all the more.

The diamond is stolen from the little colored boy by a tramp. This tramp, by the way, wears very well ventilated clothes, which besides, bear very clearly the tailor's creases. The tramp goes to the city and repairs to an opium den where the diamond is stolen from him by one of the Chinamen in charge.

In the meantime, a syndicate has been formed to regain the lost jewel. In this Blair and the adventuress are most actively interested. One night these two and another couple journey to Chinatown and enter the same den. Here they discover the diamond, which Blair manages to escape with. One of the Chinamen wore poor makeup.

"FROM CHAMPION TO TRAMP"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

IN the triple part of author, producer and leading man, Romaine Fielding gives a good account of himself in this interesting story of a college youth, champion of his team, losing all he held dear through the crime and false accusation of a rascally college mate.

The climax of the story lacks strength and some of the scenes could be improved, but on the whole it is quite interesting, with a plot that will appeal.

The mountains and valleys of Arizona give scope for some beautiful photography.

Shirley Christy, former champion mile runner of the world, finds himself a tramp because Jamison accused him of striking down a rival in a race, and the judges found him guilty, though Jamison was the real culprit.

When the tramp arrives at a Western mining town, he finds this very Jamison up to his old tricks. Taking the place of the runner doped by Jamison, Christy wins the race and later the mine owner's daughter, while the crook is forced to confess his crookedness.

All sorts of exciting scenes fill in the story. Vinnie Burns is the girl. Some of the others are: Jack Lawton, Roscoe Karns, Audell Higgins, Noble Johnson, Henry Russell, Monroe Johnson.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Sport of Circumstances." (Edison. Wed., June 23.)—An amusing comedy in which a dignified minister puts on a jockey outfit, thinking it is a masquerade costume. He is then mistaken for a belated jockey, and is rushed onto a horse which he rides to victory in spite of himself. Lots of real fun, and sure to keep any audience happy. Raymond McKee and Caroline Rankin are "among those present."

"Through Turbulent Waters." (Edison. Four Parts. Fri., June 25.)—Reviewed at length elsewhere in this issue.

"The Breaks of the Game." (Edison. Sat., June 26.)—A stirring adventure story in which a girl reporter is captured by Chinese opium smugglers about whom she is trying to get a beat for her paper. Another reporter, who is in love with her, arrives in time to rescue her when he is following a different lead on the same story. The principals are played by Augustus Phillips and Maxine Brown.

"The Man Who Found Out." (Essanay. Mon., June 21.)—A drama of a man who allows himself to be so influenced by jealous suspicions that he regards everything that his wife does as improper. Finding a man in the bathroom one day he starts terrible scene only to learn that the visitor is an honest plumber repairing the water pipes. There is a happy ending. In the cast are Sydney Ainsworth, Beverly Bayne and John Thorn.

"The Fable of the Search for a Climate." (Essany. Wed., June 23.)—Another of George Ade's sprightly fables in slang. A searcher after climate and health went all over the world accompanied by his thirst and a supply of liquor. When an accident laid him up at a farm near his home town he had to get along without any booze. Soon he looked and felt like another man, and found that he had lost his thirst.

"A Hot Finish." (Essanay. Thurs., June 24.)—A farm girl has dreams of a life on the stage as a great star. Neither of her parents sympathize with her views to any extent. A rural comedy acted by Marjorie Reiger, Bob McKenzie, Eva Heazlet and Harry Pollard.

"A Dignified Family." (Essanay. Three reels. Sat., June 26.)—Having engaged in a prize fight the son of a family, who are strong on dignity, has to leave home. He falls in love with a mountain girl. Later his brother meets the girl while on a vacation, and after proposing throws her over at his father's command because she is illiterate.

The girl at once goes to school, and after acquiring a social polish takes care to meet the faithless city youth. She accepts his renewed proposal, but gets revenge by announcing her engagement to his brother at the dinner he had arranged for the purpose of announcing his. Improbable but interesting. In the cast are Ruth Stonehouse, Grant Foreman and Eugene Acker.

"The Missing Man." (Kalem. Two reels. Mon., June 21.)—An interesting story, replete with tense situations, well acted and good photography. A detective drama that carries its secret until the very end, with action in every foot of it. One very thrilling moment in the second reel is when the girl, in escaping from the bandits, falls from a bullet wound on the tracks in front of an oncoming train and is lassoed and drawn from the rails in the nick of time by her mounted sweetheart. Bound to please any audience.

"In High Society." (Kalem. Tues., June 22.)—These Ham comedies are certainly making good. This last is one of the best. One laugh follows the other in quick succession, while Ham's attempts to keep his footing on the slippery floor of the ballroom are nothing short of side splitting. There is no plot to speak of, but the inimitable grotesque contortions of Ham and Bud, in their attempts to appear at home in "High Society," make that fact negligible.

"The Vivisectionist." (Kalem. Two reels. Wed., June 23.)—A story out of the ordinary run, with good acting and excellent photography. A doctor, about to perform an operation whereby an arm from one man is to be grafted upon another, is interrupted by the police who, acting on misleading information, fear foul play. The denouement is held until the very end, and is one that holds an unlooked for surprise. Marian Sais plays Hilda, the detective, very satisfactorily, and W. H. West makes a good doctor.

"Honor Thy Father." (Kalem. Three reels. Fri., June 25.)—Reviewed at length elsewhere in this issue.

"In Danger's Path." (Kalem. Sat., June 26.)—Another one of the "Hazards of Helen" series, with just as good acting and photography as its predecessors. But this time there is no definite story and not as much attention paid to details as one is bound to expect.

After witnessing the last few releases it comes as a shock. There are the same tense situations. This time a turntable and burning box car furnish the thrills.

"The Road o' Strife." (Lubin. Part twelve. Mon., June 21.)—The noble sacrifice of Daisy, the show girl, and the desperate means she takes before resorting to the end, make this part, "The Sacrifice," full of thrills. Dane succeeds in proving to his own satisfaction that the silver cup contains poisonous minerals which kill when not neutralized by the mineral water of the spring. Being arrested for the theft of the cup before he can appeal to the governor, Daisy undertakes this task, which she performs in a highly sensational manner. When the governor refuses to listen to her tale, she proves the truth by herself drinking from the cup, first the harmless mineral liquid, then the fatal plain water, and falls dead, sacrificing her life to save the two she loves.

Alene is thus reprieved by the governor as she is being led to her death. The film is being kept up to its high standard all around. Rosetta Brice in her death scene does a good piece of work.

"With the Help of the Ladies." (Lubin. Split reel. Tues., June 22.)—Lots of fun will be had out of this comedy of errors by those who are addicted to the laugh habit. A big mix-up occurs when the chief of police and his lieutenant disguise themselves in their wives' clothes and sally forth to capture a purse snatcher. The clothes cause all kinds of trouble until the disguise is finally penetrated. The help of the ladies is required to bring this about.

"Father Said He'd Fix It." (Lubin. Split reel. Tues., June 22.)—When Luke complains to his father that Widow Wash thinks he is not good enough for her daughter Lyn, the deacon in a rage says "He'll fix it"; but instead he courts the widow for himself. When the young couple get tired of waiting and decide to elope, they do not dream that the old folks have also decided on the same plan of getting "spliced."

When the two couples happen to meet the same night at the parson's there is a chance for some good comedy work. It all ends in mutual forgiveness and a double wedding.

"The Life Line." (Lubin. Two reels. Wed., June 23.)—An unusually interesting story for a two reeler is this, with a good heart interest, some exciting moments and a happy ending.

Well acted, too, by Lottie Briscoe and Arthur Johnson as principals, assisted by Leon Kelly, Howard Mitchell, Eleanor Blanchard.

The "Life Line" is thrown by Rolf Howard, as boss, to his gum-chewing, dance-hall loving little stenographer, an interesting creature with lots of the faults but more of the virtues of her class.

First Howard tries to wean her from her sordid pleasures by substituting others. Later he saves her from the effects of forgery of his own name, a deed committed in desperation to save her brother from prison and herself from degradation.

Mary's gratitude, coupled with her tardy realization of her attempted crime, makes a different girl of her, and soon she and Rolf have their little romance culminated in marriage.

The troublesome brother and the more troublesome villainous admirer vanish and are heard from no longer.

"Her Answer." (Lubin. One reel. Fri., June 25.)—Grace, the innocent girl he is trying to marry, and Madge, the woman he has wronged, meet in an unexpected manner, in the presence of the man, Victor Sherelan.

Although his perfidy is not revealed and Madge doesn't even see him, nevertheless this episode with its attendant circumstances, decides Grace to make her answer "no" instead of "yes." A touch of pathos in this picture that has its appeal to many.

"The Fortunes of Marianna." (Selig. Two reels. Mon., June 21.)—A human interest drama well acted by Estella Razetto, Lamar Johnstone and Scott Dunlap, in which a little girl of the tenement is taken out of her squalid surroundings and given a chance in life.

She later repays her benefactor, the prosecuting attorney, by disclosing a plot in which her brother is implicated, to steal the testimony in an important corporation suit.

"With the Aid of the Law." (Selig. Tues., June 22.)—A moonshiner-detective story varying little from the average production of this kind. There is much action and fitting acting throughout the reel. The mountain scenes are most pleasing. It is one of Tom Mix's dramas.

"The Onion Patch." (Selig. Wed., June 23.) A novel story written by Maibelle Heikes Justice. A very pretty romance is the basis of the picture. Joe is in love with the woman for whom he works as a gardener and also with the school teacher. In a novel way he finally chooses the latter.

"The Tiger Cub." (Selig. Sat., June 26.)—One of Selig's jungle dramas of decided merit. It was written by Emma Bell and produced by L. W. Chaudet. A guide and his companions are taken prisoners by savage natives of Africa. They are cast into a den of tigers, but what is the hunter's surprise to discover that a tiger in the den was once his pet. Of course they are saved.

"Mr. Jarr and Love's Young Dream." (Vitagraph. Mon., June 21.)—A jealous girl puts some poison ivy in the roses which she sends to her sister just before her wedding to a wealthy young man. The roses are handled by a number of persons besides those expected to by the joker, and the result is a postponement of the wedding and a lot of very uncomfortable people.

Mr. Jarr is a victim, but finds consolation in the discovery that his boss has also handled the flowers, and is due for some of the same trouble. The usual cast is seen. Billy Billings and Belle Bruce are seen as the Cackleberry girls. The story is No. 12 of the Jarr family series of comedies.

"Meet Me at Seven." (Vitagraph. Three reels. Tues., June 22.)—Reviewed at length elsewhere in this issue.

"An Intercepted Vengeance." (Vitagraph. Wed., June 23.)—A Western drama depicting the closing incidents in the life of a man who tried to make his way by blind, unreasoning fighting. He vows to kill an Easterner because he is in love with the girl the bad man has picked as his. Instead of carrying out any scheme of vengeance he is killed by an Indian who refuses to stand his abuse any longer. Margaret Gibson, Jack Mower and George Stanley are the principals.

"What's Ours." (Vitagraph. Thurs., June 24.)—The plot of this picture, said to be written by Winona Godfrey, is strongly reminiscent of a magazine story written by a widely-known author, and published last summer. It leads with a young man of wealth who marries a department store clerk in spite of family opposition, which leads to disinheritance. Raymond Bloomer and Muriel Ostriche are the lovers.

"Their First Quarrel." (Vitagraph. Fri., June 25.)—The regular first quarrel of newlyweds is used in this comedy by Cyrus Townsend Brady, and the result is an entertaining and high-class comedy. There is nothing novel in the situation, but it is one which when well handled always has a strong appeal. The newlyweds are most effectively played by Mr. and Mrs. Sidney Drew.

"The Silent W." (Vitagraph. Two reels. Sat., June 26.)—The old story of mistaken identity, this time caused by the fact that two girls have the same name except that one spells it Ray and the other Wray. The situations are cleverly handled, and altogether the picture is an excellent one. Lillian Walker and Lillian Burns are seen as the two heroines.

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MUTUAL PROGRAM

"Mutual Weekly, No. 22." (Thurs., June 3.)—A picture of ex-President Victoriano Huerta, of Mexico, on his Long Island estate is interesting, while the ruins of the city of Colon, Panama, recently destroyed by fire, is timely. President Wilson delivering an address in Washington, and the war news, are the other items of exceptional interest.

"Mutual Weekly, No. 23." (Thurs., June 10.)—An unusually wide variety of subjects are offered in this number of the weekly. At the start are a number of views from Europe, although none of them are directly from the war area. In addition to the foreign views no less than thirteen news incidents in this country are depicted.

"Mutual Weekly, No. 24." (Thurs., June 17.) A view of ex-Secretary Bryan is an interesting feature of this number, while others of note are Mayor Mitchel of New York and party visiting the expositions, and Italian reservists departing to serve their country. Many other timely items make this number decidedly worth while.

"Those Bitter Sweets." (Keystone. Mon., June 7.)—Here Harry McCoy appears as he is, playing the suitor who is displaced for a while by a soda fountain tender, who poses as a nobleman. There is much that is funny in this, a wild chase bringing the reel to a close. The same young lady appears and does most pleasing work.

"A Hash House Fraud." (Keystone. Thurs., June 10.)—A clever story is the foundation of this reel, yet there is litle that is original in the actions of the players. There are some funny points to the comedy, but as a whole it fails to measure up to Keystone standards.

"The Ten o'Clock Boat." (Reliance. Fri., June 11.)—The widow of a counterfeiter, who has died in prison, vows to keep her little daughter ignorant of the past of herself and her husband.

When the girl is grown up a former pal of her father appears, and by threats of exposure forces the woman to help him pass counterfeit bills. Having told her daughter one morning that she is about to take the ten o'clock ferry for town, she goes out to distribute some of the fake money and is arrested. Prison is inevitable, but as the ten o'clock boat has been sunk and many of the passengers lost, the woman gives a fictitious name and goes to jail leaving her daughter to believe that she has been drowned on the steamer. In the cast are Catherine Henry, Margie Wilson and Joseph Henabery.

"Merely a Married Man." (Keystone. Sat., June 12.)—Harry McCoy again in his ultra-ridiculous makeup playing the part of friend hubby much abused by his mother-in-law. The pretty Keystone comedienne appears as friend wife. This is an excellent comedy with McCoy responsible for most of the laughs.

"The Burned Hand." (Majestic. Two reels. Sun., June 13.)—Three chums vow eternal friendship. Later the sweetheart of one is kidnapped by her father after her parents have been divorced. The three youths go to the town where the girl is kept locked in her father's place, and succeed in rescuing her.

Her lover burns his hand while fighting with the father, and in order to aid in his escape one of the chums burns his hand in the same way. In the cast are William Hinckley, Miriam Cooper, W. E. Lowery and Cora Drew. Well acted and with one spectacular fight.

"Unwinding It." (Komic. Sun., June 13.)—This is an unusually clever comedy, featuring Fay Tincher. The most original touch is the unwinding of a spindle of string, which a careless clerk forgets to break off after wrapping up a purchaser's package. The string trails for blocks behind the girl, and when the clerk discovers it a rapid rewinding deprives the puzzled buyer of her purchase. An excellent comedy in every way.

"The Old Batch." (Reliance. Mon., June 14.) 14.)—The children's act in hiding their uncle's savings prevent him from being robbed. Save for a poor moral effect this drama is pleasing, the leads being played by two juveniles, Mildred Harris and Paul Willis.

"The Country Girl." (Thanhouser. Two reels. Tues., June 15.)—An enjoyable adaptation of David Garrick's comedy. An old squire plans to marry his niece himself, and pairs his sister off with an aged beau. but two younger men neatly frustrate his plans.

The locale of this is England. Much attention has been paid to detail of the props and costumes, while the story is rather loosely hung together, but as a whole the offering is most pleasing. Flo La Badie and Harry Benham lead the cast.

"Pirates Bold." (Majestic. Tues., June 15.)—A juvenile comedy-drama of the better sort. The leaking of the boat puts a stop to the activities of the play-pirates. The fact that the boat is plainly resting on the bay's bottom detracts from the element of suspense in the final scenes.

"The Housemaid." (Reliance. Wed., June 16.)—A clecerly conceived drama that will do credit to the producers as well as the program of any house. There is a lot of real "meat" in the story, enough to justify most directors in stringing it out over another reel, but as produced here it is teeming with interest resulting from well-founded situations, good producing and acting. Marguerite Loveridge, Frank Bennett, Wilbur Higby and Mae Gaston are the principals.

"Little Herman." (Falstaff. Split reel. Fri., June 18.)—On the same reel with "Ebenezer Explains." A humorous animated cartoon depicting the miraculous stunts of a magician.

"Ebenezer Explains." (Falstaff. Split reel. Fri., June 18.)—On the same reel with "Little Herman." A rube returning to his home town tells of meeting an actress, when in reality he has not. When the actress comes to town he is obliged to make good his boast, which he does in a clever style. A good comedy, containing a good plot.

"In the Valley." (Thanhouser. Fri., June 18.)—The country girl goes to the city where she falls in with bad companions. A vision of her mother comes to her when she is about to go on a midnight party with the result that she quits the city life and reurns home to her mother and country lover. Lorraine Huling and Boyd Marshall are the leads in this drama which is only fair.

"Peggy Lynn, Burglar." (American. Two reels. Mon., June 21—Reviewed at length in another part of this issue.

"A Deal in Diamonds." (Beauty. Tues., June 22.)—A clean and amusing comedy showing the struggle of two rivals for the hand of a boarding house keeper's daughter. A worthless paste diamond brooch in an expensive looking case supplies the humorous situations and is the cause of the penniless suitor's victory over his rival. Neva Gerber and Webster Campbell play the leads.

"One Woman's Way." (American. Wed., June 23.)—A wife risks her honor to obtain money for an operation to restore her husband's sight. After the operation, the husband's suspicions are aroused and he is only convinced of his wife's innocence just as he is about to murder the man whom he thought she had given herself to in order to secure the money. A strong drama, well acted by Vivian Rich, Joseph Galbraith, Jack Richardson and Louise Lester.

"Hearts and Swords." (Domino. Two reels. Thurs., June 24.)—A fairly good drama concerning one of the broils in Mexico. When her brother is wounded and unable to take a message through the enemy's lines, his sister dons his clothes and attempts to evade the spies. But she is caught and so is her brother.

But the fact that he girl's sweetheart is on the other side saves the day. There is a good suspense to this and a wealth of daredevil riding. Two thrilling falls are shown. George Fisher and Louise Glaum play the brother and sister.

"The Floating Death." (Kay-Bee. Two reels. Fri., June 25.)—How a neglectful shipowner who disregarded his brother's advice that he overhaul his vessels met his death in a collision at sea makes the basis of this enjoyable melodrama. The ship afire at sea is a most realistic spectacle, while the explosion of the villain's yacht is effectively handled.

An admirable bit of the production is that scene in which the spirits of the many people who have lost their lives in the fire make an appeal to the shipowner. There is plenty of action in this and a love interest of considerable power.

"The Stolen Anthurium." (Falstaff. Fri., June 25.)—A very pretty romance indulged in by an old maid and an old bachelor. A stolen flower is the means of bringing them together.

UNIVERSAL PROGRAM

"Animated Weekly, No. 171." (Wed., June 16.)—Of the sixteen interesting events comprising this number the most noticeable are: a picture of William Jennings Bryan and Robert Lansing; aviation manoeuvres at Fenton, Mich.; the parade of the New York City firemen, and a number of views closely relative to the European war.

"Circus Mary." (Victor. Three reels. Mon., June 21.)—Mary Fuller plays the title part in this drama, which embraces two roles, that of the mother and the daughter. An attorney deserts his wife, a circus girl, that he may be free to pursue his ambitions. Years later, when he is governor, he learns that the fiancee of the district attorney is none other than his own daughter.

This is a very good offering, containing many scenes productive of suspense, including a tight-rope walking scene. Mary Fuller's interpretation of both parts is sincere and appealing. Charles Ogle and Matt Moore lend effective support.

"Mismated." (Imp. Mon., June 21.)—Another of the King Baggot-Jane Gale department store comedies of most decided merit. Various customers' shoes get mixed, due to the flirtations of the shoe clerk. A comedy reel which will do credit to the most exacting house.

"Under the Crescent." (Gold Seal. Two reels. Fourth Narrative. Tues., June 22.)—Reviewed at length in MOTION PICTURE NEWS, issue of June 19.

"A Mountain Melody." (Rex. Tues., June 22.)—The innocent attentions of a city musician to a

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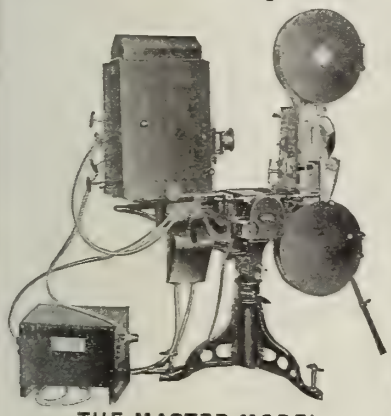
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country girl afford her lover great anguish, so much so, in fact, that he attempts to kill him; but he is not successful. He discovers later that the man is married and that his sweetheart still cares for him.

Only a plain story, but produced with decided originality. The little bit of double exposure work is admirably well handled. The locations are artistic and pleasing and the photography clear. Joseph De Grasse directed this with Pauline Bush, William Clifford and Ray Gallagher in the leading parts.

"A Peach and a Pair." (Nestor. Tues., June 22.)—Two rivals are told by the object of their affections that the one who reaches the city first will find a surprise awaiting him. They both arrive together and discover that she was married on the preceding day. The burglar brought into the sleeping car scenes is responsible for much humor. One of Al Christie's good ones, with Ed Lyons, Victoria Forde and Lee Moran featured.

"The Boob's Romance." (Laemmle. Two reels. Wed., June 23.)—The clerk in the country grocery store is a boob in all the many senses of the word. When a traveling road show comes to town he gets a job as a soldier and spoils the entire performance.

A fire breaks out and the boob is the only one brave enough to rescue a very pretty girl. For this heroic act he is sent to college by the girl's father, and four years later comes out very much improved and transformed.

In the role of the boob Bob Leonard renders some very fine comedy performances, while the support furnished him in these scenes is most appropriate. Ella Hall appears as the girl and Harry Carter as her father. There is much good comedy of the burlesque variety in this picture and the two reels should take strongly.

"A Dismantled Beauty." (L-Ko. Wed., June 23.)—Three men are rivals for a woman who turns out to be a crook. This isn't much good except in the final scenes when a few real comedy touches appear. Harry Gribbon is in the cast and doesn't do much that is original.

"Larry O'Neil—Gentleman." (Imp. Two reels. Thurs., June 24.)—To win a bet a wealthy clubman takes a laborer from the street and introduces him to his friends as a powerful business man from another city. He competely takes his friends in, but the man falls in love with a rich girl. When he realizes his true position, he informs the girl of his trick. He quits the game, makes good in business, and returns to meet the girl on her own social standing.

William Garwood and Violet Mersereau are the leads in this comedy-drama, which contains a very good story. It has been produced fairly well, although it could have been done better. However, there are many scenes in the two reels which amuse and many more which entertain by their dramatic value. It is a very good addition to the Universal program.

"The Tinker of Stubbenville." (Big U. Thurs., June 24.)—The old tinker in the small country town is also the most beloved of the inhabitants. In this reel he suceeds in reforming a drunkard in a most pleasing style.

There is not much action here yet the strong character portrayal rendered by Murdock MacQuarrie in the title role causes the picture to be decidedly attractive. Those who know MacQuarrie's high grade work will readily appreciate the fine qualities of "The Tinker of Stubbenville."

"Laddy Baffles and Detective Duck in 'An Eighteen Carrot Mystery.'" (Powers. Thurs., June 24.)—Laddy Baffles thinks to steal an eighteen carat necklace held by Detective Duck, but instead she gets an eighteen carrot vegetable affair. This is very funny, with the same cast appearing as before.

"Conscience." (Imp. Four reels. Fri., June 25.)—Reviewed at length elsewhere in this issue.

"We Should Worry About Aunty." (Victor. Fri., June 25.)—One of Harry Myers' rollicking comedies, with himself and Rosemary Theby appearing in the main parts. Aunty is much against her niece's plan of eloping with a young college man, but Aunty is frustrated every way she turns. This ought to go over anywhere.

"The Test of a Man." (Bison. Two reels. Sat., June 26.)—Again under the direction of Henry McRae the villain and hero strive to gain the upper hand. This time the hero is an engineer while the villain is a discharged employee of a railroad construction gang. The picture is a very good melodrama punctuated now and then by scenes of a most thrilling variety, among them being two explosions.

This will entertain all the time, as the action is rapid and the story well formed. Wellington A. Playter, Sherman Bainbridge, Marie Walcamp and Rex de Roselli appear in their customary roles.

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"When Shultz Led the Orchestra." (Joker. Sat., June 26.)—This is not as good as the Allen Curtis-Joker company is capable of doing. The orchestra leader flirts with the chorus lady until his wife arrives on the scene, when a riot ensues. Max Asher, William Franey, Lillian Peacock and Gale Henry handle the important roles.

"Learning to Be a Father." (Powers. Sat., June 26.)—A most enjoyable subject featuring Daddy Manley and Lydea Yeamans Titus. The old sea captain is a confirmed woman hater until he sees the mate's baby. Then he adopts a child of his own and has to have a nurse. Things end up by the captain marrying the nurse and giving permission to his second mate to marry. This is very light but well done. Jacques Jaccard directed.

"Eleven to One." (Laemmle. Sun., June 27.)—The busy man who is called upon for jury duty suggests that he and his fellow jurymen flip a coin to decide whether the prisoner is guilty or not. Guilty he turns out to be and that night the man discovers that he has convicted his own son-in-law. He informs the judge of his neglect of duty, but the real criminal confesses and saves any further complications.

This is an excellent story, most original and produced and acted well. Many of its situations are very strong. The scenario was prepared by Harvey Gates and Frank Lloyd, and the latter also directed and played the innocent prisoner. Marc Robbins is seen as the father and Miss Hart as his daughter.

INCORPORATIONS

At Albany, N. Y.:

PUBLIC EDUCATION FILM COMPANY, INC., New York. Motion pictures. Capital, $5,000. Directors: Charles H. Lamb, Henry Myer and Louis DeLane, 3102 Ft. Hamilton avenue, Brooklyn.

F. RAY COMSTOCK PHOTOPLAY COMPANY, INC., New York. General motion picture business, also to operate vaudeville and theatrical entertainments. Capital, $3,000. Directors: H. White, F. Ray Comstock and Meyer Klein, 817 West End avenue, New York City.

DELTA FILM COMPANY, New York. Motion pictures. Capital, $10,000. Directors: Charles T. Hesser and Louis E. Simon, both of New York City.

THE SUN PHOTOPLAY COMPANY, New York City. To produce and exhibit motion pictures. Capital, $10,000. Directors: Arthur C. Langan, William C. Thompson and Louis Auerbach, 230 West Ninety-seventh street, New York City.

BUNNY THEATRE COMPANY, New York City. To engage in the theatrical and motion picture business. Capital, $1,000. Directors: Julian W. Brandon, James A. Bradbury and Abner B. Stupel, 695 St. Nicholas avenue, New York City.

BERGER AMUSEMENT COMPANY, Brooklyn, N. Y. Vaudeville and motion pictures. Capital, $500. Directors: Louis Phillips, Belle Popper and Emil Berger, 676 Sterling place, Brooklyn, N. Y.

A. B. C. LITHO CORPORATION, New York City. Proprietors and managers of theatrical and other amusement enterprises. Capital, $30,000. Directors: W. Lindsay Gordon, Leo Honore and Peter Gibelling, 336 West Twenty-sixth street, New York City.

MAMARONECK AUDITORIUM COMPANY, Mamaroneck, N. Y. Vaudeville and motion pictures. Capital, $1,000. Directors: Susan M. Tuthill, Isabel G. Tuthill and B. Howard Tuthill, Mamaroneck, N. Y.

CUMBERLAND BAY BEACH COMPANY, Pattsburgh, N. Y. Theatres, roof gardens and amusement parks. Capital, $10,000. Directors: Solomon S. Kempner, Henry Scheier and Rebecca M. Scheier, Plattsburgh, N. Y.

THE PUBLIC EDUCATIONAL FILM COMPANY, New York City. To manufacture motion picture films educational in their nature. Capital, $5,000. Directors: Henry Major, Jr., Chas. H. Lamb and Louis DeLorme, Brooklyn, N. Y.

VENUS AMUSEMENT COMPANY, Buffalo, N. Y. To manufacture motion picture films, and manage theatres. Capital, $30,000. Directors: Anton Bel Bello, Peter S. Mazuca and Anton Lazzari, Buffalo, N. Y.

EQUAL SUFFRAGE PUBLICITY CORPORATION, New York City. General advertising, and motion pictures for publicity work in the cause of woman suffrage. Capital, $1,000. Directors: Vira B. Whitehouse, Ethel L. Patterson and Helen R. Reid, 151 East Forty-fifth street, New York City.

SCHOEN AMUSEMENT COMPANY, Long Island City. Motion pictures and other amusements. Capital, $500. Directors: Albine Schoenfeld, Henry Schoenfeld and Frederick S. Ohle, Jr., 892 Albert avenue, Long Island City.

At Omaha, Neb.:

THE HARTMAN BROTHERS FILM MANUFACTURERS is the name of a company incorporated at Omaha for $10,000 capital stock. It will manufacture films and deal in scenarios. A. C. Hartman is president and treasurer; F. G. Hartman, vice-president and general manager, and F. H. Millener, secretary.

At Springfied, Ill.:

THE AMERICAN MOTOSCOPE FILM MANUFACTURING COMPANY, of Chicago, has been incorporated with a capital stock of $10,000. The company is to manufacture motion picture films. The incorporators are William R. Coleman, Leo P. LeBlanc and John R. Cullen.

THE JOSEPH HOWARD FILM COMPANY, of Chicago, has incorporated with a capital stock of $5,000. The company is to manufacture and deal in films. The incorporators are Harry P. Munns, Charles J. Martin and A. V. Carney.

THE UNITED FILM SERVICE COMPANY, of Chicago, with head offices in Chicago, has incorporated with a capital stock of $100,000. The company is to buy, rent and sell moving picture machines, films, etc. The incorporators are D. J. Chatkin, A. A. Chatkin and W. E. Franck.

CASTLE AMUSEMENT COMPANY, $60,000; theatres and moving picture shows; William L. Hart, R. Smith and G. L. Hussey.

At San Francisco, Cal.:

Articles of incorporation of the COMPANIA CINEMATOGRAFICA DE LAS AMERICAS have been filed by Lynn Ivey, S. J. Vogel and C. S. Swan, the capital stock being placed at $25,000.

At Dover, Del.:

THE SOUND-O-PHOTOPLAY COMPANY.—Manufacture and deal in phonographic films, moving pictures, records, etc.; capital, $150,000.

At Louisville, Ky.:

Leslie H. Thurman, George G. Buckingham and Peter Campbell incorporated the GERMANTOWN AMUSEMENT COMPANY, which proposes to operate a moving picture show, with an authorized capital stock of $1,000, divided into shares of $10, three shares being held by each.

THE RAYMOND ANDERSON COMPANY, which proposes to do a general advertising and moving picture business, was incorporated with an authorized capital stock of $5,000, divided into shares of $10. Raymond Anderson holds 260 shares, J. H. Pfeiffer holds fifty shares, and John R. McConnell is the owner of twenty-five shares.

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REVIEWED BY IRENE PAGE SOLOMON

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Shannon Fife has made a more than usually interesting scenario for this picture.

Romaine Fielding, while not having a great part in the role of the "Sky-pilot," John Royce, gives an excellent production. There is no all star cast, but the players are adequate in their respective roles.

Mildred Gregory, B. K. Roberts, Peter Lang, Minnie Pearson, Robin Williamson appear. Williamson makes the most of the villainous husband, Dick Flint.

A little baby cooing in the midst of the landslide and finally coming out unharmed, relieves the tenseness of the big scene and touches the hearts of the spectators. A train collision is not absolutely new in a picture, but never has a more realistic one been filmed. There is no dummy; no delusion. The trains actually collide and are really wrecked.

As to the plot. It concerns an exploiter of fake mines, who after salting a location and starting a gold rush, quits town, leaving his son, Bob. in charge. Bob evolves a conscience, and when he finds how matters really stand, proposes to give back to the purchasers the money fraudulently wrung from them. His love for Dora, sister of the minister, helps to awaken him to the evil his father has wrought.

Dora's having a rascally husband prevents any thoughts of her marrying Bob, but when Dick in revenge for fancied wrongs fires the dynamite fuse, he meets his doom, at the hands of preacher John Royce, who has to kill him in self defence.

Bob's father and his cronies are killed in the train wreck, while trying to run away in their private car from the vengeance of the aroused people. When everybody that ought to die is killed in one way or another, the story ends happily and peacefully.

Bob and Dora are married by the parson. They adopt Granny Dean as a member of the family and all go riding away from "The Lost Hope" in an old prairie schooner.

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Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, June 21, 1915.

BIOGRAPH—The Condemning Circumstance, D., 1000. 18149
ESSANAY—The Man Who Found Out, D., 1000..... 18156
ESSANAY—Work (Chas. Chaplin), 2000.....Special
KALEM—The Missing Man, D., 2000..... 18150
LUBIN—The Sacrifice (Road o' Strife, No. 12), D., 1000 18157
SELIG—The Fortunes of Mariana, D., 2000..... 18152
SELIG—Hearst-Selig News Pictorial, No. 49, N., 1000..*18155
VITAGRAPH—Mr. Jarr and Love's Young Dream, C. 18154

Tuesday, June 22, 1915.

BIOGRAPH—The Wives of Men, D., 2000..... 18166
ESSANAY—Braga's Trouble, D., 2000..... 18158
KALEM—In High Society, C., 1000..... 18165
LUBIN—Father Said He'd Fix It, C., and With the Help of the Ladies, C., Split Reel..... 18164
SELIG—With the Aid of the Law, D., 1000..... 18160
VITAGRAPH—Victor's at Seven, C., 3000..... 18161

Wednesday, June 23, 1915.

EDISON—A Sport of Circumstances, C., 1000..... 18168
ESSANAY—The Fable of the Search for the Climate, C., 1000 18171
KALEM—The Vivisectionist, D., 2000..... 18169
KNICKERBOCKER STAR FEATURE—The Kick Out, D., 3000..... 18176
LUBIN—The Life Line, D., 2000..... 18174
SELIG—The Onion Patch, D., 1000..... 18173
VITAGRAPH—An Intercepted Vengeance, D., 1000.... 18172

Thursday, June 24, 1915.

BIOGRAPH—Her Convert, D., 1000..... 18179
ESSANAY—A Hot Finish, C., 1000..... 18180
LUBIN—The Dream Dance, D., 3000..... 18081
MINA—The Stolen Case, C., 1000..... 18186
SELIG—Sands of Time, D., 3000..... 18187
SELIG—Hearst-Selig News Pictorial, No. 50, N., 1000..*18185
VITAGRAPH—What's Ours, Com.-D., 1000..... 18184

Friday, June 25, 1915.

BIOGRAPH—Fighting Blood, D. (Reissue), 1000..... 18200
EDISON—Through Turbulent Waters, D., 4000..... 18190
ESSANAY—Her Realization, D., 1000..... 18194
KALEM—Honor Thy Father, D., 3000..... 18195
LUBIN—Her Answer, D., 1000..... 18199
VITAGRAPH—Their First Quarrel, C., 1000..... 18198

Saturday, June 26, 1915.

BIOGRAPH—The Girl Hater, Com.-D., 1000..... 18209
EDISON—The Breaks of the Game, D., 1000..... 18201
ESSANAY—A Dignified Family, D., 3000..... 18202
KALEM—In Danger's Path, D., 1000..... 18208
LUBIN—Just Like Kids, C., 1000..... 18205
SELIG—The Tiger Cub, D., 1000..... 18210
VITAGRAPH—The Silent W, C., and When We were Twenty-One, Cartoon, 2000..... 18206

RELEASES OF THE WEEK AFTER

Monday, June 28, 1915.

BIOGRAPH—His Fatal Shot, D., 1000.....
ESSANAY—Trapped, D., 1000.....
KALEM—The Bondwoman, D., 3000.....
LUBIN—The Man Who Did Not Die (Road o' Strife, No. 13), D., 1000.....
SELIG—The Girl and the Reporter, D., 2000.....
SELIG—Hearst-Selig News Pictorial, No. 51, N., 1000..
VITAGRAPH—Mr. Jarr and the Captive Maiden, C., 1000 .....

Tuesday, June 29, 1915.

BIOGRAPH—Love's Melody, D., 2000.....
ESSANAY—Providence and Mrs. Urmy, D., 3000.....
KALEM—The Merry Moving Men, C., 1000.....
LUBIN—Her Choice, C., 1000.....
SELIG—On the Border, D., and Some Speed, C., Split Reel .....
VITAGRAPH—The Hand of God, D., 1550, and A Cute Little Bear, Ed., Split Reel.....

Wednesday, June 30, 1915.

EDISON—Cartoons in the Hotel, C., 1000.....
ESSANAY—Dad Resolves Not to Smoke, C., and Scenic, Split Reel .....
KALEM—The Accomplice, D., 2000.....
LUBIN—The Path to the Rainbow, D., 3000.....
SELIG—The Mystery of Dead Man's Isle, D., 1000.....
VITAGRAPH—The Evolution of Cutey, C., 1000.....

Thursday, July 1, 1915.

BIOGRAPH—Fate's Healing Hand, D., 1000.....
ESSANAY—A Countless Count, C., 1000.....
LUBIN—By the Flip of a Coin, D., 2000.....
MINA—A Harmless Flirtation, C., 1000.....
SELIG—War o' Dreams, D., 3000.....
SELIG—Hearst-Selig News Pictorial, No. 52, N., 1000..
VITAGRAPH—The Honeymoon Pact, C., 1000.....

Friday, July 2, 1915.

BIOGRAPH—The Sands of Dee (Reissue), D., 1000...
EDISON—The Tragedies of the Crystal Globe, D., 3000
ESSANAY—Title Not Reported.....
KALEM—The Suffragette Sheriff, D., 1000.....
LUBIN—Her Mother's Secret, D., 1000.....
VITAGRAPH—Hunting a Husband, C., 1000.....

Saturday, July 3, 1915.

BIOGRAPH—Luxurious Lou, D., 1000.....
EDISON—Was It Her Duty? D., 1000.....
ESSANAY—The Inner Brute, D., 2000.....
KALEM—The Midnight Limited, D., 1000.....
LUBIN—A Day on the Force, C., 1000.....
SELIG—Title Not Reported.....
VITAGRAPH—The Criminal, D., 3000.....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

VITAGRAPH

"MR. JARR AND LOVE'S YOUNG DREAM" Comedy — MONDAY, JUNE 21
Jarr's friend comes into a fortune. Everybody gets swelled up. It's too bad, but nevertheless very laughable and catching. HARRY DAVENPORT and ROSE TAPLEY are the principals.

"VICTOR'S AT SEVEN" Three-Part Comedy
Broadway Star Feature — TUESDAY, JUNE 22
Everybody has a different time than they expected. Lots of fun, excitement and a good laugh at the expense of the other. Presenting an all-star cast.

"AN INTERCEPTED VENGENCE" Western Drama — WEDNESDAY, JUNE 23
Jim Henson lives by brute force and dies in the same way. He bullyrags everybody and meets his just deserts. All-star cast of Western Vitagraph Players.

"WHAT'S OURS" Comedy-Drama — THURSDAY, JUNE 24
Love is blind, marriage is a leap in the dark. Another instance of two loving hearts who are willing to take a chance. Presenting MURIEL OSTRICHE, ANDERS RANDOLF, LOUISE BEAUDET and DONALD MacBRIDE.

"THEIR FIRST QUARREL" Comedy — FRIDAY, JUNE 25
Same old story, same old jar, same going back to Ma and Pa. Same old make-up—and there you are. MR. AND MRS. SIDNEY DREW.

"THE SILENT W" Two-Part Comedy — SATURDAY, JUNE 26
Two girls of the same name, but different orthography, are both made happy in their choice. The silent W is the cause. LILLIAN WALKER and all-star cast.

SIX A WEEK, including a Three-Part Broadway Star Feature

"MR. JARR AND THE CAPTIVE MAIDEN"....MONDAY, JUNE 28
"THE HAND OF GOD"—Two-Part Drama.....TUESDAY, JUNE 29
"THE EVOLUTION OF CUTEY"—Comedy..WEDNESDAY, JUNE 30
"THE HONEYMOON PACT"—Comedy.....THURSDAY, JULY 1
"HUNTING A HUSBAND"—Comedy.....FRIDAY, JULY 2
"THE CRIMINAL"—Three-Part Drama.....SATURDAY, JULY 3
Broadway Star Feature.

VITAGRAPH ONE, THREE AND SIX SHEET POSTERS

THE VITAGRAPH CO. OF AMERICA
E. 15th Street and Locust Avenue — Brooklyn, N. Y.

Another One of the Same Kind This Week

On behalf of my friends and myself I would like to thank the Vitagraph Company for having given us at last, in the "Jarr Family," a **real** comedy—that we can enjoy, laugh at and keep awake through. Every one of the Jarr pictures have been thoroughly enjoyable—many hearty laughs for the audience. The Vitagraph has always stood for the highest and best in moving pictures and in producing the "Jarr Family" has made another step forward. The public, when it finds out that it can be made to laugh, without seeing someone kicked in the ear or paralyzed by a brick, will go where they can see comedies like the "Jarr Family" and not the slapstick which adds another terror to life.

N. H. Worre, 934 E. 179th St., N. Y. C.
June 5, 1915.

MR. EXHIBITOR

The first time Peaceful Rafferty appeared before the public he was a riot. Why? Because he made good and made more real money for the box office than any other character in filmdom. Ask anyone that has played him.
He does not have to resort to slapstick stunts or vulgarity to make people laugh, for he is a real performer, supported by real actors.
Give your patrons what they want, and stop kidding them about not being able to get clean pictures, for we make them.
For reference as to what Peaceful Rafferty can do, ask the following Live Wire Rafferty Exhibitors:

Claremont Theatre, New York — **Orpheum Theatre, Chicago**
Crescent Theatre, New York — **Orchestra Hall, Chicago**
and practically every other large theatre in the United States

NOW READY FOR BOOKING

"RAFFERTY SETTLES THE WAR"
"RAFFERTY STOPS A MARATHON RUNNER"

COMING

"RAFFERTY AT THE HOTEL DeREST"
"RAFFERTY GOES TO CONEY ISLAND"

RELEASED THROUGH THE

WORLD FILM EXCHANGES

ONE A WEEK

Created by Charles C. O'Hara — Directed by J. A. Fitzgerald

"FUN WITHOUT VULGARITY" OUR MOTTO

ALL CELTIC FILM, Inc. - - - - - 1402 Broadway, N. Y.

CHARLES C. O'HARA, President

Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, June 21, 1915.

AMERICAN—Peggy Lynn, Burglar, D., 2000..... 03556
RELIANCE—The Choir Boys, D., 1000..... 03558
KEYSTONE—The Little Teacher, C., 2000.....Special

Tuesday, June 22, 1915.

THANHOUSER—Which Shall It Be? D., 2000..... 03560
MAJESTIC—The Ash Can, C., 1000..... 03562
BEAUTY—A Deal in Diamonds, Com.-D., 1000..... 03563

Wednesday, June 23, 1915.

BRONCHO—The Shadowgraph Message, D., 2000..... 03564
AMERICAN—One Woman's Way, D., 1000..... 03566
RELIANCE—The Silent Witness, D., 1000..... 03567

Thursday, June 24, 1915.

DOMINO—Hearts and Swords, D., 2000..... 03568
MUTUAL WEEKLY—No. 25, N., 1000..... 03571

Friday, June 25, 1915.

KAY-BEE—The Floating Death, D., 2000..... 03572
FALSTAFF—The Stolen Anthurium, C., 1000..... 03574
MAJESTIC—The Motor Boat Bandits, D., 1000..... 03575

Saturday, June 26, 1915.

RELIANCE—A Bad Man and Others, D., 2000..... 03576
ROYAL—When the House Divided, C., 1000..... 03579

Sunday, June 27, 1915.

MAJESTIC—Children of the Sea, D., 2000..... 03580
KOMIC—Beautiful Love, C., 1000..... 03582
THANHOUSER—Innocence at Monte Carlo, Com.-D., 1000..... 03583

RELEASES OF THE WEEK AFTER

Monday, June 28, 1915.

AMERICAN—By Whose Hand, D., 2000..... 03584
RELIANCE—The Showdown, D., 1000..... 03586
Brand and Title Not Reported, C..... 03587
KEYSTONE—Foiled by Fido, C., 2000.....Special

Tuesday, June 29, 1915.

THANHOUSER—Crossed Wires, D., 2000..... 03589
MAJESTIC—The Kid Magician, C., 1000..... 03591
BEAUTY—The Madonna, D., 1000..... 03592

Wednesday, June 30, 1915.

BRONCHO—The Sea Ghost, D., 2000..... 03594
AMERICAN—A Good Business Deal, D., 1000..... 03596
RELIANCE—In Old Mexico, D., 1000..... 03597

Thursday, July 1, 1915.

DOMINO—The Failure, D., 2000..... 03599
Brand and Title Not Reported, C..... 03601
MUTUAL WEEKLY—No. 26, N., 1000..... 03602

Friday, July 2, 1915.

KAY-BEE—His Mother's Portrait, D., 2000..... 03604
FALSTAFF—The Silent Co-Ed, C., 1000..... 03606
AMERICAN—A Woman Scorned, D., 1000..... 03607

Saturday, July 3, 1915.

RELIANCE—Little Marie, D., 2000..... 03608
Brand and Title Not Reported, C..... 03610
ROYAL—One Good Cook, C., 1000..... 03611

Sunday, July 4, 1915.

MAJESTIC—The Old High Chair, D., 2000..... 03612
KOMIC—Mr. Wallack's Wallet, C., 1000..... 03614
THANHOUSER—His Two Patients, D., 1000..... 03615

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 1), "The Broken Coin," D., 2000..... 0613

Monday, June 21, 1915.

VICTOR—Circus Mary, D., 3000..... 0595
IMP—Mismated, C., 1000..... 0596
JOKER—No Release This Week.....

Tuesday, June 22, 1915.

GOLD SEAL—Under the Crescent (Adventure No. 4), "For the Honor of a Woman," D., 2000..... 0597
REX—A Mountain Melody, D., 1000..... 0598
NESTOR—A Peach and a Pair, C., 1000..... 0599

Wednesday, June 23, 1915.

LAEMMLE—A Boob's Romance, C., 2000..... 0600
L-KO—A Dismantled Beauty, C., 1000..... 0601
ANIMATED WEEKLY—No. 172, N., 1000..... 0602

Thursday, June 24, 1915.

IMP—Larry O'Neil, Gentleman, D., 2000..... 0603
BIG U—The Tinker of Stubbenville, D., 1000..... 0604
POWERS—An Eighteen Carrot Mystery, C., 1000..... 0605

Friday, June 25, 1915.

IMP—Conscience, D., 4000..... 0606
VICTOR—The Remedy, C., 1000..... 0607
NESTOR—No Release This Week.....

Saturday, June 26, 1915.

BISON—The Test of a Man, D., 2000..... 0608
POWERS—Learning to Be a Father, Com.-D., 1000... 0609
JOKER—When Shultz Led the Orchestra, C., 1000..... 0610

Sunday, June 27, 1915.

BIG U—Their Secret, D., 2000..... 0611
LAEMMLE—Eleven to One, D., 1000..... 0612
L-KO—No Release This Week.....

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 2), "Satan of the Sands," D., 2000..... 0632

Monday, June 28, 1915.

VICTOR—The Cheval Mystery, D., 3000..... 0614
IMP—No Release This Week.....
JOKER—The Mechanical Man, C., 1000..... 0615

Tuesday, June 29, 1915.

GOLD SEAL—Under the Crescent (Adventure 5), "In the Name of the King," D., 2000..... 0616
REX—Title Not Decided..... 0617
NESTOR—When Hubby Grew Jealous, C., 1000..... 0618

Wednesday, June 30, 1915.

LAEMMLE—The Grail, D., 2000..... 0619
L-KO—No Release This Week.....
ANIMATED WEEKLY—No. 173, N., 1000..... 0620

Thursday, July 1, 1915.

REX—Vanity, D., 2000..... 0621
BIG U—The Old Grouch, D., 1000..... 0622
POWERS—The Cameron Sisters and the Miniature Circus, Vaudeville, and Marvels of the Insect World, Ed., Split Reel..... 0623

Friday, July 2, 1915.

IMP—The Marble Heart, D., 4000..... 0624
VICTOR—No Release This Week.....
NESTOR—When the Spirits Moved, C., 1000..... 0625

Saturday, July 3, 1915.

BISON—Jane's Declaration of Independence, D., 2000.. 0626
POWERS—Fifty Years Behind, D., 1000..... 0627
JOKER—A Skin Game, C., 1000..... 0628

Sunday, July 4, 1915.

BIG U—The Advisor, D., 1000..... 0629
LAEMMLE—Billie's Baby, Com.-D., 1000..... 0630
L-KO—The Curse of Work, C., 2000..... 0631

METRO PICTURES CORPORATION

announces

FOR JUNE, JULY AND AUGUST

The Following Magnificent Plays and Books Headed by the Most Important Coterie of Stars and Players Ever Assembled

MME. PETROVA
in
Popular Plays and Players Production of
"VAMPIRE"

WILLIAM FAVERSHAM
in
B. A. ROLFE'S PICTURIZATION OF THE GREAT NOVEL
"THE RIGHT OF WAY"

FRANCIS X. BUSHMAN and MARGUERITE SNOW
in
"QUALITY PICTURES" production of Frohman's great play
"THE SECOND IN COMMAND"

EMMET CORRIGAN
in
METRO'S FILMIZED VERSION OF FRANK L. PACKARD'S NOVEL
"GREATER LOVE HATH NO MAN"

DOROTHY DONNELLY
in
A RARE VEHICLE FOR THE MOST EMOTIONAL OF AMERICAN ACTRESSES
"SEALED VALLEY"

EDMUND BREESE
in
ANOTHER ROBERT SERVICE POEM CLASSIC OF THE BLEAK NORTH
"THE SPELL OF THE YUKON"

EDWARD CONNELLY
in
GEORGE ADE'S MASTER STORY OF THE ROMANTIC SOUTHLAND
"MARSE COVINGTON"

MARY MILES MINTER
in
CHARLES K. HARRIS' SENTIMENTAL, YET THRILLING STORY
"ALWAYS IN THE WAY"

The above pictures and stars are to be released through Metro during the three hottest months of the year. You can bolster up your summer business with Metro Pictures.

Become Metroed Before Sun Up

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES OF NEXT WEEK

Monday, June 21, 1915.

IDEAL—When the Call Came, D., 2000..... 4208

Tuesday, June 22, 1915.

SUPERBA—The Dime Novel Hero, C., 1000..... 4209

Wednesday, June 23, 1915.

GRANDIN—The Stranger, D., 2000..... 4210

Thursday, June 24, 1915.

STARLIGHT—The Black Statue, C., 1000..... 4211
LUNA—An Accidental Parson, C., 1000..... 4204

Friday, June 25, 1915.

PREMIER—When the Tide Turned, D., 2000..... 4213

Saturday, June 26, 1915.

PYRAMID—His Wife's Past, D., 2000..... 4214

Sunday, June 27, 1915.

UNITED—Somebody's Baby, C., 1000..... 4215

RELEASES OF THE WEEK AFTER

Monday, June 28, 1915.

IDEAL—The Unpardonable Sin, D., 2000..... 4216

Tuesday, June 29, 1915.

SUPERBA—Bumped for Fair, C., 1000..... 4217

Wednesday, June 30, 1915.

EMPRESS—In Leash, D., 2000..... 4218

Thursday, July 1, 1915.

STARLIGHT—They're in Again, C., 1000..... 4219
LUNA—When Quality Meets, C., 1000..... 4220

Friday, July 2, 1915.

PREMIER—The Gambler's Daughter, D., 2000..... 4221

Saturday, July 3, 1915.

LARIAT—Montana Blunt, D., 2000..... 4222

Sunday, July 4, 1915.

UNITED—The Beauty Parlor, C., 1000..... 4223

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

Small Towns in Middle West Popular Screen Centres

Theatres and Airdomes Spring Up Like Mushrooms in a Night Throughout Iowa and Nebraska, Pleasing Exchange Men With Prospects of Big Business

Special to MOTION PICTURE NEWS

Omaha, June 16.

LISTEN to this story from the Middle West!

"I estimate there will be at least twenty-five to thirty new airdomes opened this summer in Iowa and Nebraska. Many automobile dealers, realizing the opportunity, are opening airdomes and operating them along with their other business," said P. H. Goldstone, manager of the Omaha, Neb., office of the World Film corporation, who keeps in close touch with the situation.

"It is certain now all airdome records will be broken in Nebraska and Iowa this season," remarked Manager Taylor of the Mutual's Omaha office.

"I have an opinion no other part of the United States is showing such a marvelous growth and prosperity as Nebraska, Iowa and the Dakotas," declared F. A. Van Husan, manager of the Laemmle Film Service company's exchange in Omaha.

All three added that this applies not only to airdomes, but to regular, all-year houses. Besides the number of new airdomes and motion picture theatres in the Middle West, as published in recent issues of MOTION PICTURE NEWS, here is further evidence that the managers' statements are correct:

"Our Garden," Omaha, is a big, new airdome to be opened within the next week. This airdome eclipses any such structure now in Omaha or vicinity, both in size and attractiveness.

Milburn and Weinberg, in opening with the World feature, "Women and Wine," a new airdome at Murray, Neb., last week, threw open the doors of the first motion picture theatre in the town.

H. M. Mason opened a brand new airdome at Greenwood, Neb., with the World feature, "America," and charges twenty-five cents admission straight. This is the first motion picture theatre ever in Greenwood, which is a small, thriving Nebraska village.

J. Biermacher has opened a new airdome at Wahoo, Neb., and is enjoying big attendances.

Harry Musselman, of Shelby, Neb., last week opened a new theatre at Osceola, Neb., which seats four hundred people, shows four reels regularly every day, charges ten cents straight admission and which is one of the most up-to-date houses in the territory.

The first motion picture theatre ever in Crofton, Neb., under Manager Tucker, has developed into a thriving enterprise.

M. A. Multing, in opening a new theatre at Hardington, Neb., opened the first motion picture theatre ever in that busy little western town.

A. J. Dix has opened the New Gale theatre at Mitchell, S. D., showing World features.

The Palace, Waterloo, Neb., is being remodeled and improved even better than before.

Film men call attention to the fact of motion picture theatres being started in so many small towns this year. This, they say, shows the steady growth of business and promises future prosperity better than anything else can.

More prosperity from Omaha's territory. The Rome Garden, showing the World film, "Little Miss Brown," and a cabaret show, was opened Tuesday, June 15. Joseph Bonaff is manager. The stage has been rebuilt, new screens hung, and the entire inside of the garden remodeled.

C. C. Boyes, owner of the Elite theatre, Hebron, Neb., has opened a new Airdome there.

The Majestic theatre of Waterloo, Neb., formerly a vaudeville house, opened with Janet Beecher in "Fine Feathers," and will hereafter be a feature film house, exclusively.

H. W. Powell has leased the Cal opera house at Algona, Ia., and will show World films.

J. C. Jenkins opened his New Auditorium theatre, costing $25,000, on June 19, at Neligh, Neb. He is showing world features.

O. N. Johnson, of Livermore, Ia., recently opened his new theatre, the Idle Hour, and reports excellent business thus far.

The warmer weather made it possible to throw open the airdomes, and reports are that the first week's business has broken all records of previous years.

For Table of Contents See Page 86.



Thomas A Edison announces the presentation of

4-Act and 3-Act Features

of Rare Power, "Punch" and Appeal

On the Regular Program



the star and favorite

Mabel Trunnelle

and the masterly

Bigelow Cooper

in the

3-Act Feature

"The Tragedies of the Crystal Globe"

"Marvelously beautiful. Truly a great picture," writes the Dramatic Mirror.

The transcendent dramatic power of the story of a love that survives ruthless death—a love that goes down through the ages through re-incarnation, carrying in its death-defying sweep the souls of a man and woman who follow each other, to meet, to painfully suffer and be torn apart by death when earthly happiness is theirs. This mighty appeal is made soul-absorbing by that artist of the screen, Mabel Trunnelle, whose art stands forth with the fulness of dramatic beauty which a story by Mrs. Wilson Woodrow and the direction of Richard Ridgely always provide. Released Friday, July 2, on the regular program.

Miriam Nesbitt in a tragedy of everyday life, "Was It Her Duty?" 1000 feet. Direction J. W. Castle. Released Saturday, July 3.

(Animated) "Cartoons in the Hotel," by Raoul Barre. Variety of fun—actors and cartoons. 1000 feet. Released Wednesday, June 30th.

4-ACT FEATURES RELEASED ON ALTERNATE FRIDAYS

General Film Company's *Regular Service*

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6—15. Mrs. Van Alden's Jewels, D.....2000
6—17. His Ward's Scheme, Com.-D.....1000
6—18. Love in an Apartment Hotel, D. (Re-issue) 1000
6—19. The Way Out, D.....1000
6—21. The Condemning Circumstance, D.....1000
6—22. The Wives of Men, D.....2000
6—24. Her Convert, D.....1000
6—25. Fighting Blood (Re-issue), D.....1000
6—26. The Girl Hater, C.-D.....1000
6—28. His Fatal Shot, D.....1000
6—29. Love's Melody, D.....2000
7— 1. Fate's Healing Hand, D.....1000
7— 2. The Sands of Dee (Re-issue), D.....1000
7— 3. Luxurious Lou, D.....1000

EDISON

6— 4. The Test, D.....3000
6— 5. A Chip of the Old Block, D.....1000
6— 9. Up in the Air, C.....1000
6—11. Cohen's Luck, C.....4000
6—12. MacQuade of the Traffic Squad, D....1000
6—16. Cartoons in the Parlor, C.....1000
6—18. The Working of a Miracle, D.....3000
6—19. The Corporal's Daughter, D.....1000
6—23. A Sport of Circumstances, C.....1000
6—25. Through Turbulent Waters, D.....4000
6—26. The Breaks of the Game, D.....1000
6—30. Cartoons in the Hotel, C.....1000
7— 2. The Tragedies of the Crystal Globe, D..3000
7— 3. Was It Her Duty? D.....1000

ESSANAY

6—12. The Greater Courage, D.....3000
6—14. Whose Was the Shame? D.....1000
6—15. The Little Deceiver, D.....3000
6—16. In the Swim, C., and Scenic.....1000
6—17. The Broken Pledge, C.....1000
6—18. Broncho Billy and the Land Grabber, W. D. 1000
6—19. Vain Justice, D.....1000
6—21. The Man Who Found Out, D.....1000
6—21. Work. (Chas. Chaplin), C.....2000
6—22. Braga's Double, D.....2000
6—23. The Fable of "The Search for Climate" C. 1000
6—24. A Hot Finish, W.-C.....1000
6—25. Her Realization, D.....1000
6—26. A Dignified Family, D.....3000
6—28. Trapped, D. 1000
6—29. Providence and Mrs. Urmy, D.....3000
6—30. Dud Resolves Not to Smoke, C., and Scenic .....Split reel
7— 1. A Countless Count, C.....1000
7— 2. Title Not Reported.
7— 3. The Inner Brute, D.....2000

KALEM

6—12. The Pay Train, D.....1000
6—14. When the Mind Sleeps, D.....2000
6—15. Raskey's Road Show, C.....1000
6—16. The Vanishing Vases, D.....2000
6—18. Rival Waiters, C. 1000
6—19 Near Eternity, D. 1000
6—21. The Missing Man, D.....2000
6—22. In High Society, C.....1000
6—23. The Vivisectionist, D.....2000
6—25. Honor Thy Father, D.....3000
6—26. In Danger's Path, D.....1000
6—28. The Bondwoman, D.....3000
6—29. The Merry Moving Men, C.....1000
6—30. The Accomplice, D.....2000
7— 2. The Suffragette Sheriff, D. (Re-issue).1000
7— 3. The Midnight Limited, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000

LUBIN

6—15. Capturing Bad Bill, C.....1000
Caught with the Goods, C.....1000
6—16. The Insurrection, D 3000
6—17. From Champion to Tramp, D.....2000
6—18. The Bridge of Sighs, D.....1000
6—19. A Safe Investment, C.....1000
6—21. The Sacrifice, D. (Road o' Strife, No. 1000
6—22. Father Said He'd Fix It, C., and With the Help of the Ladies, C....Split Reel
6—23. The Life Line, D.....2000
6—24. The Dream Dance, D.....3000
6—25. Her Answer, D. 1000
6—26. Just Like Kids, C.....1000
6—28. Road o' Strife, No. 13 (The Man Who Did Not Die), D. .....
6—29. Her Choice, C. .....

6—30. The Path to the Rainbow, D.....3 reels
7— 1. By the Flip of a Coin, D.....2000
7— 2. Her Mother's Secret, D. 1000
7— 3. A Day on the Force, C.....1000

MINA

5—20. Where Is Oliver? C.....1000
5—27. Once Is Enough, C.....1000
6—10. Father Forgot, C.....1000
6—17. A Mix-Up in Males, C.....1000
6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

D. 3000
6— 5. Beautiful Belinda, C.....1000
6— 7. The Web of Crime, D.....2000
6— 8. Saved by Her Horse, D.....1000
6— 9. Willie Goes to Sea, C.....1000
6—10. Pals in Blue, D.....3000
6—12. The Journey's End (Animal D.).....1000
6—14. Letters Entangled, D.....2000
6—15. The Heart of the Sheriff, W. D.....1000
6—16. A Tragedy in Panama, D.....1000
6—17. His Father's Rifle, D.....3000
6—19. The Angel of Spring, D.....1000
6—21. The Fortunes of Mariana, D.....2000
6—22. With the Aid of the Law, D.....1000
6—23. The Onion Patch, D.....1000
6—24. Sands of Time, D.....3000
6—26. The Tiger Cub, D.....1000
6—28. The Girl and the Reporter, D.....2000
6—29. On the Border, D., and Some Speed, C. .....Split reel
6—30. The Mystery of Dead Man's Isle, D...1000
7— 1. War o' Dreams, D.....3000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

VITAGRAPH

6—16. Philanthropic Tommy, Com.-D.....1000
6—17. To the Death, W. D.....1000
6—18. A Mistake in Typesetting, C.....1000
6—19. Miss Jekyll and Madame Hyde, D.....3000
6—21. Mr. Jarr and Love's Young Dream, C. 1000
6—22. Meet Me at Seven, C.....3000
6—23. An Intercepted Vengeance, W. D....1000
6—24. What's Ours, C. D.....1000
6—25. Their First Quarrel, C.....1000
6—26. The Silent 'W' Comedy, 1550 feet; When We Were Twenty-One—Car- ..... feet.....2000
6—28. Mr. Jarr and the Captive Maiden, C...
6—29. The Hand of God, D.....1550
A Cute Little Bear, Ed..... 250
6—30. The Evolution of Cutey, C.....1000
7— 1, The Honeymoon Pact, C.....1000
7— 2. Hunting a Husband, C.....1000
7— 3. The Criminal, D.....3000

KRITERION SERVICE

March 8 to May 22

ALHAMBRA

Syd's Busy Day, C.....1 reel
Romance of an Actress, C.....2 reels
Syd, the Athlete, C.....1 reel
The Power of Prayer, D.....2 reels
Light Fingered Syd, C.....1 reel
A Smuggler's Love, D.....2 reels
The Hidden Treasurer, C.....1 reel
Reforming the Outlaw, D.....2 reels
Syd, the Masher, C.....Split reel
Syd's Finish, C.....Split reel

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C....1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D. .....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

MONTY

Love's Vendetta, D.....2 reels
Spanish Madonna, D.....2 reels
The Stolen Invention, D.....2 reels
The Miser of Monterey, D.....2 reels
Shanghaied, D. .....2 reels

NOLEGE

The Men Who Run Our Government, Ed. .....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft
Cigar Making, Ed.....500 ft
Printing U. S. Money.....Split reel
Ruins, Ed. .....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C. .....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

PYRAMID

All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons.....Split reel

SANTA BARBARA

The Stepbrothers, D.....2 reels
Billy Convincing Father, C.....1 reel
The Greater Power, D.....2 reels
The Emigrant's Peril, D.....2 reels
When Billy Struck the Stage, C....1 reel
Billy Makes a Bluff, C.....1 reel
The Cost, D.....2 reels

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

In Raw Color, D.....2 reels
Kidnapped, D. .....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels



Many a packed house is directly traceable to an advertisement in the "News."

RELEASE DATES FOR READY REFERENCE

MUTUAL FILM PROGRAM

AMERICAN

5—26. Reprisals, D. 1000
5—31. The Sleuths, D. 1000
6— 2. The Golden Rainbow, D. 1000
6— 4. The Guiding Light, D. 1000
6— 7. The Right to Happiness, D. 2000
6— 9. The Soul of the Vase, D. 1000
6—14. His Obligation, D. 1000
6—16. Her Musical Cook, Com.-D. 1000
6—21. Peggy Lynn, Burglar, D. 2000
6—23. One Woman's Way, D. 1000

BEAUTY

5—11. Life's Sacrifice, D. 1000
5—18. Naughty Hermiena, C.-D. 1000
5—25. The Stay at Homes, C.-D. 1000
6— 1. Little Chrysanthemum, D. 1000
6— 8. The Redemption of the Jasons, D. 1000
6—15. The Mollycoddle, C.-D. 1000
6—22. A Deal in Diamonds, Com.-D. 1000

BRONCHO

5—19. The Operator at Big Sandy 2000
5—26. Shorty's Trouble Sleep 2000
6— 2. The Conversion of Frosty Blake, D. 2000
6— 9. The Tavern Keeper's Son, D. 2000
6—16. His Superficial Wife, D. 1000
6—23. The Shadowgraph Message, D. 1000
5—30. The Sea Ghost, D. 2000

DOMINO

5— 6. The Man from Nowhere, D. 2000
5—13. The Signal Light, D. 2000
5—20. Her Alibi, D. 2000
5—27. Hostage of the North, D. 2000
6— 3. Scales of Justice, D. 2000
6—10. The Strike at Centipede Mine, D. 2000
6—17. The Soul of Phyra, D. 2000
5—24. Hearts and Swords, D. 2000

FALSTAFF

5—21. The House that Jack Moved, C. 1000
5—28. It's an Ill Wind, C. 1000
6— 4. Truly Rural Types, C. 1000
6—11. His Guardian Auto, C. 1000
6—18. Ebenezer Explains, C., and Little Herman, C. .....Split reel
5—25. The Stolen Anthurium, C. 1000

KAY-BEE

4—30. The Valley of Hate, D. 2000
5— 7. The Kite, D. 2000
5—14. The Human Octopus, D. 2000
5—21. Bad Buck of Santa Ynez, D. 2000
5—28. Her Easter Hat, D. 2000
6— 4. A Piece of Amber, D. 2000
6—11. The Pathway from the Past, D. 2000
6—18. The Secret of Lost River, D. 2000

KEYSTONE

5— 8. A Human Hound's Triumph 1000
5—10. (Special) Our Dare-Devil Chief 2000
5—10. Crossed Love and Swords 1000
5—15. Miss Fatty's Seaside Lovers 1000
5—20. He Wouldn't Stay Down 1000
5—22. For Better but Worse 1000
5—29. A Versatile Villain 1000
5—31. (Special) Those College Girls 2000
6— 3. Mabel Lost and Won, C. 1000
6— 7. Those Bitter Sweets, C. 1000
5—10. A Hash House Fraud, C. 1000
6—12. Nearly a Married Man, C. 1000
5—14. The Cannon Ball, C. 2000
6—21. The Little Teacher, C. 2000

KOMIC

5— 9. Flooey and Axel, C. 1000
5—16. Ethel's Romance (Bill No. 23), C. 1000
5—23. The Rivals C. 1000
5—30. Gasoline Gus 1000
6— 6. Brave and Bold, C. 1000
6—13. Unwinding It, C. 1000
6—20. Where Breezes Blow, C. 1000
6—27. Beautiful Love, C. 1000

MAJESTIC

5—18. The Electric Alarm, D. 1000
5—23. Eleven-thirty P. M., D. 2000
5—28. Little Dick's First Case, D. 1000
5—30. Out of Bondage, D. 2000
6— 1. Her Filmland Hero, C.-D. 1000
6— 6. The Living Death, D. 2000
6— 8. Dirty Face Dan, C.-D. 1000
6—13. The Burned Hand, D. 2000
6—20. The Women from Warren's, D. 2000
6—22. The Ash Can, D. 1000
6—25. The Motor Boat Bandits, C. 1000
5—27. Children of the Sea, D. 2000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

6—11. The Ten O'clock Boat, D. 1000
6—12. Hearts United, D. 1000
6—14. The Old Batch, D. 1000
6—16. The House Maid, D. 1000
6—19. The Old Clothes Shop, D. 2000
6—21. The Choir Boys, D. 1000
6—23. The Silent Witness, D. 1000
6—26. A Bad Man and Others, D. 2000

ROYAL

5—15. Casey's Tribulations, C. 1000
5—22. When Beauty Came to Kos Kob, C. 1000
5—29. Oh! Baby! C. 1000
6— 5. His Twin, C. 1000
6—12. An Unlucky Suitor, C. 1000
6—19. Not a Ghost of a Show, C. 1000
6—26. When the House Divided, C. 1000

THANHOUSER

6— 8. The Six Cent Loaf, D. 2000
6—13. Through Edith's Looking Glass, D., and Bud Blossom .....Split reel
6—15. The Country Girl, D. 2000
6—18. In the Valley, D. 1000
6—20. The Two Cent Mystery, C. 1000
6—22. Which Shall It Be? D. 2000
6—27. Innocence at Monte Carlo, D. 1000
6—29. Crossed Wires, D. 2000

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife? C. .....1 reel
5— 9. Can Love Grow Cold? C. .....1 reel
5—16. Where Can I Get a Wife? C. .....1 reel
5—23. Can a Jealous Wife Be Cured? C. .....1 reel

EMPRESS

5—19. The Spender, D. .....2 reels
6— 2. The Vivisectionist, D. .....2 reels
6—16. The Turning Point, D. .....2 reels

FEATURES IDEAL

5—31. Man in the Law, D. .....2 reels
6— 7. Stepping Westward, D. .....2 reels
6—14. Brand Blotters, D. .....2 reels
5—21. When the Call Came, D. .....2 reels

GRANDIN

5—12. In Her Daddy's Footsteps, C. .....2 reels
5—26. War at Home, D. .....2 reels
6— 9. The Spider, D. .....2 reels
6—23. The Stranger, D. .....2 reels

LUNA

6— 3. Aunt Matilda Outwitted, C. .....1 reel
6—10. The Near Capture of Jesse James, C. .....1 reel
5—17. The Rube Sleep Producer, C. .....1 reel
6—24. An Accidental Parson, C. .....1 reel

LARIAT

5—22. Alias Holland Jim, D. .....2 reels
6— 5. The Word, D. .....2 reels
6—19. Out of the Silence, D. .....2 reels

PREMIER

6— 4. The Picture on the Wall, D. .....2 reels
6—11. At Twelve O'clock, D. .....2 reels
6—18. Lilly of the Valley, D. .....2 reels
6—25. When the Tide Turned, D. .....2 reels

PYRAMID

5—29. Law of Nature, D. .....2 reels
6—12. Canned Curiosity, C.-D. .....2 reels
5—26. His Wife's Past, D. .....2 reels

STARLIGHT

6— 3. Amateur Night, C. .....1 reel
6—10. Heinie's Millions, C. .....1 reel
6—17. The Hungry Boarders, C. .....1 reel
6—24. The Black Statue, C. .....1 reel

SUPERBA

6— 1. O, You Mule, C., and Copped, C. .....Split reel
6— 8. Almost Luck, C., and Mixing the Cards, C. .....Split reel
6—15. The New Photographer, C. .....1 reel
5—22. The Dime Novel Hero, C. .....1 reel

UNITED

6— 6. The Mystic Well, C. .....1 reel
6—13. Love's Strategy, C. .....1 reel
6—20. Horseshoe Luck, C. .....1 reel
6—27. Somebody's Baby, C. .....1 reel

UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—13. Across the Footlights, D. 2000
6—17. The Second Beginning, D. 1000
6—20. Her Own Blood, W. D. 1000
6—24. The Tinker of Stubbenville, D. 1000
6—27. Their Secret, D. 2000
7— 1. The Old Grouch, D. 1000
7— 4. The Adviser, D. 1000

BISON

6—10. The Circus Girl's Romance, D. 2000
6—18. One Man's Evil, D. 2000
6—24. The Test of a Man, D. 2000
7— 3. Jane's Declaration of Independence, D. 2000

GOLD SEAL

Under the Crescent Series—

6— 8. (Adv. 2) "The Cage of the Golden Bars," D. 2000
6—15. (Adv. 3) "In the Shadows of the Pyramids," D. 2000
6—22. (Adv. 4) "For the Honor of a Woman," D. 2000
6—28. (Adv. 5) "In the Name of the King," D. 2000

IMP

6—11. A Strange Disappearance, D. 3000
6—14. The Riddle of the Silk Stockings, C. 1000
6—18. The White Terror (Everytown), D. 4000
6—21. Mismated, C. 1000
6—24. Larry O'Neil, Gentleman, D. 2000
6—25. Conscience, D. 4000
7— 2. The Marble Heart, D. 4000

JOKER

5—31. Hearts and Clubs, C. 1000
6— 3. The Lover's Lucky Predicament, C. 1000
6— 7. How Billy Got His Raise, C., and The Fox Hunt, Cartoon .....Split reel
6—12. When Ignorance Is Bliss, C. 1000
6—14. A Duke for a Day, C. 1000
6—19. At the Bingville Barbecue, C. 1000
6—26. When Shultz Led the Orchestra, C. 1000
6—28. The Mechanical Man, C. 1000
7— 3. A Skin Game, C. 1000

LAEMMLE

6—13. Little Mr. Fixer, D. 1000
6—16. The Snow Girl, D. 3000
6—23. A Boob's Romance, C. 2000
6—27. Eleven to One, D. 1000
6—30. The Grail, D. 2000
7— 4. Billie's Baby, Com.-D. 1000

L-KO

6— 6. Park Johnnies, C. 1000
6— 9. Bill's Blighted Career, C. 2000
6—20. Blue Blood and Yellow Backs, C. 2000
6—23. A Dismantled Beauty, C. 1000
7— 4. The Curse of Work, C. 2000

NESTOR

6— 1. Too Many Crooks, C. 1000
6— 4. When They Were Co-Eds, C. 1000
6— 8. Their Friend the Burglar, C. 1000
6—15. On His Wedding Day, C. 1000
6—18. The Downfall of Potts, C. 1000
6—22. A Peach and a Pair, C. 1000
6—29. When Hubby Grew Jealous, C. 1000
7— 2. When the Spirits Moved, C. 1000

POWERS

6—24. An Eighteen Carrot Mystery, C. 1000
6—26. Learning to Be a Father, Com.-D. 1000
7— 1. The Cameron Sisters, The Miniature Circus, C., Vaud., and Marvels of the Insect World, Ed. .....Split reel
7— 3. Fifty Years Behind, D. 1000

REX

6— 3. The Heart of Cerise, D. 3000
6— 8. The Struggle, D. 1000
6—10. The Valley of Silent Men, D. 2000
6—15. The Last Act, D. 1000
6—17. Into the Light, D. 2000
6—22. A Mountain Melody, D. 1000
7— 1. Vanity, D. 2000

VICTOR

5—31. The House of a Thousand Relations, C. 2000
6— 4. The Judgment of Men, D. 1000
6— 7. A Daughter of the Nile, D. 3000
6—11. Mumps, C. 1000
6—14. The Oyster Dredger, D. 2000
6—21. Circus Mary, D. 3000
6—25. The Remedy, C. 1000
6—28. The Cheval Mystery, D. 3000

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Marshall W Faggart
PRESIDENT

The Gotham Film Company, Inc.

PRESENTS

MISS BETTY MARSHALL AND FREDERIC DE BELLEVILLE

(The Gotham Fashion Plate) (Broadway's Popular Star)

IN

"A TRADE SECRET"

FROM MUNSEY'S ALL-STORY MAGAZINE.







A five act melodrama replete with action, featuring two of Broadway's favorites. Every scene has a punch. There is an automobile wreck, a thrilling motorboat race and an explosion of a house-boat which will make you hold your breath. Through the story is interwoven a beautiful story of love and intrigue, containing all the elements of a perfect dramatic production.

RELEASED JULY 1st, 1915

THROUGH THE FOLLOWING EXCHANGES:

NEW YORK GOTHAM FILM EXCHANGE, 1600 Broadway, New York. (C. L. Brookheim, Mgr.) For Greater New York.
NEW YORK GOTHAM FILM EXCHANGE, Syracuse, New York. (C. L. Brookheim, Mgr.) For the State of New York.
NEW YORK GOTHAM FILM EXCHANGE, 1600 Broadway. (C. L. Brookheim, Mgr.) For the State of New Jersey.
BOSTON PHOTO PLAY CO., 131 Columbus Ave., Boston, Mass. For Mass., Maine, New Hampshire, Vermont and Conn.
GOTHAM FILM EXCHANGE, 1126 Vine St., Philadelphia, Pa. For Eastern Penn., Delaware, Maryland, Dis. of Col., Virginia.
QUALITY FILM CO., 404 Ferry St., Pittsburgh, Pa. For Western Penn. and Western Virginia.
GOTHAM WOLVERINE FEATURE FILM CO., 17 Campau Bldg., Detroit, Mich. For the State of Michigan.
FEATURE FILM SALES CO., 37 Wabash Ave., Chicago, Ill. For Northern Ills. and Wisconsin.
STANDARD FEATURE FILM SERVICE, 216 Columbia Bldg., Cleveland, Ohio. For the State of Ohio.
NO. WESTERN STATES FEATURE FILM CO., Minneapolis, Minn. For North and South Dakota.
SOUTHERN FEATURE FILM CO., Bisbee Bldg., Jacksonville, Fla. For No. and So. Car., Ala., Georgia, Florida, Miss., La., and Tenn.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Missouri and Kansas.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Iowa and Nebraska.
UNION SUPPLY & FILM CO., 731 So. Olive St., Los Angeles, Calif. For Southern Calif. and Arizona.
UNION SUPPLY & FILM CO., Golden Gate Ave., San Francisco, For Northern Calif. and Nevada.
GOTHAM FILM EXCHANGE, 33 State St., Seattle, Wash. For Washington, Oregon, Idaho.
GOTHAM FILM EXCHANGE, 306 Washington St., Salt Lake City, Utah. For Utah, Wyoming and Colorado.

Other release of June 1st, "THE MAN WHO BEAT DAN DOLAN," featuring Willie Ritchie (America's Lightweight Champion); houses reporting phenomenal success on this feature. Book Now. Willie Ritchie Fights Freddie Welsh, the English Champion, on July 3, 1915.

THE GOTHAM FILM COMPANY, Inc., Mecca Building, 1600 Broadway, New York, N. Y.

Clarence Schottenfels, Mgr. of Sales

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

BALBOA
Beulah .....6 parts

CLIMAX COMPANY
The Lone Star Rush.....5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D.....5 parts

FAVORITE PLAYERS
The Last Chapter .....5 parts
The High Hand.....5 parts
The Man Who Could Not Lose.....5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master.....5 parts
The Truth Wagon.....5 parts
Jack Chanty .....5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco.....5 parts

OZ FILM COMPANY
The Last Egyptian.....5 parts
The New Wizard of Oz.....5 parts

F. C. WHITNEY
The Chocolate Soldier.....5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures.....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg.....
The Wrath of the Gods.....
Zu Zu, the Band Leader.....

R & M
The Battle of the Sexes.....
The Floor Above.....
The Dishonored Medal.....
The Mountain Rat.....
Home, Sweet Home.....

THANHOUSER
Robin Hood .....
A Legend of Provence.....
Joseph in the Land of Egypt.....
Cardinal Richelieu's Ward.....
Dope .....

CORT FILM CORPORATION
The Melting Pot.....5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs.....4 parts
"1914" by "Rita".....2 parts
Liberty Hall .....3 parts
Lil o' London.....4 parts
The King's Minister.....3 parts
Two Little Britons.....3 parts
The Middleman .....5 parts

FOX FILM CORPORATION

A Fool There Was.....6 reels
The Girl I Left Behind Me.....5 reels
A Gilded Fool.....5 reels
Children of the Ghetto.....5 reels
Celebrated Scandal (Betty Nansen)..5 reels
The Kreutzer Sonata .....5 reels
The Nigger .....5 reels
Anna Karenina (Betty Nansen)....5 reels
Valley of the Missing.....5 reels
Clemenceau Case .....5 reels
Princess Romanoff .....5 parts
A Woman's Resurrection.....5 reels
The Plunderer .....5 reels
Wormwood .....5 reels

GEORGE KLEINE ATTRACTIONS
Stop, Thief! .....5 parts
The Woman Who Dared.....5 parts
The Commuters .....5 parts
Who's Who in Society.....3 parts
The Spendthrift .....5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan.....4 parts
7— 1—A Trade Secret.....5 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil.....3 reels
Through the Enemy's Lines.....4 reels
The Evangelist (*W. Psilander*).....4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Louzats.....4 parts
Jules Porel—Serpent .....3 parts

LEWIS, WOLFF
Billy Sunday .....1 reel

LIFE PHOTO FILM CORPORATION
A Modern Magdalen.....5 parts
Strange Conduct of Judge Legarre...5 reels
The Unbroken Road.....5 reels

LADY MACKENZIE FILM COMPANY
Big Game Pictures.....

METRO PICTURES CORPORATION

POPULAR PLAYS & PLAYERS
Shadows of a Great City.....
Heart of a Painted Woman.....
The Shooting of Dan McGrew.....

VAMPIRE

B. A. ROLFE PHOTOPLAYS, INC.
Satan Sanderson .....
The Cowboy and the Lady.....
The High Road.....
The Right of Way.....

TIFFANY FILMS CORPORATION
Heart of Maryland.....

QUALITY PICTURES
The Second in Command.....

MUTUAL MASTER PICTURES
8. Man and His Mate (*Reliance*).....4 reels
9. Man's Prerogative (*Reliance*).....4 reels
10. Captain Macklin (*Majestic*).....4 reels
11. The Cup of Life (*N. Y. Motion*).....5 reels
12. Child of God (*Reliance*).....4 reels
13. The Absentee (*Majestic*).....5 reels
14. The Victim (*Majestic*).....3 reels
15. Rumpelstiltskin (*N. Y. Motion*).....4 reels
16. Strathmore (*Reliance*) .....4 reels
17. Lure of the Mask (*American*).....4 reels
18. God's Witness (*Thanhouser*).....4 reels
19. Ghosts (*Majestic*) .....4 reels
20. The Failure (*Reliance*).....4 reels
21. The Darkening Trail (*N. Y. Motion*)...4 reels
22. The Lonesome Heart (*American*).....4 reels
23. Patriot and Spy (*Thanhouser*).....4 reels
24. Her Shattered Idol (*Majestic*).....4 reels
25. Up from the Depths (*Reliance*).....4 reels
26. The Reward (*N. Y. Motion*).....5 reels
27. The Flying Twins (*Thanhouser*).....4 reels

F. O. NIELSEN
Guarding Old Glory .....5 reels

PARAMOUNT PICTURES

BOSWORTH
5—17. Betty in Search of a Thrill.....5 reels

EDISON
5— 6. House of the Lost Court.....5 reels

FAMOUS PLAYERS
4—26. Niobe .....5 reels
5—10. Panchon, the Cricket.....5 reels
5—13. The Moth and the Flame.....4 reels
5—31. Pretty Sister of Jose.....5 reels
6— 3. Jim, the Penman.....5 reels
6— 7. Dawn of Tomorrow.....5 reels
6—17. Clarissa .....4 reels
6—21. The Dictator.....

FICTION PICTURES
4— 8. The Spanish Jade.....5 reels

JESSE LASKY COMPANY
4—22. The Captive .....5 reels
5— 3. The Woman .....5 reels
5—24. Stolen Goods .....5 reels
5—27. Wild Good Chase.....4 reels
6—14. The Arab .....5 reels
6—28. Chimmie Fadden.....

MOROSCO PHOTOPLAY COMPANY
4—29. Help Wanted .....5 reels
6—24. Wild Olive .....5 reels

PARAMOUNT
5—20. Bootles Baby, and Man on the Case.5 reels
6—10. Brother Officers .....5 reels

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of June 14, 1915—
Romance of Elaine, No. 25, D.....2 reels
Nick Winter and the Masked Thieves, D.3 reels
Man to Man (Balboa Colored Drama)...1 reel
Whiffles' Busted Alibi, C.....1 reel
Who Pays? No. 10, "Pomp of Earth" Balboa Drama) .....3 reels

Week of June 21, 1915—
Romance of Elaine. No. 26, D.....2 reels
The Heart that Knew, D.....3 reels
When Knights Were Bold, Cartoon, and An Intimate Study of Birds, Ed...Split reel
Woman and War (Special Drama).....3 reels
Bing, Bang, Biff, C.....1 reel
Who Pays? No. 11, "The Fruit of Folly" (Balboa D.) .....3 reels

Week of June 28, 1915—
Romance of Elaine, No. 27, D.....2 reels
The Tom Boy (Balboa Com. D.).....2 reels
When Charley Was a Child, C., and Dances of the Malays, Ed.....Split reel
The Rim of the Desert (Balboa D.).....1 reel
They Nearly Got the Money (Am. Gol'n-b'g C.) .....1 reel
Who Pays? No. 12, "Toil and Tyranny" (Balboa D.) .....3 reels

PROHIBITION FILM CORPORATION
Prohibition .....5 parts

STANDARD NEWSFILM, INC.
Are We Ready?.....4 reels

UNITED PHOTOPLAYS
Japan .....6 reels
China .....6 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut .....5 parts
5—17. The Island of Regeneration.....6 parts
6—14. Sins of the Mothers.....5 parts

LUBIN
4—12. The Eagle's Nest.....6 parts
5—10. The College Widow.....6 parts
6— 7. The Sporting Duchess.....5 parts

SELIG
5— 3. The Carpet from Bagdad.....5 parts
5—31. The Millionaire Baby.....6 parts
6—28. The Rosary.....7 parts

ESSANAY
4—26. Graustark .....6 parts
5—24. The Slim Princess.....4 parts
6—21. The White Sister.....6 parts

WORLD FILM CORPORATION

6—14. Fine Feathers .....

BRADY
5— 3. Woman and Wine.....
5—24. The Boss .....
6—28. The Face in the Moonlight.....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat.....5 parts
A Phyllis of the Sierras.....5 parts

FLAMINGO FILMS
Compressed Air .....2 parts
The Rival Inventors.....2 parts
The Book Agent.....2 parts

FROHMAN AMUSEMENT CORP.
5—31. Builder of Bridges.....

SHUBERT
5—10. The Butterfly .....
5—17. When It Strikes Home.....
6— 7. An Indian Diamond.....
6—21. The Moonstone .....

WORLD COMEDY STARS
6— 7. Rafferty Stops the War (Celtic).
6—14. The Children of Mike and Meyer Elope (Weber & Fields, L. & K.)
6—21. Rafferty Stops a Marathon Runner (Celtic)
6—28. Mike and Meyer Go Fishing (L. & K.)



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CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE
THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHOSTS
THE FAILURE
THE DARKENING TRAIL
THE LONESOME HEART
THE PATRIOT AND THE SPY
HER SHATTERED IDOL
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WILLIAM S. HART	JAMES CRUZE	CHARLES CLARY
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MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic releases)

PIRATES BOLD. (1 Reel Majestic.) Release date Tuesday, June 15. Another "kid" picture with the principal parts done by stars of the Majestic juvenile company, and telling of a narrowly averted catastrophe caused by unruly and romantic children playing "pirates."

THE WOMAN FROM WARRENS. (2 Reel Majestic. Release date Sunday, June 20. A pleasing society story in which an unscrupulous young libertine is robbed of his victim by the wit of The Woman from Warrens.

WHERE BREEZES BLOW. (1 Reel Komic.) Release date Sunday, June 20. Fay Tincher, the popular Komic star, is awarded first prize at the Venice Beach beauty show. A laughable farce is woven around the event.

THE ASH CAN. (1 Reel Majestic.) Release date Tuesday, June 22. A child comedy by the Majestic juvenile company. Little Dick, the detective, and his friends receive a bad scare when the captive heroine disappears from the ash can.

THE MOTOR BOAT BANDITS. (1 Reel Majestic.) Release date Friday, June 25. Irene Hunt as the girl reporter aids the detective in running down a band of motor boat crooks.

CHILDREN OF THE SEA. (2 Reel Majestic.) Release date Sunday, June 27. Charles Clary and Francelia Billington in an unusual heart interest story. The fisher girl is saved from following the downward steps of her mother.

BEAUTIFUL LOVE. (1 Reel Komic.) Release date Sunday, June 27. A farce comedy with a new idea featuring Fay Tincher, Elmer Booth and the entire company of Komic comedians. In this story the relations of the males and females of society are reversed.

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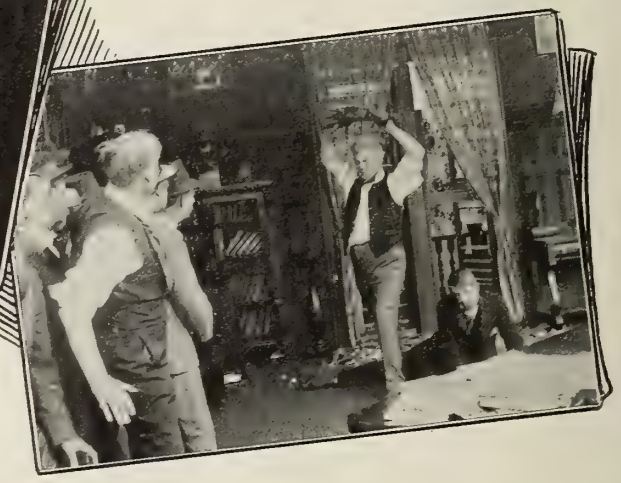
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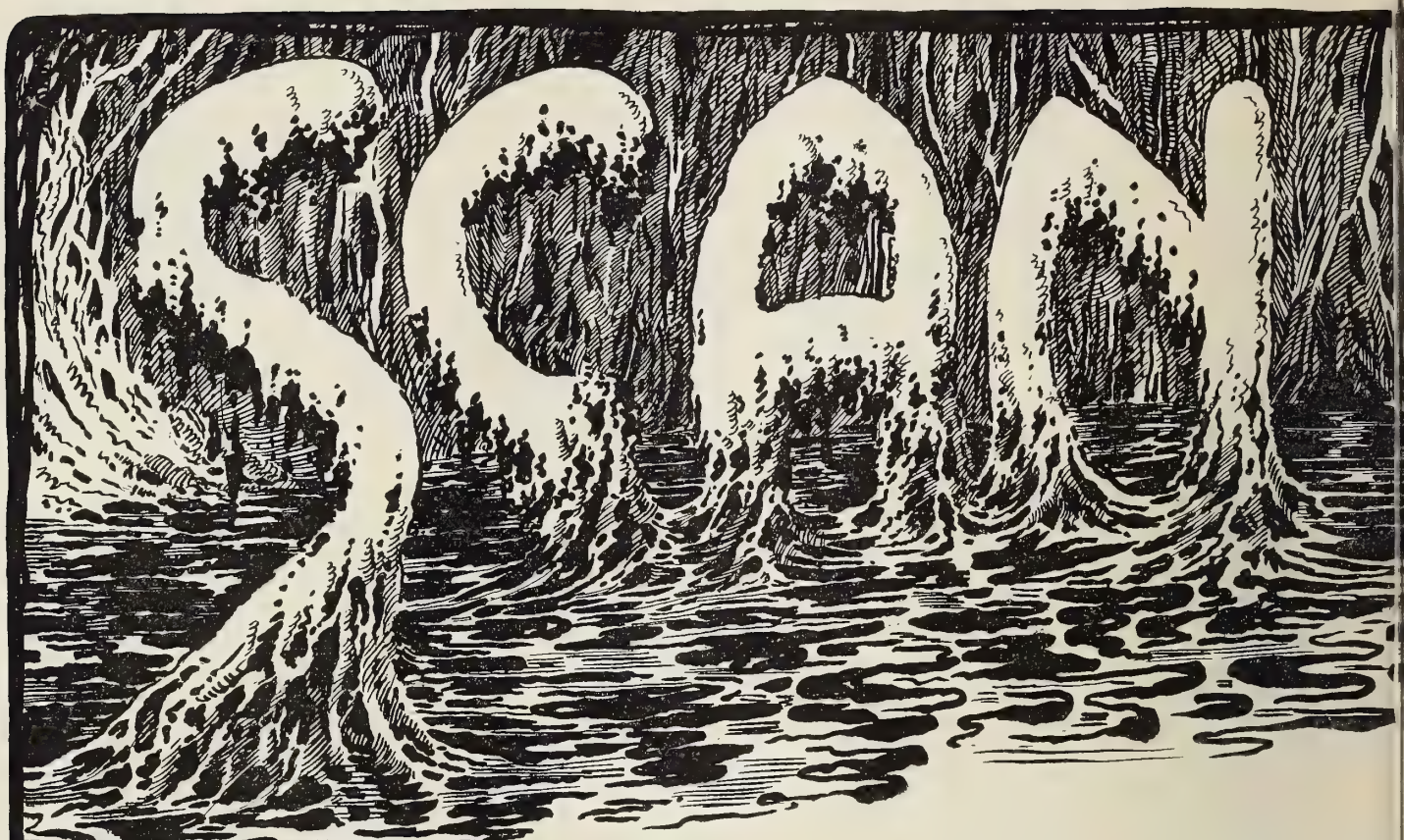
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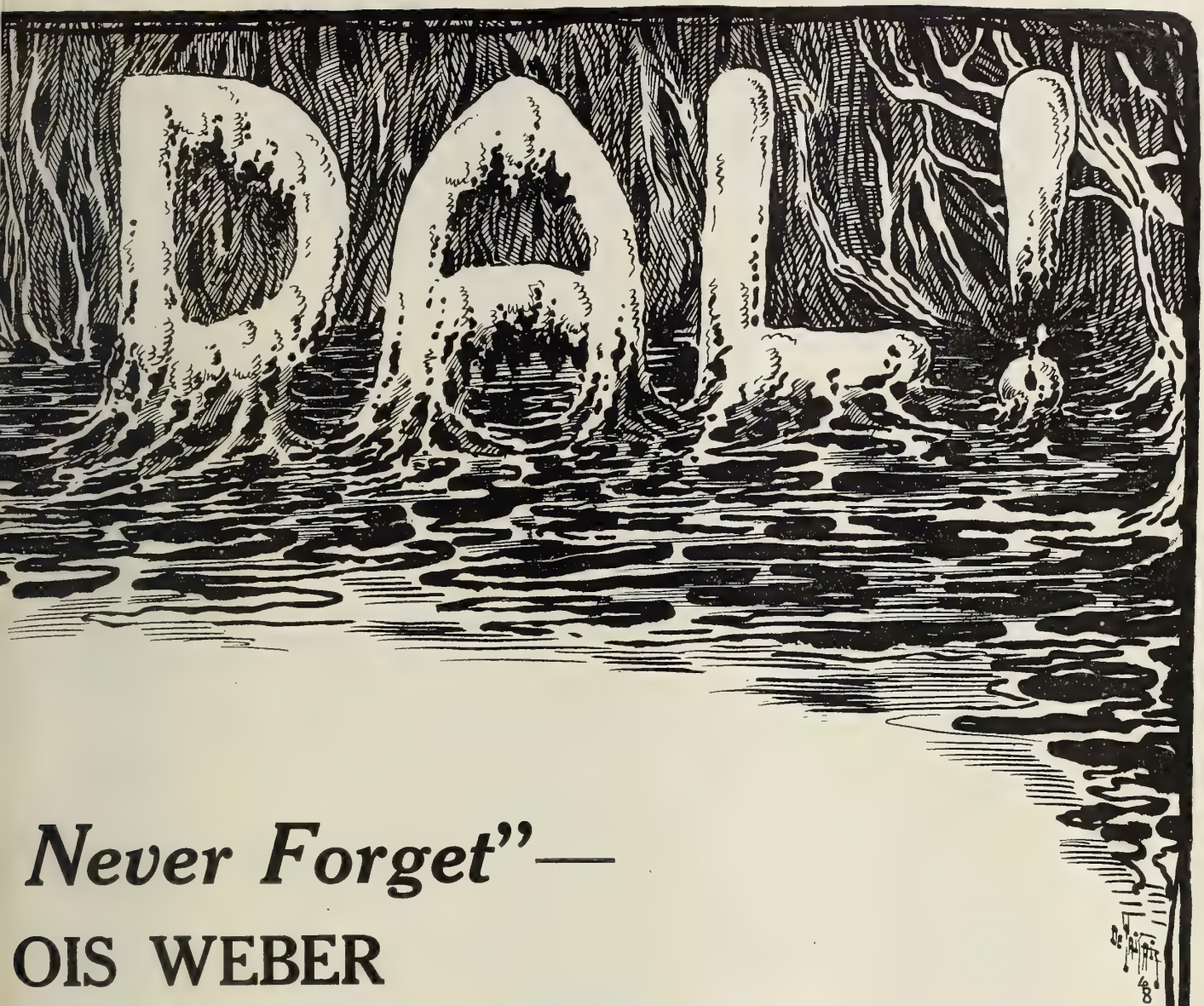
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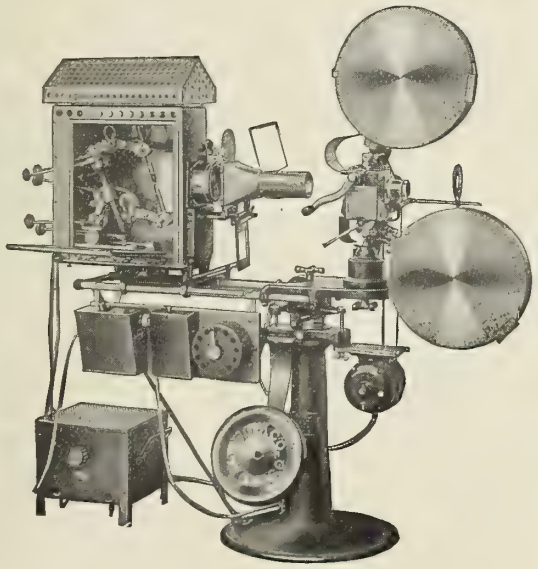
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Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

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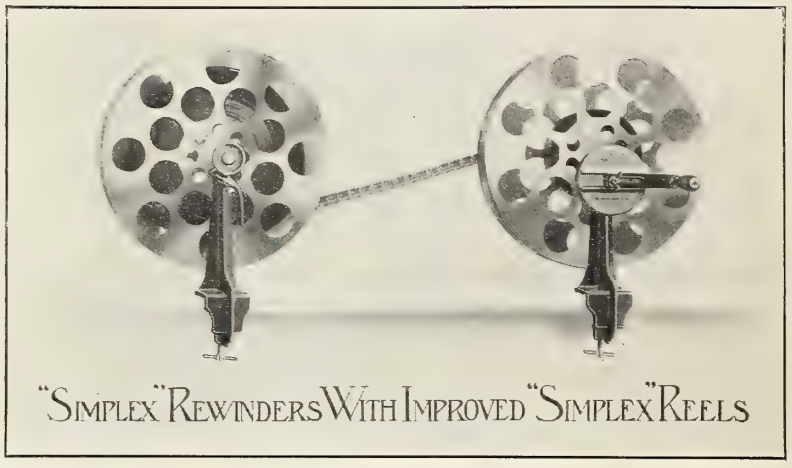
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Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

Motion Picture Projection Simplified

Copyright by J. H. Hallberg

Q. 1—What are the principal parts of a motion picture machine?

A. 1—Lamp house containing an arc lamp or other suitable illuminant and two plano convex lenses mounted on the front side of the lamp house in direct path of the rays of light, slide carrier

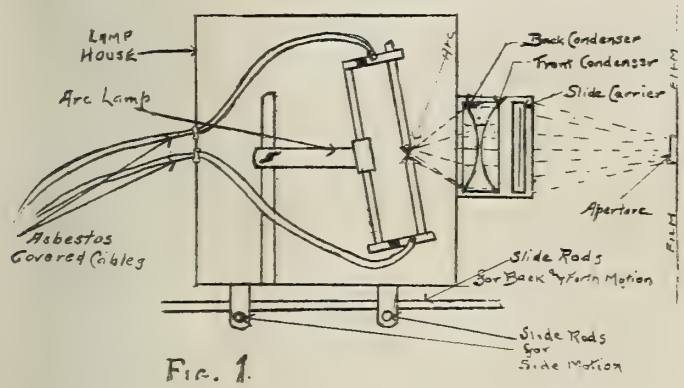


FIG. 1.

and sliding rails upon which the lamp house may be moved forward and back and sideways, as illustrated in Figure 1.

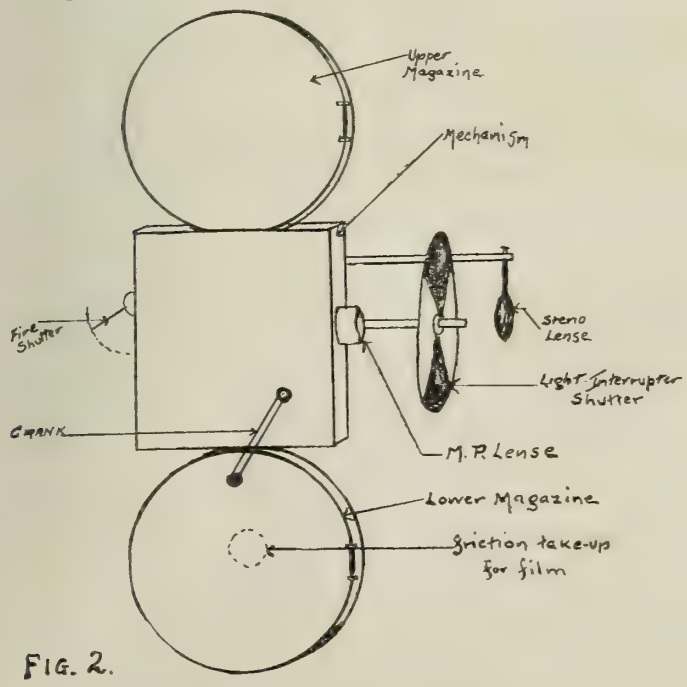


FIG. 2.

2—The mechanism, equipped with automatic fire shutter, film guards, moving picture and stereopticon lenses and rotating light interrupting shutter.

3—Upper film magazine.

4—Lower film magazine with take-up feed, as illustrated in Figure 2.

5—A suitable base or stand upon which the entire apparatus is mounted, together with switch and flexible cables for carrying the current, if the illuminant in the lamp house is an electric arc.

6—Some form of rheostat or other means for controlling the arc, as illustrated in Figure 3.

Q. 2—What is the first thing you would do after assembling and placing the machine in the operating room when the electric arc is used?

A.—I would test the insulation between the body of the arc lamp and each carbon holder to make sure that there is no ground. I would also test the machine switch to make sure that none of its terminals are grounded on the switch casing or machine stand. I would preferably make this test with an electric bell and two good batteries, unless the entire machine stand was thoroughly insulated from the ground, or if I was sure one wire of the lighting company's system was not grounded, then I might use the regular test lamp operated by the lighting system.

Q. 3—What would you do next?

A.—I would make sure that the rheostat or current controller is suitable for the current supplied by the electric lighting company.

Q. 4—How would you do this?

A. 1—If I did not know whether the current was alternating or direct, I would look at the name plate on the meter which generally states whether the system is a.c or d.c.

2—If the meter name plate should not indicate the current supply, I would inquire of the electric lighting company to make sure, and I would furthermore inquire if the transformer, feed wires and meter are large enough to supply the number of amperes which will be required for the rheostat or other current controller furnished with the machine.

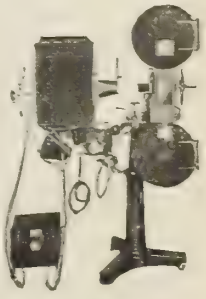
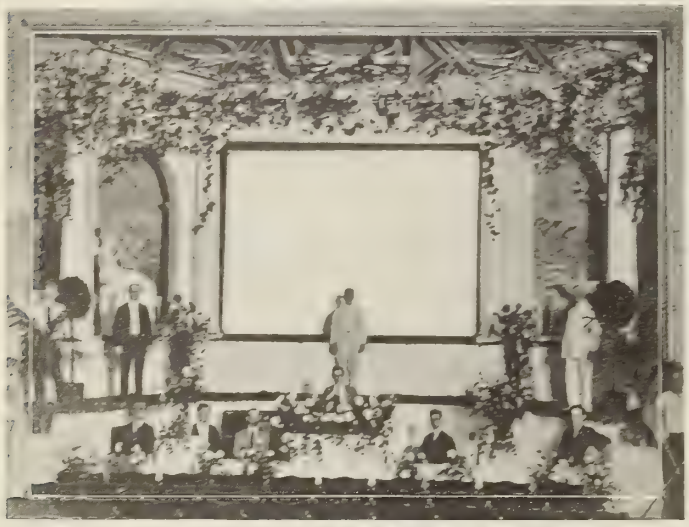


FIG. 3.

Empire in Montgomery a Cozy Little Theatre

THE Empire theatre, Montgomery, Ala., with a capacity of eight hundred, is a new house attracting favorable notice among patrons of screen drama in that city. A feature of the decorations consists of colored electrical effects in a water fountain, and in the ceiling of the stage, controlled from the orchestra pit. A series of floral decorations along the frieze contains hidden incandescent globes which add effectively to the display.



THE STAGE AND ORCHESTRA, EMPIRE THEATRE, MONTGOMERY, ALA.

The orchestra pit has also the appearance of a flower garden, and is not in view of the audience during the run of the pictures.

The house has a balcony decorated in keeping with the rest of the interior. Four large exhaust fans and thirty-five oscillating fans and thirty ceiling fans maintain any desired temperature.

The operating booth is equipped with two Powers 6-A motor-driven machines, with an overhead fifty-two-inch exhaust fan pulling directly from the operating room.

The Empire is the first theatre in Montgomery to put on a regular feature program, and has contracted for the showing of Fox and Paramount pictures to be repeated thirty days from the date of the first showing.

Percy L Smith, the manager, is well known in film circles. Besides managing various theatres he was associated at one time with the Theatre Supply company of Roanoke, Va.

St. Louis Theatre to Cost $40,000

A NEW theatre costing $40,000 is soon to be erected on a site at 208-10 North Sixth street, St. Louis, by the St. Louis Amusement company, which has taken a ten-year lease on the property. The tenant of the present building on the ground is seeking new quarters for his cafe, after which the old house will be demolished and a handsome new theatre will be begun and completed so as to be ready for business in the fall.

The new playhouse will be an exclusive motion picture house, and will run only high-class pictures and features. It will be fireproof and contain all the latest improvements. The lower floor will seat six hundred and the balcony four hundred, and the decorations and furnishings planned for the Ritz, as the new house will be called, will make it a most luxurious and inviting theatre. Alfred H. Murphy is president of the amusement company, and George E. Lawler, secretary and treasurer.

The real estate market in St. Louis has been active in theatrical and amusement investments. A theatre building is being projected for the southeast corner of Ninth and St. Charles streets by the Orpheum Theatre company, which has taken a ninety-nine year lease, and will erect a building that will cost about $400,000.

A very imposing motion picture house on Delmar, near Hamilton, will soon be finished and ready for business. Plans are being made to erect a costly and substantial theatre on Shaw and Vandeventer avenues.

In all parts of the city new theatres and airdomes are springing up almost over night, and the tendency is to build larger and better houses in nearly every case.

War Pictures of Eastern Front Not Shown Yet

IN reply to a query from a New Orleans exhibitor as to "what pictures are they showing in the eastern theatre of war?"

If the questioner means to ask what pictures are coming from the eastern battle lines in Europe, there is no doubt but that the Pathé Freres organization, which has been appointed official cinematographer to the Czar, is getting the most pictures in that region.

No pictures have come in yet from photographers with the German army, for such pictures would have to be taken and smuggled out with the greatest precautions as the Germans do not want their operations recorded.

Camera Man Ercole of Pathé has been the star with the Russian army, and has been decorated by the Czar for bravery in filming a charge. He has sent over many interesting subjects taken in the Russian lines and from the Russian view point. The charge scene has not been released here, though.

All of the concerns handling topical subjects, Selig, Universal, Mutual and others, have a liberal quota of war pictures, many of which come from the eastern theatre of war.

Simmeral Places Automatics in the West

H. C. SIMMERAL, western representative of the Automatic company, is in New York for a few days following his attendance at the Reading convention. He reports good business throughout the West, having placed several machines in Detroit and Pittsburgh, even going into Canada to open up a new market.

Among recent installations are the Hippodrome in Detroit, the Saginaw in Saginaw, Michigan, New Lakewood in Detroit, Lipp & Cross, Battle Creek, Mich.

The sales of the Automatic have not been confined alone to motion picture theatres. Machines have been installed in F. W. Pierce's "Race Through the Clouds," and in the ticket offices of the White Star line ferries, in Detroit. E. S. Bowman, sales manager, is about to leave on an extended western trip.

Owners of Burland Theatre Form Connection with Miner Estate

PICKER AND BENNETT, under whose management the Burland theatre, in the Bronx, has achieved such a success, have formed a connection with the Henry C. Miner Estate by which the latter becomes interested in their latest moving picture theatre venture, located at Flatbush avenue and Cortelyou road, Brooklyn, with a seating capacity of 2,300.

Henry Clay Miner has already made the application to the board of licenses for permission to build on this site.

These associates have also in contemplation a moving picture theatre on the East Side of New York.

No More Five-Cent Houses in Los Angeles

Special to MOTION PICTURE NEWS

Los Angeles, June 14.

THE first time in the history of the exhibition of motion pictures in Los Angeles, there is not a five-cent house on Broadway, the main thoroughfare of the city.

Within the past few weeks the smaller theatres have all followed the action of the larger in the increase in price policy. The American, owned by Peter Gavurtz, has approximately four hundred seats and shows a regular program for ten cents.

The Comedy, with three hundred seats, is using Mutual Master-Pictures, choice second-run, for ten cents, and the other theatre to recently change is the Palace of Pictures, which is using the "Who Pays?" series in addition to a four-reel regular program, for a general admission of ten cents.

Frisco Screen Club Holds Open House

Special to MOTION PICTURE NEWS

San Francisco, June 14.

THE Screen Club of San Francisco held open house on the evening of June 5, at its recently completed club rooms on Eddy street, and entertained two hundred friends at a high jinks and dance. A raffle of candy and dolls, together with dancing, served to entertain the visitors until theatrical talent from the various theatres and from the Exposition commenced to arrive.

Manager Sid Grauman, of the Empress theatre, who is also president of the club, was the master of ceremonies.

ADVERTISING THE MAN IN THE BOOTH

BY ALFRED JENKINS

I AM an operator. I know the song of the intermittent sprocket and the hum of the arc is music to my ears.

I have read hundreds of pages of theatrical matter, but only in rare instances have I seen the name of any operator mentioned and I put the query:

Why is this so? The answer is simple. He has never advertised himself to the public of his possibilities as a factor in the now one of the greatest industries in America. He alone of all people connected with theatrical work has remained silent as to his ability to make or unmake the success of the theatre at which he is working.

Ten years ago there was no such thing as a science of projection. Mathematical calculation in motion picture work did not figure very much as to the success of the show. Motion pictures were a novelty and the novelty drew the crowds.

The theatre man of then was content to pick up almost any man and say, "John, you turn the crank." And this opinion has gone clattering down the corridors until it has become a custom in many parts of the country to think of the motion picture operator as a man devoid of brains, without feeling, and invulnerable to anything human.

The opinion was circulated broadcast that a man could learn to run a machine in about a week and the willy-nillies looking for a soft snap to make a "little change" were drawn into the maelstrom and the unsuspecting public suffered. What a fallacy! Yet, this is the opinion entertained by many people today.

New Era in Projection Has Dawned

Such is not the case, however. A new era has dawned both in the making and projecting of pictures and this within the last three or four years!

This has called for a new type of man in the booths. It has called for a man that has mastered the basic principles of every department of the business and who knows instantly how to meet any difficulty that may present itself in projection.

The wise operator will plan not only to hold down his present position, but to keep abreast of the new ideas that are being produced by enterprising manufacturers. It has called for a reaching out for the experience of others and in several motion picture magazines of the country, operators are already exchanging ideas as to the problems that confront them in grim reality. And if one conclusion can be drawn from this, it is: The rule of thumb operator must go! Those men in the booths who insist on old time projection will be supplanted by those who are anxious to serve, to the best of their ability, both patrons and managers.

For years business men have been educating the public to the high standard of their wares by scientific advertising and publicity until the demand for their goods has built up the modern commercialism whose bounds have surpassed even the dreams of a decade gone. Operating is a form of labor and labor is a condition, which cannot be solved but can only be improved, and these improvements must come by advertising.

The condition in which the operating profession is today is the result of these years of the mistaken idea that the art is not dignified by the name of a profession and that anyone can do the work, when once shown how by the machine salesman. When once this idea is refuted by the consistent work of the good operator and the public realize that they see perfect pictures in some houses and poor ones in others, the patronage is sure to go to the better pictures.

This fact is being realized today by the leading managers, but they have not divulged the reason why they have been making their house pay better than their competitors.

What Brings the Patrons to the Theatres?

This is shown directly by the little bit of conversation overheard near one of the leading houses in Detroit. Said Mr. A., "I noticed you in the picture theatre tonight and waited for you. I thought you said you did not like pictures and I find that you are as much of a bug as I."

"Yes," said Mr. B. "I have taken quite an interest in the pictures here. I never used to go except to bring wife and the kiddies and then I tried to get out of it if possible. But, you know, there is something different about these pictures. They do not hurt your eyes and you are not always annoyed by trouble in the operating room. They seem to know their business better than the rest."

"Yes," said Mr. A. "That is what brings me here. There is that finished touch and do you know I really hate to leave." Did it pay this theatre to hire an efficient operator? So, why not advertise the quality of projection shown in theatres if up to standard?

Advertising in other lines brings out the details of the superiority of one product over another and it will soon be the general policy of calling attention to the superiority of operating rooms as well as the class of films which they show. The best films poorly handled produce but meagre results and while the public may not know the reason, they will patronize the house where they get the greatest value.

Skill in the operating room since the days of the dissolving lantern seemed to be one of the lost arts, but today first class men who know, who are skillful electricians, and who understand refraction, are speedily brought to the front.

It is to the interest of the management and stockholders that such a man has charge of their booth. His salary may be high, but it is his work that the public are paying their money to see, and in becoming used to perfect work, they will patronize no other.

Editors Note.—This communication has been sent in by one of our readers in the interest of the operators. We earnestly hope that others who have ideas which are worth expressing will follow Mr. Jenkins' example and send them in to us. We want them.

The Growing Importance of the Exhibitor

THE custom is growing throughout the middle west of naming new theatres after the owner. Whether this is due to a dearth of such common names as "Lyric," "Elite," "Princess," "Parlor," and the like, is unknown, but it is a fact to be noticed.

The builder and owner want to get a name as short as possible because paying for electric signs and their upkeep presents quite a problem in most cases. Then, in this part of the country, the name of the man who runs the theatre adds to it a touch of personal interest that is valuable in securing patronage.

Exchange men encourage the practice. They find it not only easier to keep the name of the theatre and the proprietor in their minds and in their books better, but it leads to a personal acquaintance, almost, with the exhibitor before they meet him.

The exhibitor is coming to be a man of no little importance in his community. If he shows the best pictures, caters to the right kind of people and employs modern business methods in courtesy and giving full money's worth, he has a personal influence that counts not only for the uplift of his community, but in boosting his own business. If a man runs the kind of show where he does not want his name to become known in connection with it, he should get out of the business.

The idea is being talked up throughout Omaha's territory of having theatres wherever possible named after their owners or proprietors. The day when a man remained in charge of a motion picture only a few days, has passed. Today the motion picture exhibitor is a settled factor in his community.

The argument that the name of the theatre would be too frequently changed, cannot apply in the present situation throughout the middle west.

Minusa Screen in Williamsport Theatre

AN example of the care and attention that is given to every detail of the exhibition of motion pictures is evidenced in the action of the Grand theatre, of Williamsport, Pa., which has had an expert survey made of the projection possibilities of the theatre, by the Ludwig Hummell company, of Pittsburgh.

A Minusa Gold Fibre screen, size 13 x 17, will be installed to meet the projection condition of the Grand.

Davenport, Iowa, Theatre Near Completion

THE new Casino theatre nearing completion at Davenport, Ia., will be one of the most complete picture playhouses in the West when it is finished.

Manager Greenbaum is having the best of seats and projection machines installed, a Minusa screen is part of the equipment in the Casino.

Hallberg Helps

Projection Electricity

Questions Answered

Repairing Equipment

"Hallberg Helps" has taken the place of the Projection Department. Here will be found the answers to any questions which you may send into us. No matter how trivial or simple or how complex or difficult they may be they will be answered by an authority who knows and can give you actual help in your work.

Action of Irregular Current

H. R., Anoka, Minn.—*I thank you for the instructions. You hit it on the head when you supposed that I was a conscientious operator. Nothing is too good for me in projection. Some people will say, "Oh, well that's good enough, nobody notices it." Not so with me, I want it right. I am getting better results now but my juice is bad.*

Some days I have all the current I need to a get clear white spot and again I can't get a white light at all. The current is up and down all the time. There is one question which I want to ask now. "Is it a rise in voltage or amperage that causes an arc to sizzle when running?"

I know that the closer the carbons are together the more current flows, but as to arc sizzling when running I don't understand, because sometimes I cannot get a good light unless the arc sizzles and at other times the sizzling seems to kill the light after the arc has been running steadily and giving a good light.

ANSWER.—Not knowing whether you are using direct or alternating current, it is difficult for me to answer your question completely. I assume, however, from your description of the trouble, that you have alternating current. A fluctuating voltage will make it almost impossible to maintain a good steady light at all times.

However, by proper setting of the carbons, using the proper kind, and by constant and careful feeding, much of the bad effect due to the unsteadiness of the current can be overcome. I herewith give

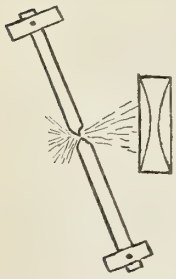


Fig. 1.

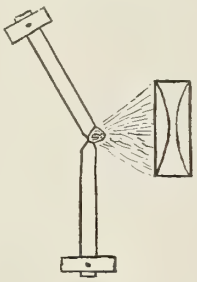


Fig. 2

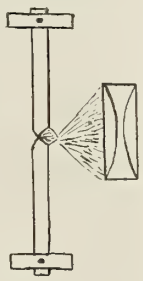


Fig. 3

three illustrations of different carbon settings of which I recommend either fig. 2 or fig. 3 for you to experiment with.

If you set the carbons as in fig. 1, you will expose only one crater and you would work with a long arc, maybe from ⅛ to ¼ of an inch in length. This arrangement will make the arc run without a sizzling or frying noise; there will merely be the regular hum of the alternating current, but in view of the fact that you lose the illumination from the lower crater, the illumination at the aperture plate will be much less than if you arrange the carbons so that both craters will be exposed as illustrated in Figs. 2 and 3.

The setting in Fig. 2 has been found very satisfactory for alternating current and the carbons are then kept very close together with the upper one right above the lower, and maybe slightly ahead of it, so as to burn off the front edge of the lower carbon. If the carbon points are made to burn as illustrated in Fig. 2, both craters give the maximum illumination, which can be focused on the film at the aperture. The arc itself is of no use in producing illumination for projection, in fact it is a detriment, and acts like a cloud or a veil in front of the craters. You understand, of course, the arc is necessary in order to maintain the high temperature at the craters on the carbons.

Fig. 3 is merely a modified setting for No. 2, and is often found very satisfactory. It has the advantage that as the carbons burn away the upper crater does not constantly fall back of the lower, which necessitates pushing the upper carbon forward all the time, as it burns away with the Fig. 2 setting.

When Points Are Glazed

With settings in Figs. 2 and 3 when the arc is first started it will burn noiselessly, but after the points become slightly glazed or hardened, and when the core has consumed the part back of the carbon surface a sizzling, like the hum of a circular saw will be heard. This sound is always present when a good light is obtained and the carbons are then very close together, maybe only 1/64 inch apart.

If you feed the carbons together too much, so that they almost touch, the air required for proper combustion will be excluded at the carbon points. Under that condition the carbon will not consume all together, but will be shaped like a saw with many small hard points and instead of the sharp noise there will be a much softer frying sound.

It is impossible for you to get a good light until you allow the arc to burn with carbons apart for several minutes or by shutting down your arc. With a coarse file remove the damaged carbon points. Then you may restart the arc with fresh points, and by observing care in feeding the carbons your light will be steady and brilliant.

The back and forth adjustment of the upper carbon is a very valuable one to the operator because it is possible to shape the craters so that they will be exposed and kept in that condition during the entire performance. Without this adjustment it takes a very expert operator to secure perfect results.

---

60 Cycle Compensarc Will Not Work on 25 Cycle Current

W. M. W., Alderson, Okla.—*I am using 25 cycle, 110 volt current through a rheostat, but have a 60 cycle 110 volt Fort Wayne Compensarc. How can I use the Compensarc on 25 cycle current? Can it be done? Some say it can while others say it cannot.*

ANSWER.—You cannot use a 60 cycle Compensarc on 25 cycle current. A 60 cycle Compensarc is so designed that there is just enough iron in the core and turns in the coils to give a potentiality of about 35 volts across the arc at either low, medium or high amperes.

The highest notch on the Compensarc usually gives 60 amperes to the arc when the primary or line coil is supplied with the correct voltage and cycle current. If you put a 60 cycle Compensarc on 25 cycle current supply the inductive resistance of the

Compensarc will be less than half what it ought to be, due to the low frequency, and as a result over double the number of amperes would flow through the arc in consequence of which the coils would overheat and burn out.

Even if you could prevent the over-heating of the coils, the arc could not be regulated so as to burn steadily.

Twenty-five cycle current is very unsatisfactory for picture projection because the low frequency causes interruption of the arc current which shows a decided flicker on the screen even though the machine should stand still and the light be projected straight through the aperture on the screen.

Where it is not practical to change the 25 cycle A. C. to D. C., I recommend that you secure a 25 cycle Economizer, Compensarc or other transformer to use in place of the rheostat. In making your selection of your transformer get one that will permit the carbons to be held almost together.

In other words, which gives two craters, one on the upper and one on the lower carbon which can be held so close together that they may be focused simultaneously on the film at the aperture. By holding the carbons very close together the arc is at the minimum, merely acting as a medium for keeping the carbon points hot.

Remember that the longer the arc maintained between the carbon points, the greater the flicker. A high amperage with very low arc voltage and the carbons close together gives the best results with 25 cycle A. C. at the arc.

Minusa Cine Factory Working Overtime to Fill Orders

THE Minusa Cine Products company, of St. Louis, shipped sixteen Minusa screens to various parts of the country, on Decoration Day, May 31. The factory force was compelled to work part of the holiday to finish late orders.

The St. Louis office of the Minusa Cine Products company reports the shipment of five Minusa screens to as many different exhibitors in Tennessee. All of the screens were rush orders and went forward on the same day. The screens went to the Dreamland and Gem theatres, at Maryville, the Vaudette at Lenoir, the Bijou at Knoxville, Tenn., and one to H. C. Jackson, who is building a new house at Morristown.

Universal Camera Tripod Is Satisfactory

THE stability of a tripod is a very important factor of the quality in the production of films.

Good things in the line of construction are always simple. Of all the tripods that have been made up to the present time, the manufacturers claim the Universal tripod is at once the simplest in construction, and most rigid, durable and generally satisfactory.

The manufacturers call attention to the segmental slide movement used for tilting. It runs on a track with a wide bearing and absolutely eliminates twitching.

The company has issued a beautiful catalogue of moving picture apparatus.

Minusa Takes Over Canadian Territory of World Features

NEGOTIATIONS which have been going on for some time between the officials of the World Features, Ltd., and the Minusa Cine Products company of St. Louis, have resulted in the formal annexation of all of the western provinces of the Dominion of Canada to the Minusa company's trade territory.

The World Features, Ltd., is the largest distributors of feature films and motion picture accessories in Canada, and has its general office in Calgary, Alta.

Prospective Film Man Enters the Field Through Gunby Family

A THIRD son arrived in the family of Charles A. Gunby, of Gunby Brothers, on June 8. The young heir of the house of Gunby has been named James William Gunby. The parents have been the recipients of congratulations from a host of well wishing friends.

A clear picture

is as essential as a good scenario. Because the basic product is right the clearest pictures are on Eastman Film. Identifiable by the stencil mark in the margin.

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One No. 6A, used, good condition	140.00
One Motiograph, used, good as new	100.00

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Hallberg Equips Temple Theatre, St. Mary's, Pa.

THE Temple Theatre company, St. Mary's, Pa., has ordered from J. H. Hallberg, of New York, complete equipment for The Temple theatre. Among the installation there is a Hallberg alternating to direct current electric economizer or motor generator adjustable from 20 to 70 amperes d. c. at the arc with switchboard constructed to allow two arcs of 25 to 35 amperes each at the same time or one arc adjustable from 20 to 70 amperes.

On this switchboard there is also a set of special switches by means of which it is possible to operate on two Hallberg Standard type alternating current economizers with alternating current at the arc in case of an emergency.

There are two ampere meters and two volt meters which operate and indicate on either alternating current or direct current and the controller for the arc current with either one or two lamps burning is also mounted on this switchboard.

The Temple theatre is a 1,500-seat house of latest design and construction and is one of the most modern theatres in Pennsylvania. The machine equipment consists of one Simplex latest type motor driven projector and one Power's 6-A motor driven machine of the latest type and Gundlach lenses are used.

Claims Ocean Grove Auditorium Is Largest Film Theatre

OSCAR A. MORGAN, resident manager of the Paramount theatre, of Newark, N. J., is the latest person to break into the argument as to which is the largest motion picture house in this country with the statement that the Ocean Grove Auditorium situated at Ocean Grove, N. J., holds that honor, or will hold it, beginning June 21.

He states that the auditorium has a seating capacity of a little over 10,000, claiming that Madison Square Garden will only be able to seat about 8,000 in such a way that full number can see the screen.

The throw from the projector will be 221 feet. It is stated that Paramount pictures will be used. The managing director will be Tali Esen Morgan, at present managing director of the Broadway theatre, New York City, and the Paramount in Newark. Oscar A. Morgan will, as usual, do the press work for the big building. The largest organ in the world is located in the auditorium.

Pathescope's Winners Get Prizes

TWELVE Pathescope projection machines were formally presented to the winners in the St. Louis *Times* contest which closed recently. Eight public and four parochial schools were awarded machines, which were presented to them by Mayor Kiel at a celebration held at Forest Park Highlands, on June 8.

The winning schools were represented by all the pupils, and in consequence the Highlands has seldom held a larger or more enthusiastic gathering. Motion pictures were taken of the event for the local film weekly and will no doubt be in demand at the theatres near the prize winning schools.

Japanese Tea Garden Decoration Is Effective

THE Knickerbocker theatre, Cleveland, O., has donned summer decorations, the front of the house being made to resemble the entrance to a Japanese tea garden.

The back of the house carries out the same effect. Manager Emory Downs has consigned his full dress suit to the locker for the summer. He is a bright and shining mark at the door of the theatre. His Palm Beach suit has been commended innumerable times by the patrons.

Riviera Roof Instals Simplex Projectors

THE spacious roof garden atop of the Riviera theatre, at Broadway and 97th street, New York city, was opened by the Fox Amusement company on May 31. The projection equipment is of the latest design and includes two motor driven Simplex machines.

Los Angeles Slide Company Moves

THE Los Angeles Slide company, formerly located at 432 S. Main street, Los Angeles, has moved its plant to new quarters at 511 W. Eighth street.

Theatre Construction in Various States

PENNSYLVANIA

Several airdome theatres have opened in this section, but so far they have not been able to reap a golden harvest, as was thought would be the case. Last year there were a number of them started, but they were all closed before the end of the summer, with but one exception.

P. P. Shevlin, of Brookline, Pa., a suburb of Pittsburgh, has opened an airdome, and so far has been able to break even. The same report comes from Hazelwood, Pa., where James Smith, of the Smith theatre, has opened his open-air theatre. This has not been much of a success so far on account of the weather, although the shows given are of first class calibre.

Arrangements have been made to remodel a number of theatres in the Pittsburgh district this summer. This is the season of dullness here, and many of the theatre managers are taking advantage of the slowness and are putting freshening touches to the interiors and exteriors of their theatres.

The theatres that have announced a program of remodeling so far are the Colonial at Erie, The Star at Roscoe, Pa., The Majestic at Charleroi, Pa., The American at Braddock, Pa., and a number of others.

NEW YORK

William Frischknecht has purchased the Orpheum motion picture house on Clinton avenue. The building was sold under foreclosure proceedings. It was originally a Lutheran church and was leased several years ago by Mr. Frischknecht. The Orpheum has been doing a splendid business ever since it was opened.

Work on the new Pine Hills, Albany, motion picture house is progressing. J. C. Green, the owner, has leased the structure for a term of years to F. R. Billman, who is well known in the moving picture enterprise and he expects to open the house in the early fall with a fine lot of pictures.

Now that warmer weather has arrived a number of new airdomes have sprung up in Albany. The Parkway theatre on Madison avenue has opened its airdome adjoining the theatre and uses it on pleasant nights, going back to the building when the weather is inclement. On Second avenue, in the Delaware avenue section, two new airdomes have been started within the past fortnight.

In Rensselaer, two have opened up this week and it is said that another is soon to be started in the central section of the city.

St. Louis Airdome Cleverly Decorated

A VERY clever and ingenious plan of interior decoration has been adopted by the Olivette airdome, on Olive street, between Grand and Vandeventer avenues, St. Louis. At the left of the auditorium was a large space that could not be used for seats on account of the position of the screen.

A landscape gardener was consulted, who converted the bare and unused spot into a beautiful terraced garden, beginning with a diagonal line running from screen to fence of small plants and shrubs, and using larger and taller plants and trees behind the little ones, giving a beautiful effect from the front.

O. T. Crawford is manager of the Olivette, and deserves to be complimented on the attractiveness of his outdoor theatre.

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Building and Furnishings

Strides Made in Interior Decoration

A FEW years ago, the idea of decorating either the lobby or theatre proper with artificial flowers, would have been received with derision by the average theatre manager. A few floral pieces, say a horseshoe or wreath for an opening night, was all that was deemed necessary, but dressing an entire theatre was unheard of.

Probably the first theatre in the East to go in for this floral decorating scheme was the Strand of New York, and now there are no less than ten of the finest houses, in New York City alone, so equipped.

And now the progressive theatres all over the country are embracing this practically new departure, and not only decorating the stage and screen with artificial flowers, but are making veritable gardens of the foyers and lobbies.

Artificial flowers interwoven in trellis and lattice work give the theatre lobby a pleasing effect to say nothing of presenting a cool atmosphere effect for the summer months, and a spring appearance in winter.

Much credit for introducing this idea in theatres throughout the Middle West is due Gustave Schroeder, president of the Schroeder Art Flower Decorating company, of Cleveland, Ohio.

Among the big contracts for this kind of work undertaken by this firm recently, are, the Hippodrome and the Alhambra, Cleveland; Keith's theatre, Cincinnati; Kunsky's new house in Detroit.



FOYER, KEITH'S HIPPODROME, CLEVELAND, O., DECORATED BY SCHROEDER

Mich.; Majestic, Lorain, Ohio; Dreamland, Columbus, and the Majestic, Springfield, Ohio.

One of the innovations supplied by this firm is that the trellis or lattice work is guaranteed to be fireproof.

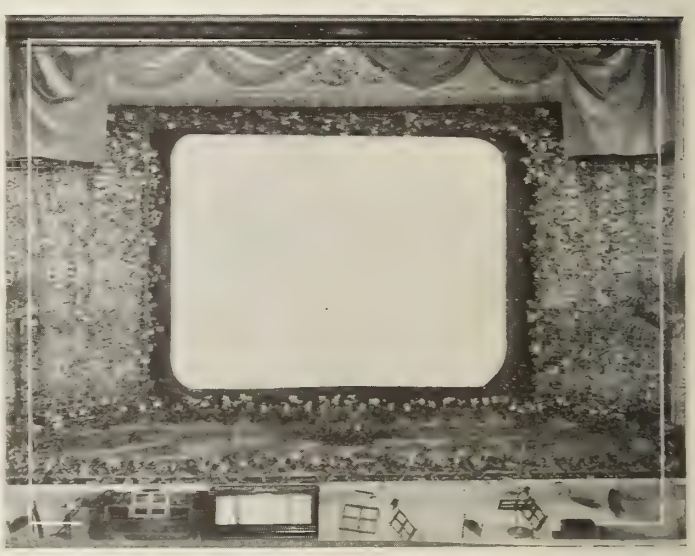
Combination Effects in Shades

There is probably no more pleasing feature for the average patron of a theatre to be enjoyed than a special equipment of artistic decoration. Especially so when the pleasing effect can be enhanced by the proper use of electrical lighting effects. By a combination of emerald and amber shades over electric lights most wonderful effects are obtained.

For a theatre that is fairly light when the pictures are being shown on the screen, wall baskets with flowers of light pink and highly tinted foliage, both in the baskets and surrounding the screen, would show up beautifully.

The Schroeder people claim that "flowers of light pink masked in with our special highly tinted green foliage show up just as well as when the lights are on." The contrast is there, and their assertion is creditable. In addition to this, flowers, foliage and baskets are fireproof.

In the Hippodrome theatre there are pillars that have a lattice work around them and the side walls covered with a foliage of



STAGE OF THE GILGER OPERA HOUSE, NORWALK, O., IN ITS FLORAL DRESS

light green so as to give the inverted light a proper effect. This is festooned with a pink clematis and the combination is a winner.

Theatre managers and proprietors might do well to consider the plausibility and advantages to be derived from some such flowery dress and act accordingly. Flower decoration, real or artificial, has come to stay, and there is nothing that would so please the eye of the prospective and regular patron as this floral atmosphere.

$50,000 Theatre Under Way in McKeesport

THE foundation has been started for the new Lyric theatre at McKeesport, Pa., which is to replace the building destroyed by fire some time ago. Frank Natopolis is the proprietor of the house and states that he intends making it one of the best in the state for the showing of motion pictures.

The new house will be built of concrete and will have a seating capacity of 1,200. It will cost when completed above $50,000. It is expected the house will be ready for occupancy by August 15.

The work of erecting the William Fairgrave building at Erie, Pa., on State street, between Eleventh and Twelfth streets, has started, and it is said the Grand theatre, which is to be located in the building, will be ready for occupancy early in the fall.

The seating arrangements for the house are such that the capacity will be three hundred and fifty. The building will be thoroughly fireproof throughout and modern in every respect.

A feature of the theatre will be the construction of the projection booth, which will be lowered from the ceiling. The larger part of the booth will be above the first floor and will be absolutely fireproof, being erected of steel and concrete. This will be the first theatre with this kind of booth equipment.

All of the machinery to be used in the theatre will be of the latest pattern, including the best projection machines on the market. Red leather-covered chairs of a well-known make will be used in the theatre.

A Week's Changes Among the Theatres

NEBRASKA

O. L. Baker has bought the North theatre at Columbus, Neb., from J. W. Hansley and opened Saturday, June 12, showing "The Boss," a World feature.

The Orpheum theatre at Lincoln, the capital of Nebraska, has been turned into a feature motion picture theatre. Lincoln, like all other cities of the Middle West, is enjoying its most prosperous motion picture year of history.

Legitimate theatres, so called, experienced difficult times during the latter part of their season because of motion picture theatre competition. As one film salesman put it, "The Middle West has gone picture hunting, and they are going to hunt until they get the pictures they want." Reports are that another Orpheum will be built in Lincoln.

MICHIGAN

The lease of the Addison theatre, Watson and Woodward avenues, Detroit, Mich., has been bought from Chris E. Pudrith by A. Arthur Caille and Henry J. Guthard. Mr. Caille is president of the Majestic theatre company and Mr. Guthard is secretary and treasurer.

The lease held by Mr. Pudrith, which is to be extended for the new holders, will run approximately forty years, and the transaction, which includes the taking over of an additional 47-foot frontage on Watson street, figuring the long lease and rentals, involves an investment of approximately $200,000.

"It is our intention to greatly improve the property by putting on an addition to the building. The theatre will be entirely remodeled during the summer and seating capacity materially increased. Earl Hennesy is manager of the Addison, which was opened about a year ago.

A. Bregger has purchased the Melcher building at Crystal Falls, Mich., and will remodel it into a moving picture theatre.

C. C. Randolph, formerly shipping clerk with the Casino Feature Film company, is acting manager of the Gotham-Wolverine Feature Film company, Campau building, Detroit, Mich.

T. H. and J. W. Goodspeed will build a moving picture theatre on Monroe avenue, Grand Rapids, Mich., that will cost $35,000 and seat about 1,000.

The Ferry Park Theatre company, which will erect a $100,000 theatre at Grand River and the Boulevard, Detroit, Mich., has changed its name to the Ferry Field Theatre company.

SOUTH DAKOTA

John Cox, owner of the Imperial and Ruby theatres at Madison, S. D., has sold out to Mulvy, Henkins and Ketchum. The name of the Ruby will be changed and both houses will be remodeled and improved.

TEXAS

Professor Frank J. Herb has taken over the management of the Empire theatre, 1103 Congress avenue, Houston, Tex. He has remodeled it and has made it one of the neatest houses in Houston.

Sign Extends Length of Theatre Front

"SOMETHING different" in lobby display is seen at the Empress theatre, Washington, D. C., under the management of John R. Heine. This is a sign proclaiming the Paramount program, the center of which is portable. In this is inserted the particular production of the day. The sign extends across the full length of the theatre, and in this case dark green, red and gold predominate in the color scheme.

Of course any program which the house may be using would take the place of Paramount in this instance. The whole is attractive and dignified and is the conception of J. Boyd Dexter, who is responsible for most of the innovations in sign and lobby displays of Washington, a man who has grown ahead of the motion picture business in his particular line.

It is hoped that this will supplant entirely the banners that now mar the architecture of many of the motion picture theatres, but that point of good taste has not yet been reached.

The managers assert that a lavish display of posters brings the patrons, but the sign display at the Empress should certainly be as convincing.

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Photoplay Theatres Here and There

IOWA

Earl Thompson has taken over the Empress theatre at Sioux City, Ia. The Empress seats five hundred people and is located in the center of the town, giving it big advantages. It is one of the best and most popular houses in the city.

The Isis theatre, of Sioux City, Ia., has been bought by Montague and Fiddler, well-known Middle West exhibitors. The name was changed to the Elite. It was opened with "Salambo," the World picture.

The Star, Sioux City, Ia., formerly owned by Boone and Burgess, has been taken over by Charles Boone, who is now remodeling and redecorating it. The Star seats four hundred, shows a four-reel regular program and charges ten cents admission.

KENTUCKY

George A. Bleich denies having sold his Owensboro theatres to John L. Schrode.

MAINE

Blue Hill, Me., is boasting of a new picture theatre, the Century, which opened June 15 under the management of George A. Mason. The theatre has a capacity of three hundred, and will run three nights a week until the summer business is at its height, and then it will open every night, excepting the Sabbath. Manager Mason is using the General Film service at the present.

Manager A. L. Ehrgott, of the Bangor branch office of the General Film company, is now negotiating with Mrs. Glen E. Ross, who is to open a theatre at Tenant's Harbor, an attractive summer resort on the Maine coast.

Pythian Hall, at Boothbay Harbor, Me., is about to open for the season with pictures, under the management of Hiram Abrams, of the Famous Players company.

John Goodwin, general manager of the Acme Amusement company, which has theatres at Hallowell, Kennebunk, Vinal Haven and Winthrop, Me., has opened his house at Belgrade Lakes, the first performance for the season being given June 14.

Arthur A. Allen, one of the pioneers in the motion picture business in Bangor, Me., has again become manager of the Palace theatre, it being there that he started in the business several years ago. He has taken a lease of the theatre and has closed a contract with Charles Stern, Bangor manager of the Universal Film company, for a complete Universal program, which will include the recently announced features. Manager Allen has commenced a complete renovation of the house and is soon to install an orchestra.

Charles B. Eaton has opened his new picture house in Belfast, Me., which makes the third one in the city, which has a population of about 5,000. The house has a capacity of about four hundred and is called The Nickel, because of the rate of admission. Universal film service is being used.

The West-Stiner company is about to open with two shows a week at the new municipal building in East Millinocket, Me., a $40,000 town hall presented to East Millinocket by the Great Northern Paper company, which has one of its large paper mills located there.

The hall has a capacity of seven hundred. Famous Players features will be used one night and "The Black Box" and other Universal serials will be shown the other. The West-Stiner company is also negotiating for the Fairfield Opera House and expects to open there soon.

Frank A. Owen, a former Bangor man, who has had Central Hall in Dover, Me., has sold out his interest to W. P. Sherburne and has gone to Squirrel Island, his summer home, for the season. Mr. Owen was for a quarter of a century manager of the Bangor Opera House, up to the time it was destroyed by fire, and is well known among theatrical people.

Pope McKinnion has taken over the Palace from Guy Farman at Bangor, Me. Arthur A. Allen, who began his motion picture career at this theatre, will again manage it. Mr. Allen since leaving the Palace ran the Park in Bangor till Keith's took it over.

Abandoning road shows and stock, the Empire theatre, of Lewiston, Me., this week started showing United service films, nine reels to a change. James A. O'Brien is proprietor.

MASSACHUSETTS

The new, higher-priced theatre at Oak Bluffs, Mass., mentioned in a recent NEWS as being the first higher-priced house in the Bay State, will be conducted by A. P. Egleston and will use the Fox service.

T. F. Murray has not yet arrived at any decision as to rebuilding the burned Empire theatre in Holyoke, Mass. He is looking for another location upon which to build a larger theatre.

Thomas F. Murphy, owner of the Columbia hotel in Southbridge, Mass., is to construct a $50,000 theatre in that town, to seat eight hundred, and be opened in September. A. Boyer and Son are the contractors.

Joe Mack, formerly with the World Film in Boston, has become manager of a new theatre in Onset, Mass.

Andrew Gillis has opened an airdome at Elmwood Park, near Holyoke, Mass. The dome seats a thousand and will show United films.

Mitchell Grandby is now on a three weeks' tour of New Hampshire and Vermont for the Fox films. Charles Phillips, of the same service, is touring western Massachusetts.

Stanley Sumner, formerly of the Eastern Theatres company, has taken over the Premier at Newburyport, Mass. He is also taking charge of the bookings at the Nautical Gardens, Revere beach.

Nipmuck Park, conducted by the Uxbridge and Milford street railway at Mendon, near Milford, Mass., has opened for the season.

The Lynn theatre at Lynn, Mass., which has been running stock, will open with pictures for the summer on July 5.

The Scenic theatre at Waltham, Mass., has closed for the summer.

The Relay theatre has opened at Nahant beach, Mass. The manager is Charles W. Sheafe, who was associated with Frank Howard in the first motion picture show run in Boston, on the site where the Hotel Brewster now stands.

Manager Eslow, of the New England Universal Film exchange, reports that bookings for "The Broken Coin" are exceeding those for any Universal serial in the past.

The Premier at Littleton, N. H., has passed into the hands of Manager Grinon, formerly of Windsor, Vt.

A $250,000 theatre, the Empire, is to be built on Crescent street, Waltham, Mass. Plans are now on exhibition and the building now on the site is being razed. It is also reported that the John Cort interests will build a theatre on Main street, Waltham. A feature of the film houses in this city is that a special line of jitneys takes patrons back to Newton after the performances.

Installs Mirror Screen In North Carolina Theatre

FRANK HARRIS, manager of the Amusu theatre, Charlotte, N. C., is one of the most widely experienced film men in North Carolina. He entered the business in 1908, and has been interested in it as an exhibitor ever since.

The Amusu is one of the best equipped theatres in the state. Mr. Harris employs the United Film service, using two Power's 6-A's and Mirror screen. The booth is within twenty-five feet of the screen. The Amusu seats approximately four hundred.

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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

ALABAMA

The Empire theatre, of Montgomery, Ala., reopened June 4, thoroughly remodeled, and with a ventilation system installed. The opening bill, Elsie Janis in "Betty in Seach of a Thrill," was well received.

ARIZONA

The Orpheum theatre, at Bisbee, Ariz., has been sold by R. T. Lockie to W. D. Evans, who takes possession at once, and will conduct the house with the present policy, that of feature productions.

CALIFORNIA

Jesperson and Dippo, who have a house at Oakland, Cal., have made arrangements to construct a large addition in the form of a gallery, at an estimated cost of about $5,000. The building will be rewired and redecorated throughout.

The Plaza airdome, showing vaudeville and moving pictures, has opened for the season at Fresno, Cal. In the event of unfavorable weather the theatre Fresno can be used, thus eliminating any need for postponements.

A theatre building with a removable room, so that it can be used as an airdome during the summer months, is to be erected by E. J. Miller at Williams, Cal. The structure will cover a lot 45 by 90 feet in size.

A. T. Case has secured a lease on the Opera House at Corning, Cal., and will show moving pictures.

O. J. Pierce has made arrangements with San Francisco exchanges for film service to be used on a circuit of small houses that will be conducted during the summer months on the Chico, Cal., district.

M. Athens has disposed of his theatre interests at Fresno, Cal., and has taken over the Colonial theatre at Merced.

K. M. Cashin has taken over the Wigwam theatre on I street, Fresno, Cal., and will remodel the house at an early date, with the idea of making it one of the finest theatres in the Raisin City.

A prize of twenty-five dollars is being offered for a more suitable name, each admission ticket purchased entitling the patron to submit a name. On one warm day recently each visitor to the house was given a glass of Bludwine as a treat, arrangements having been made by the manufacturer of this drink, making this possible.

The American theatre, located on upper Market street, San Francisco, and conducted under the direction of Edwin James, of Portland, Ore., has been closed for the purpose of making improvements. This house has been devoted exclusively to pictures for several months with a fair degree of success, and it is believed that when the proposed changes are made it will increase in popularity.

The posts on the lower floor are to be removed and the seating capacity of the balcony will be increased. The house will be redecorated throughout and will be opened again as soon as this work can be completed.

The theatre at Monrovia formerly known as the Myrtle has been refitted and renamed the Strand, and will be opened by F. C. Wichell, formerly owner of the Wigwam at Long Beach. The Strand has a seating capacity of four hundred.

The firm of Cole and Bryant have sold the Keystone theatre, at 3066 West Pico street, to H. L. Dampman, who has taken possession.

The Superba theatre, seating capacity of eight hundred, located in the best retail district of Los Angeles, which has heretofore shown programs consisting wholly of four, five and six reel features, has adopted a new policy and will show a regular program for the present, and will feature all prints of the Biograph company of the subjects that are to be reissued. The two-reel subject, "The Battle of Elderbush Gulch," was featured during the past week, and played to good business.

The Auditorium theatre, the largest at San Pedro, which has been closed for several months, has been leased by Gagnon and Gunther, and reopened this week with a program of United subjects. On the opening night, Manager A. B. Lang, of the Los Angeles United exchange, was present, and the new manager of the theatre induced him to make a curtain talk, explaining the merits of the various pictures which would be shown in the near future. This means an epoch in the matter of film exploitation and is possibly the first time a direct representative of the manufacturer has made appeals to the ultimate consumer.

The Vienna roof garden, conducted by N. O. Emmett at Calexico, was recently totally destroyed by fire, when the building on the top of which this elaborate amusement place was located was burned. The roof garden had a seating capacity of seven hundred, besides the seats on the pergolas surrounding the auditorium. The finishing includes a very handsome soda fountain and luncheonette. The projecting equipment consists of a two-power 6-A machine. The loss to Manager Emmett is estimated at $4,000.

Manager M. R. Parra has changed the policy of the Bakersfield theatre which formerly had a program of vaudeville and pictures, and in the future he will used "The Diamond from the Sky" serial four days each week, and Mutual Master-Pictures three days each week instead of vaudeville.

E. M. Applestill, who owns and controls five theatres located at El Centro, Calexico, Imperial, Brawley and Holtville, has been in Los Angeles for the past few days arranging for future bookings for his five houses. Mr. Applestill was the first to enter the field in the Imperial Valley, he having built his first theatre, the Tulane, at El Centro, when it was a town of but 1,200.

That was three years ago, and the city now has a population of 6,000. From El Centro he branched out building additional theatres in the principal cities of Imperial Valley.

E. S. Thompson, who has several houses in northern California, has taken over the Lyric theatre at Chico.

The Grand theatre at Stockton, Cal., a well established house, is now being operated under the direction of M. Serrano.

F. Smith, formerly of the Rink theatre at Lindsay, Cal., has taken over the Lindsay theatre in that city.

R. J. Collins, formerly associated with the Idle Hour circuit, with main offices at Minneapolis and Albert Lea, and a string of theatres through Minnesota and South Dakota, has come to Los Angeles, with the view of purchasing theatres. He has taken an option on the St. Andrews theatre at 873 West Jefferson street, and is now managing the same.

E. Kehrlein, Jr., owner of the Cinema theatre at Fresno, is spending a week at Los Angeles making plans for the enlargement of his house. He now has a seating capacity of 1,500, and at the close of the summer or about September first the size will be increased so that three hundred additional seats may be added.

Manager Kehrlein uses a ten-piece orchestra, gives a program of Paramount subjects, and daily plays to almost capacity business. Prices are ten and twenty cents.

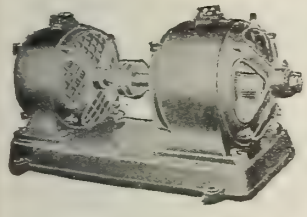
E. L. Kornfeld, one of the pioneer motion-picture exhibitors in Los Angeles, has leased what was formerly known as the Photoplay theatre No. 3, at Forty-eighth street and Vermont, and is remodeling the building, installing new power projecting machines,



Do you know that

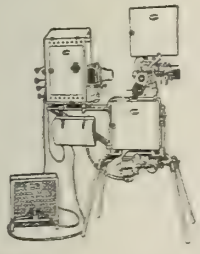
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and will soon reopen it with a new name, the Strand, which ought to prove popular.

The house has a seating capacity of about five hundred and a policy of one long program, lasting the entire evening, will be adopted. The prices will be ten and twenty cents.

Mr. Kornfeld opened the first airdome in Los Angeles in 1907, at the location now occupied by the Orpheum theatre, and with 1,500 seats he played to capacity until the ground was leased to the Orpheum theatre people. At the time this airdome was opened there were but two exchanges in Los Angeles, that of George Kleine and W. H. Clune.

Mr. Clune is now the owner of six theatres in Los Angeles and other principal cities of southern California.

The Morosco theatre, leased by Oliver Morosco, the legitimate stage producer, and also president of the Morosco Photoplay company, is to become a motion-picture theatre on June 28, following the close of the present engagements.

CONNECTICUT

The Taft is the name of a new theatre which has been opened at the corner of East Chapel and Ferry streets, New Haven, by Joseph Sussman. Chief Thomas Egan, of the state police, declared, following his inspection of the house, that it was one of the finest in the city.

It is equipped in most up-to-date fashion, and handsomely appointed as can be desired. The house seats about six hundred, while it accommodates with standing room half that number again. It employs a three-piece orchestra regularly, and specializes in big daily features. Though opened only two weeks, under management new to the business, it has met with great success thus far.

The Bijou, New Haven, formerly a combination vaudeville and picture house, has abandoned the former style of entertainment and gone in exclusively for pictures. An account of the change will appear in another issue.

INDIANA

The Electric theatre, at Bunker Hill, is to be opened by W. B. Sickler.

The Tri City theatre company, which owns the Sipe theatre, at Kokomo, the Wallace theatre at Peru, and a moving-picture theatre in Anderson, has declared a seven per cent. dividend. The company is planning to erect a new theatre at Main and Taylor streets in Kokomo, where an old residence now is being torn down.

Roy Shanks, owner of the Kai Gee theatre at Rochester, Ind., has opened an airdome which he calls the Kai Gee Garden.

The airdome at Richmond, Ind., is being opened by H. M. Personett.

Cypress chairs have been installed in an airdome at Winchester, Ind. Last year the airdome was equipped with pine chairs, and the rosin is said to have ruined clothes of persons sitting in the chairs.

An airdome is being built at Jamestown, Ind., by Herbert Moore.

Frank Green has opened a new airdome at Fletcher and State avenues, Indianapolis, with a Universal program.

E. G. Elbe and W. O. Kennedy have sold the Twentieth Century theatre at Michigan City to Royalty W. Bennett and Bruce Hunter. The new owners will make some improvements and change the policy of the theatre.

The Star, at Frankfort, will run photoplays Sunday, Monday, Tuesday and Wednesday, and vaudeville, in addition, the last three nights in the week, during the summer, according to announcement made by Ray Andrews, manager of the theatre.

Earl G. Thompson and Guy Kinman have started an airdome at Sullivan, Ind.

Manager Galligan has a new cooling system at the Nelson theatre, Logansport, but has not had an opportunity to use it because of the cool weather. However, he hopes to be able to use it before winter.

Y. U. Young, Gary, Ind., is to manage the Grand theatre for the owners. He is a pioneer in the moving picture business in Gary and is interested in the Art and Orpheum theatres.

Phil Matz is said to be the new owner of the Jefferson theatre at Elkhart which was acquired by the Elkhart Trust company at a receiver's sale a year ago. Matz was negotiating for it, the purchase price being given at $35,000.

Fifty new seats have been installed in the Star theatre, at Union City, by Ed Fouts.

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Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

CONDUCTED BY H. S. FULD

Predicts Motion Picture Operas

IN the attempt made by Motion Picture News and several film companies to furnish musical programs for pictures, Frank E. Doyle, a vocal instructor prominent in Boston musical circles, sees a sign of the coming of what he believes will be the most revolutionary feature the animated screen world has produced—motion picture opera.

"And it is not far in the future," says Mr. Doyle. "Something akin to film opera was written a year or so back by Chadwick in his incidental score for 'Everywoman.' Of course, the music will have to be almost wholly illustrative of action, mood having a small part in film stories.

"Mr. Griffith has recently predicted the million dollar film. Why is it beyond the vision of good judgment to predict that half of this million will be devoted to securing a musical score by some noted composer? And if the time is coming when the motion picture audience will seek out films by its favorite authors, that time will also see lovers of music flocking to the film theatres in larger numbers than ever before, because their favorite composers will be writing music for the screen shows.

"This is not overdrawn prophecy. It is only conservative looking ahead. And it is time right now for some composer to come forward to this new work."

2,500 Seat Theatre Will Be Built in Detroit

A PICTURE theatre will be built at the southeast corner of Grand River avenue and Bagg street, Detroit, Mich., by a company just organized, and headed by Harry Goldstein, of 22 East Forest avenue, to be known as the Astor Theatre.

The site is now occupied by the Wagner Baking Company, which will move to its new location on the opposite corner July 15. The Astor Theatre company has taken a lease of the property for forty years. Rent for the entire period of lease is said to involve more than $500,000.

Work on the theatre building will start the latter part of July, and the theatre will be operating by January of 1916. There will be stores and the theatre on the first floor, while the second floor front will be for offices. The building will be 155 by 172 feet, and will cost $225,000.

The seating capacity will be 2,500. The seating arrangement will be along the lines of the Majestic theatre, Woodward and Willis avenues, in which Mr. Goldstein was originally interested, having just disposed of his stock in that enterprise. There will be a $35,000 pipe organ, a twenty-five piece orchestra, an electric fountain, and many other big improvements. He plans to leave this month on an extended trip to all of the principal cities of the country. C. Howard Crane, architect in the Dime Bank building, Detroit, is now at work on the plans.

Duzee Sells Five Theatres and Gives Farewell Dinner

Special to Motion Picture News

Minneapolis, June 16.

AS a farewell to his employees with whom he severs relations because of the sale of five of his theatres, C. E. Van Duzee, a pioneer film exhibitor in Minneapolis and long a worker for the best interests of the exhibitors, entertained the employees at a dinner in the Wonderland theatre building, 27 Washington avenue South. Forty-five men and women were his guests. Several other exhibitors and film men were special guests.

The theatres which Mr. Van Duzee has sold are all enjoying a good business. The theatres and their new owners are: Majestic, 1326 Washington avenue, South, A. F. Hickman; Wonderland, A. J. Weisman; Joy, 38 Washington avenue, South, Frank Dillon; Isis, 30 Sixth street, South, Great Western Investment company, and Seville, 413 Hennepin avenue, Great Western Investment company.

Mr. Van Duzee has retained the Empress, Central avenue and Fourth street, and will continue as head of the Twin City Calcium company, 740 Temple Court building.

Silverman Breaks Ground for Another Theatre

Special to Motion Picture News

Harrisburg, Pa., June 16.

ISAAC SILVERMAN, who has just sold the Photoplay theatre, this city, to the George Brothers, owners of the adjoining Victoria theatre, who propose to throw the houses into one large motion picture theatre, has left the city for Altoona, where he and his brother, Jacob Silverman, owner of the Pastime theatre in the latter city, have started building a new picture house.

The Silverman Brothers, while continuing to operate the Pastime, at 1504 Eleventh avenue, Altoona, will operate also the new theatre which will be known as the Strand, and which will be located at Eleventh avenue and Sixteenth street.

It will be a modern fireproof building with a seating capacity of 1,800.

Finds Piano Renting More Satisfactory Than Purchase

DOES it pay to buy pianos for a chain of theatres in preference to renting them? John H. Kunsky, who has eight theatres in Detroit, says he finds it a better proposition to rent them instead of buying them outright. He probably spends seven or eight hundred dollar a year for rented pianos, but from his standpoint, he says this is better than laying out $5,000 or more for pianos.

By renting them he is always sure of the very best instruments. If one gets out of order he immediately gets another. And then by renting a number of pianos, he gets a reduced rate per year.

St. Louis Exhibitor Orders Large Screen From Minusa

JOHN W. CORNELIUS has equipped his new Lyric airdome with the biggest projection screen ever used in St. Louis. The screen was made as a special order to fit the peculiar projection problem of the airdome by the Minusa Cine Products company, makers of the Minusa screens.

Orders Minusa Screen for Soldiers in Texas

A MINUSA Gold Fibre screen has been ordered from the Minusa Cine Products company of St. Louis, to be shipped to the 27 Infantry Amusement Tent at Texas City, Texas.

The screen will be used for the projection of pictures for the benefit of the troops stationed at Texas City.

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GOLD FIBRE SCREENS

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Mirroroid Indoors!

May 31, 1915.

Mr. H. Levy, Casino Theatre, Waterford, N. Y., writes: "Every feature man says I get the best pictures on the screen they ever saw, and I have lots of theatre Managers come over to look how I do it. I tell them I use the MIRROROID SCREEN."

Mirroroid Outdoors!

May 15, 1915.

Mr. J. P. McCausland, Rex Theatre, Walla Walla, Wash., writes: "I have been using one of your screens at my Air-dome for the past 3 seasons. It has given the best of satisfaction and is still in serviceable condition.

Mr. Exhibitor:

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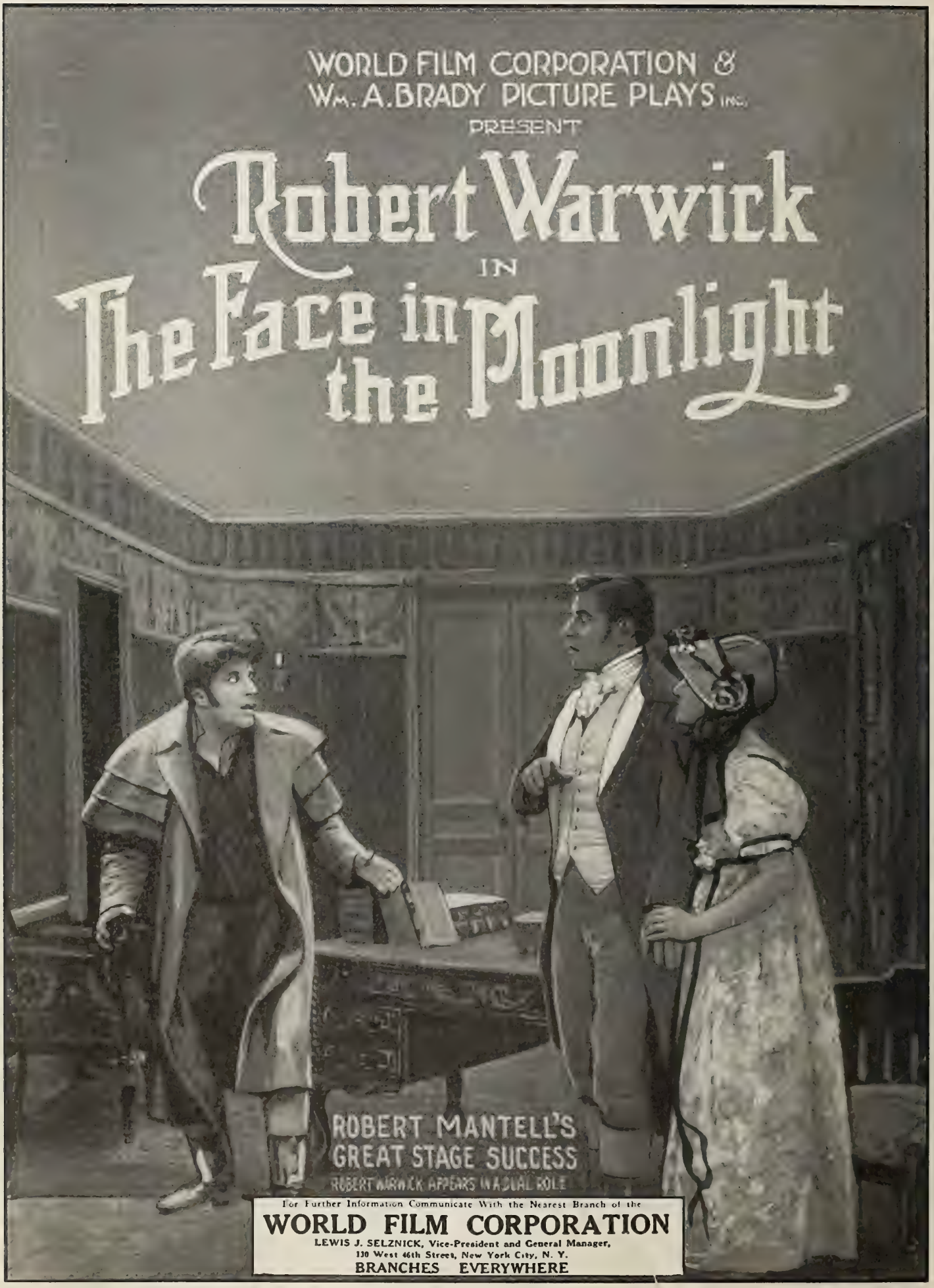
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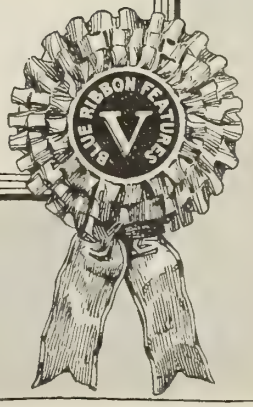
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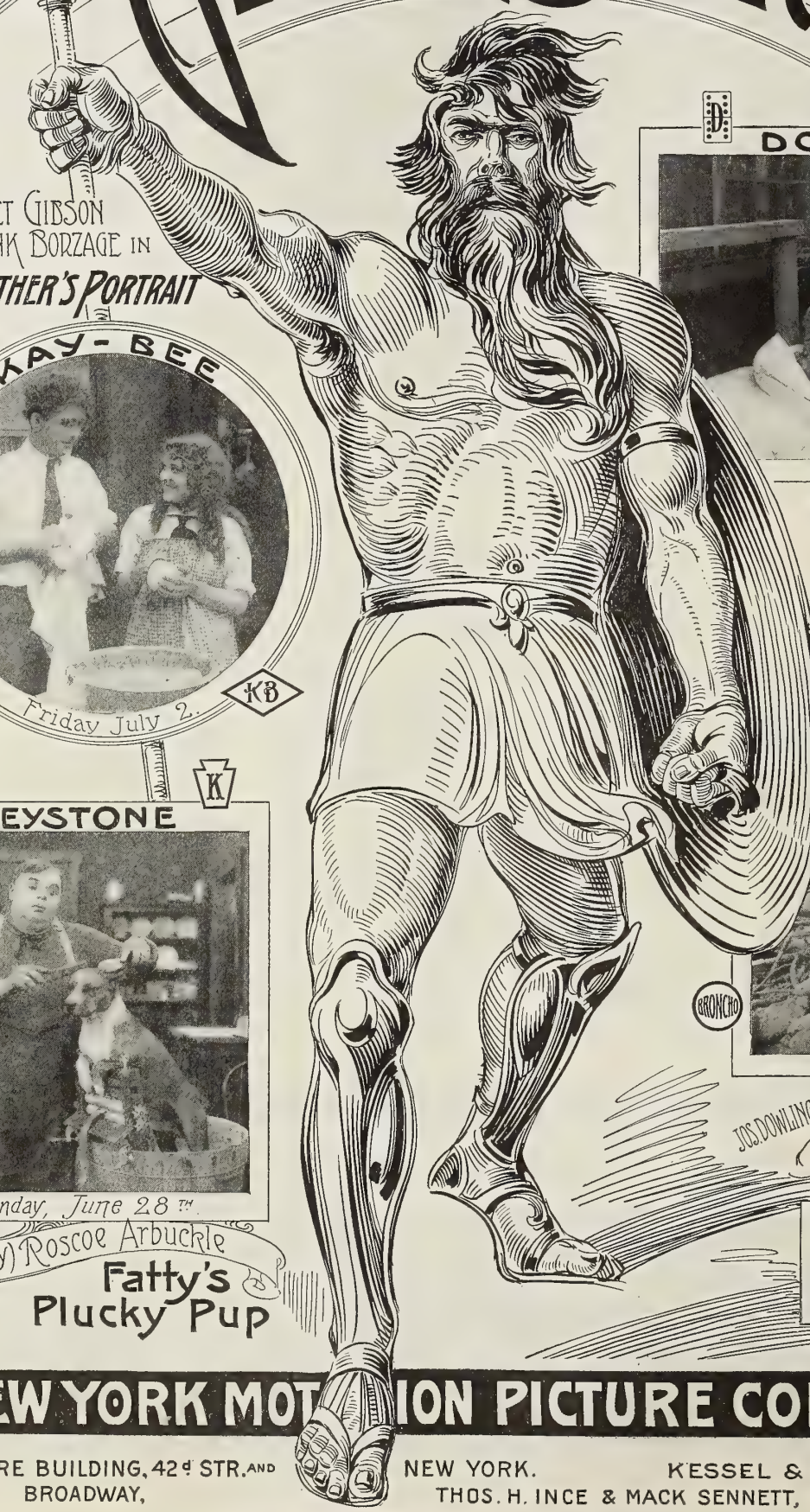
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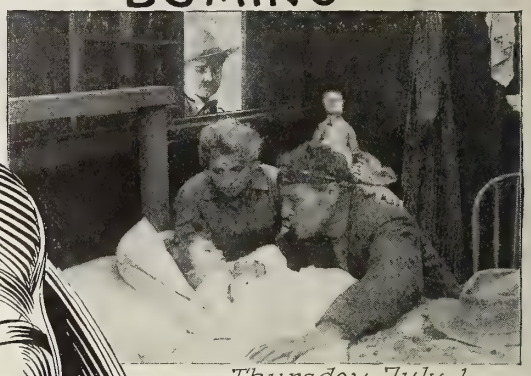
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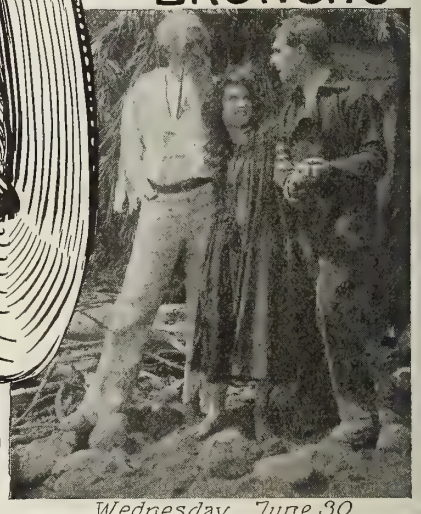
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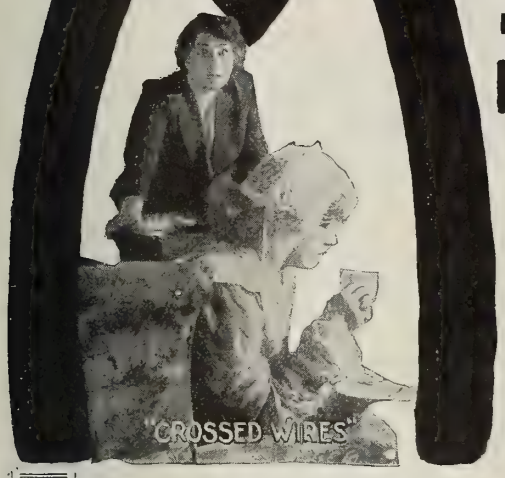
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ON THE OTHER HAND METRO TELLS YOU THE NAME OF THE ENTIRE EIGHT AND LEAVES NOTHING TO THE IMAGINATION

HERE ARE METRO'S EIGHT RELEASES DURING JULY AND AUGUST

WILLIAM FAVERSHAM in "THE RIGHT OF WAY"
ETHEL BARRYMORE in "THE SHADOW"
FRANCIS X. BUSHMAN & MARGUERITE SNOW in "THE SECOND" "IN COMMAND"
MME. PETROVA in "VAMPIRE"
EMMET CORRIGAN in "GREATER LOVE HATH NO MAN"
DOROTHY DONNELLY in "SEALED VALLEY"
EDWARD CONNELLY in "MARSA COVINGTON"
EDMUND BREESE in "THE SPELL OF THE YUKON

THERE!

STANDING WHERE YOU WILL, YOU SEE THE EIGHT SIDES OF METRO'S SUMMER HOUSE
NO PROMISES NO "BIG SUPRISES" COMING
NOTHING LEFT TO THE IMAGINATION
BUT COLD HARD DEFINITE FACTS AS TO WHAT YOU ARE GOING TO GET DURING THE TWO WORST MONTHS IN THE THEATRICAL YEAR

AGAIN PROVING WE CAN KEEP IT UP!

BRANCHES GIRDLING AMERICA
METRO PICTURES CORPORATION
1465 BROADWAY NEW YORK CITY

METRO PICTURES CORPORATION

LAST WEEK SOMEONE TOLD YOU TO "WAIT UNTIL THIS WEEK"

NOW—COMPARE THE ANNOUNCEMENTS

FRANCIS X. BUSHMAN and MARGUERITE SNOW in "RICHARD CARVEL"

EMILY STEVENS and HAMILTON REVELLE in "THE LIARS"

RALPH HERZ and LOIS MEREDITH in "THE PURPLE LADY"

ANN MURDOCK in "A ROYAL FAMILY"

EMMY WEHLEN in "WHEN A WOMAN LOVES"

GAIL KANE in "HER GREAT MATCH"

MME. PETROVA in "MY MADONNA"

EDMUND BREESE in "THE SPELL OF THE YUKON"

AND

these noted stage successes and popular novels with leading players:

"THE SILENT VOICE" "PIGS IN CLOVER" "BACCARET"
"MY WIFE" "THE BRIDGE" "BARBARA FRITCHIE"
"THE GIRL WITH THE GREEN EYES" "SKY FARM" "THE MISSISSIPPI BUBBLE"
"ONCE TO EVERY MAN" "EMPTY POCKETS" "AN ENEMY TO SOCIETY"
"ROSEMARY FOR REMEMBRANCE"

WHILE OTHERS ARE SYMPATHETICALLY REQUESTING YOU TO
WATCH NEXT WEEK'S RELEASE. WAIT ANOTHER MONTH.
LOOK FOR THE BIG SURPRISE. BEAR WITH US UNTIL NEXT YEAR

METRO

PRESENTS THE ABOVE ARRAY AS THE MOST FORMIDABLE AND POWERFUL EVER OFFERED BY ANY PROGRAM NOW OR IN THE HISTORY OF THE INDUSTRY.
DO YOU WANT SUSTAINED SUSPENSE
OR
CONSISTENT QUALITY?

AGAIN PROVING WE CAN KEEP IT UP

BRANCHES GIRDLING AMERICA

METRO PICTURES CORPORATION

1465 BROADWAY NEW YORK CITY

Paramount

Exhibitors:

Do you know

That we *depend* upon your reports on each and every Release?

That these reports are of the *utmost importance* to the Paramount Producers, to yourselves and to us?

That we *must have* these reports *promptly* to enable us to attain our highest efficiency?

That the exhibitors' reports assist the producers in deciding upon the subjects of their pictures?

That these reports aid us in securing valuable contracts?

Your exchange sends criticism blanks with each invoice, **and it is your duty to fill them out and return promptly to your exchange.**

If you have not yet sent in reports upon all of the releases you have played, *please do so today.*

Paramount Pictures Corporation
ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.

HYPOCRITES

The Film





Tells the TRUTH about The World The Flesh and The Devil

St. Joseph, Mo.
St. Joseph Federal Women's Clubs.

"HYPOCRITES" is purity itself. The allegory is beautifully conceived and finely set, all tending to inspire the beholder with reverence for truth.

(Signed)
Mrs. E.M.Platt.

New Orleans, La.

We had run in our Tudor Theatre every big production, but it took "HYPOCRITES" to top them all.

Josiah Pearce & Sons.

Dallas, Texas.

HYPOCRITES" proved the greatest box office attraction we ever had in the South.

C.E.Tandy, General Manager.
SOUTHERN PARAMOUNT PICTURES CO.

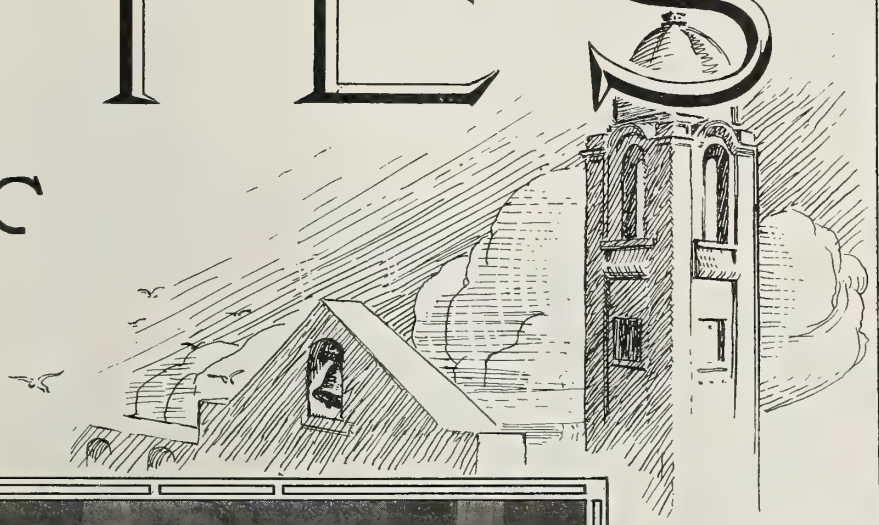
Detroit, Michigan.

"HYPOCRITES" earned more money than any film ever run.

J.H.Kunsky.

RITES

Classic



"QUINN'S SUPERBA
'Quadrupled its
receipts when
running 'HYPOCRITES"
J.A.QUINN
Los Angeles, Cal.



Greatest money-getter ever put on the screen
Letters on opposite page prove it

Booked only through Paramount exchanges

BOSWORTH
INCORPORATED.

Publicity office
220 West 42nd Street
NEW YORK, N.Y.

Studios
221 North Occidental BVD
LOS ANGELES, CAL.

The more YOU read these advertisements the more useful TO YOU we can make the "News."

BROADWAY FAVORITES FEATURES BROADWAY FAVORITES FEATURES BROADWAY FAVORITES FEA
BROADWAY FAVORITES FEATURES BROADWAY FAVORITES FEATURES BROADWAY FAVORITES FEA

The Production which brings

Said the "WORLD"

"If ever a picture was adapted to carry the glitter of Broadway into the dullness of a village evening, this is it! It is safe to assume that such an assortment of beauty has never in the past been offered in any picture."



BARONESS IRMGARD VON ROTTENTHAL II

THE MAXIM CABARET GIRLS

A "BROADWAY

MIDNIGHT

The Spectacular Four-

Maxim's, Rector's and Bustanoby's—New York City's most famous cabarets, are depicted in all their glittering gorgeousness in this great novelty. "Midnight at Maxim's" brings the "Gay White Way" right into your theatre and shows your patrons the features which have made Broadway a household name in every village and hamlet in the country!

Released in Regular Service

SPECIAL PIANO MUSIC 50c COMPLETE

KALEM COMPANY 235-39 W. 23d St. New York City NEW YORK

BROADWAY FAVORITES FEATURES BROADWAY FAVORITES FEATURES BROADWAY FAVORITES FEA
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Broadway into your theatre

Said the "NEWS"

"Girls, girls, nothing but girls! Girls are surely the main feature of this production. Most persons, especially suburbanites, will want to visit Maxim's after seeing this picture!"



LEO PIRNIKOFF AND ETHEL ROSE



A BEVY OF BEAUTIES FROM RECTOR'S

FAVORITES" FEATURE

AT MAXIM'S

Act Cabaret Show

There's a veritable money mine within the reach of every exhibitor who books this feature and thus capitalizes the publicity accorded the New York cabarets by the newspapers of the nation. The Maxim, Bustanoby and Rector beauties, together with such vaudeville artists as Baroness Irmgard von Rottenthal, Leo Pirnikoff and Ethel Rose, The Cameron Girls and Bert Weston and Dorothy Ozuman, will create a tremendous sensation in your theatre!

Monday, July 12th

Striking 1, 3 and 6-Sheet Four Color Lithographs

KALEM COMPANY 235-39 W. 23d St. New York City **NEW YORK**

URES BROADWAY FAVORITES FEATURES BROADWAY FAVORITES FEATURES BROADWAY FAVORITES
URES BROADWAY FAVORITES FEATURES BROADWAY FAVORITES FEATURES BROADWAY FAVORITES

Have An 'Irish Day' At Your Theatre

These Photoplays

Made by Irish Players in Ireland

Under the Direction of

SIDNEY OLCOTT

An "Irish Day" with these popular 3 Reel photoplays will make big money for you. Arrange with the Irish societies in your neighborhood to attend in a body.

These great pictures were made by Sidney Olcott for The Lubin Mfg. Co. amid the hills and dales of the beauteous west coast of Ireland and were completed under great difficulties after the outbreak of the present war.

"ALL FOR OLD IRELAND" (3 Reels)
or the days of '98
Released Wednesday, July 19

"IRISH IN AMERICA" (3 Reels)
Release date announced later

"ROBERT EMMET" (3 Reels)
An incident in the life of the great patriot
Release date announced later

Released through the General Film Company

LUBIN

LUBIN

LUBIN
Philadelphia.

THE PERFECTION OF PHOTO PLAYS

SPECIALS AND MASTERPIECES

SIX RELEASES EACH WEEK

A Great Serial, "Road O' Strife," 15 Parts, by Emmett Campbell Hall

Monday, June 28th
"Road O' Strife" No. 13
"The Man Who Did Not Die"
One Reel Drama
Bewildering events follow one another rapidly in this chapter of the thrilling and mysterious Lubin serial. Gershom suddenly returns to life, regains the famous silver cup, and not only announces that the fortune supposed to be Caleb Jerome's belongs to Alene, but astonishes everyone by telling the weary and indifferent girl, who has just been discharged from jail that she is Her Royal Highness, the Princess Alene, rightful heiress to her father's crown and the throne of Urania.
Crane Wilbur and Mary Charleson featured

Tuesday, June 29th
"Her Choice"
One Reel Comedy
In this amusing release the action centers about a girl who has three ardent admirers. Betty wants to marry a regular American, but her father favors a count and her mother a lord. Betty succeeds by hoodwinking her parents and playing a hoax on the two titled suitors. In the cast are Mae Hotely, Ed. Lawrence, Frances Ne Moyer, Raymond McKee, Jerold Hevener and Ben Walker.

Wednesday, June 30th
"The Path to the Rainbow"
Three Reel Feature
A splendidly written, splendidly acted comedy drama, in which a young but old fashioned banker plans to wed his ward and then achieves happiness by unselfishly giving her to the man she wants to marry. In the cast are Ormi Hawley, Arthur Matthews, Earl Metcalfe, Herbert Fortier, William H. Turner, Peter Lang and George Bliss.

Thursday, July 1st
"By the Flip of a Coin"
Two Reel Drama
A tense and strong play of army life in India in which two officers love the same woman. One of them, through duplicity, marries her and later this is discovered. The two officers agree to flip a coin—the one who throws heads to kill himself. Again the husband stoops to crooked work, and when this, too, is discovered the inevitable happens.
L. C. Shumway and Velma Whitman featured

Friday, July 2nd
"Her Mother's Secret"
One Reel Drama
A charming story of a wealthy man who returns after a twenty years' absence to his home town and falls in love with the daughter of the woman who jilted him many years before. When the daughter discovers he is her mother's old sweetheart she plays a little trick which brings happiness to all concerned.

Saturday, July 3rd
Another Billie Reeves Comedy
"A Day on the Force"
One Reel
After envying with all his heart the life of a policeman, Bill temporarily becomes one by appropriating the hat and coat of a sleeping officer and then his adventures begin, but not at all along the lines that he had imagined or planned. This reel is an unusually funny one and Reeves has a splendid opportunity to display his ability as an acrobatic comedian and pantomimist.

LUBIN

MULTIPLE REEL MASTERPIECES READY AND ABOUT TO BE RELEASED

"THE SPORTING DUCHESS" With Rose Coghlan and Ethel Clayton
Supported by GEORGE SOULE SPENCER
Comedy Drama by CECIL RALEIGH — Direction BARRY O'NEIL

"THE VALLEY OF LOST HOPE" Featuring Romaine Fielding
A Powerful Drama by SHANNON FIFE — Direction ROMAINE FIELDING

"THE DISTRICT ATTORNEY" With George Soule Spencer and Dorothy Bernard
Drama by CHARLES KLEIN and HARRISON GREY FISKE — Direction BARRY O'NEIL

"THE EVANGELIST" With GLADYS HANSON, Supported by GEORGE SOULE SPENCER
Powerful Drama by SIR HENRY ARTHUR JONES — Direction BARRY O'NEIL

"THE CLIMBERS" With GLADYS HANSON, Supported by George Soule Spencer
Drama by Clyde Fitch — Direction BARRY O'NEIL

"THE GREAT RUBY" With Beatrice Morgan, Octavia Handworth and George Soule Spencer
Drama by Cecil Raleigh and Henry Hamilton — Direction BARRY O'NEIL

NOW SHOWING TO CROWDED HOUSES EVERYWHERE

"EAGLE'S NEST" With Edwin Arden and Romaine Fielding
Mr. Arden's Successful Drama — Direction ROMAINE FIELDING

"THE COLLEGE WIDOW" Featuring Ethel Clayton and George Soule Spencer
Comedy by GEORGE ADE — Direction BARRY O'NEIL

1, 3, 6, 8 Sheet Posters by A. B. C. Co., Cleveland, Ohio Dodgers by Hennegan & Co., Cincinnati, Ohio
Chicago Office, 154 West Lake Street

LUBIN MFG. CO. PHILA. PA.

Selig Diamond Specials

IN THREE REELS

Are released every Thursday, *in regular service,* and every care is paid to the story, the cast, and the photography—

"Ebb Tide," a Selig Diamond Special in three reels, released Thursday, July 8th, conforms to the high standard of excellence maintained by past performances—

Written by Lanier Bartlett, "Ebb Tide" is an absorbing study of human passions, the law of predestined affinity, and contains quiet, subtle acting and carefully chosen scenic locations—

Selig Diamond Specials

IN THREE REELS

Released in the past, include such beautiful and exciting productions as "How Callahan Cleaned Up Little Hell," "Pals in Blue," "His Father's Rifle," "Sands of Time" and "War O' Dreams"—

These Diamond Specials have won the unsolicited praise of the Critics, the Exchanges, the Exhibitors and last, but not least, they have earned the public's commendation—

The best plots, the highest-salaried players, the most experienced Directors all combine to make Selig Diamond Specials in three reels, veritable gems of purest ray serene—

Selig Diamond Specials

IN THREE REELS

Are not the only noteworthy releases to be found weekly in the Selig regular program, for no time nor expense is spared to make the Selig one and two reel Pictureplays worthy—

The regular program for the week of July 5th includes, "A Studio Escapade," a Selig two reel Special; "The Coyote," a one reel Western; "The Adventure Hunter," a romantic drama in one reel; "Ebb Tide," a Diamond Special, and "Bound by the Leopard's Love," a Jungle-Zoo drama—

Then every Monday and Thursday the Hearst-Selig News Pictorial unfolds to your sight all the world's events, for it is first in war, first in peace and first in popularity—

SELIG POLYSCOPE CO., Chicago

"The Dependable Service"

Miss Viola Allen in "The White Sister" Sweeps the Public off its Feet

Have you seen Viola Allen in "The White Sister?" This is what every one now is asking of his neighbor.

When a play makes such a success that it is the first topic of conversation that enters the mind when two friends meet, you may know it has some genuine attraction, that it is irresistible.

Every once in a long time there is a play that not only succeeds in the ordinary way, but has some great fundamental human element in it that sweeps the public off its feet.

That is what "The White Sister," Essanay's six act photoplay, written by F. Marion Crawford has done. It is the talk of the hour. Critics who saw the play before its release predicted a wonderful run. It has surpassed all expectations. It is the rage; it is the fad of the day.

You know what that means in drawing crowds; you know what it means in swelling your box office receipts.

Have you booked "Graustark," the great six act feature photoplay by George Barr McCutcheon? Have you booked "The Slim Princess," the four act photocomedy by George Ade? If you have not you have something good in store. Thousands of exhibitors have attested the wonderful drawing power of these two plays.

Book them at once through any of the branch offices of the V. L. S. E., Inc., if you would get plays that are sure to please your patrons.



Essanay Studios, June 21.

My Dear Mr. Exhibitor and the Photoplay Public:

I wish to thank you for your many kind inquiries about my health. I am willing to stake my word of honor that I am alive. My moustache still has that funny little quirk and my feet twinkle when I walk.

I have been unable to convince any insurance company that I have been ill, injured, killed or otherwise incapacitated. Some people are unkind enough to say I am crazy. All are entitled to their own opinions, but I would say in defense that they don't know me.

I certainly am still on the job. If you don't believe it, watch me "WORK". I will show you everything you ought to know about interior decorating. If I don't make you laugh I will admit that I am a dead one, but not until then.

Yours in fun,

Charles Chaplin.

ESSANAY-CHAPLIN COMEDIES

Are now being released every three weeks.
The first one of this new series is

"Work"

In 2 Acts. Released June 21 through the General Film Co.

Be sure you book the Essanay-Chaplin brand. None others are genuine.

Henry B. Walthall, Greatest Photoplay Actor, Joins Essanay

CHICAGO, Ill., June 25.—Henry B. Walthall, the world's greatest photoplay actor, has joined the Essanay company and is now working on a great three act emotional drama, "The Fatal Temper."

It was in line with the policy of George K. Spoor, President of Essanay, to obtain the very best actors in the world, that Mr. Walthall was engaged. For Mr. Walthall is just that, a real actor, a man of wide experience both on the speaking stage and in photoplay work.



HENRY B. WALTHALL

As the leading character in plays produced by other companies, Mr. Walthall was distinctly the feature of the dramas. He has advanced steadily in artistic accomplishments and popular favor until at the present time he stands at the head of his profession.

Mr. Walthall is a master of subtle expression and in dramas requiring a display of emotional feeling has no equal. He will appear both in features released through the V. L. S. E., Inc., and the General Film Co.

KILLED IN ACTION

might easily be applied to hundreds of exhibitors throughout the United States today, only "inaction" would be the word. The reason so many exhibitors are not getting bigger returns is that they are not getting the pick of the programs.

Essanay

is making greater strides forward than any other company. Get in line and watch the results at your box office.

"THE LITTLE PROSPECTOR"
A Western drama featuring MR. G. M. ANDERSON. Released July 2.

"A BOOMERANG OF BLOOD"
A felon's deed for revenge falls on his own head. Released July 5.

"THE RAJAH'S TUNIC"
(In 2 acts). By Henry C. Rowland
One of the famous plays from "The Adventures of Dominica." Released July 6.

"DREAMY DUD"
"In King Koo Koo's Kingdom." Living cartoons by Wallace A. Carlson.
Dud prefers being boiled for dinner to taking a wife. Released July 7.

"EDUCATION"
A photocomedy of college life, featuring Wallace Beery. Released July 8.

"THE COUNTER INTRIGUE"
(In 3 acts)
The great prize mystery play produced in conjunction with The Ladies' World. Released July 10.

G. M. ANDERSON

and Marguerite Clayton

are making a wonderful success in the new series of one act Western dramas. Book now. Released through the General Film Co.

Special 6 sheet muslin Chaplin posters	$1.75	ESSANAY
Life sized Chaplin cut-outs for lobby stands	$1.50	PUBLICITY
25 foot strips of Essanay stars	$1.50	DEPT.

A 50 foot scene strip of "Graustark," "The Slim Princess" or "The White Sister" is the best way to advertise these photoplays in your theatre. Price, $2.50. Essanay Publicity Dept., or at the V. L. S. E. branch offices.



Trademark Reg.
U. S. Pat. 1907.

Essanay
"FIRST TO STANDARDIZE PHOTOPLAYS"

1333 ARGYLE ST. CHICAGO, ILL.



Trademark Reg.
U. S. Pat. 1907.

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"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

LOS ANGELES, CALIFORNIA
427 SO. FIGUEROA STREET

NEW YORK CITY
TWO HUNDRED AND TWENTY WEST FORTY-SECOND STREET

CHICAGO, ILLINOIS
110 SO. DEARBORN STREET

Volume XI | JULY 3, 1915 | No. 26

The Keynote of the Feature Situation

THAT exhibitors everywhere are keenly alive to the necessity of adequate service with big features is evidenced by the letters aroused by last week's editorial.

In one, a leading exhibitor from Pennslyvania takes exception to our statement: "He ought to be as sure of getting this advertising service as of getting the picture. He ought to get both at, at least, the same time."

* * *

"YOU are dead right in the first statement, but dead wrong in the last," writes this exhibitor, and he adds:

"The exhibitor ought to get his paper, slides and lobby display *in advance of the picture,* two weeks, yes, three weeks.

"The bigger the feature and the price he has to pay for it, the more in advance he needs his publicity, and let me tell you he needs mighty good publicity to put the picture across."

* * *

VERY true. The editorial tried to convey the fact that the service should go with the booking, not with the picture's showing.

But we are glad of the opportunity to emphasize again what seems to be the very keynote of the big feature situation as it exists today.

That is, the *necessity* of adequate advertising service with the picture.

* * *

THE idea of booking at any odds is all wrong. Any concern that so instructs its salesmen, or countenances such a policy, or any concern that utterly neglects its service department is a concern that will exist for today only.

* * *

AND just as logically it follows that the successful picture concern of the future will be the concern not alone successful in the quality of its product, but also in the selling power of the service that goes with it.

In fact, success will be measured just as *surely* by one as by the other.

* * *

WE are constantly in receipt of letters which read like this: "———— pictures are the best pictures. But we get better paper and better advertising help with ———— pictures. Therefore we are forced to book the latter."

Surely the lesson is clear enough.

AND the whole industrial and commercial world gives past and present proof to it.

The concerns in the forefront today—in the making and distribution of food, clothing and the like—are the concerns which are just as keen on moving the goods from the dealers' shelves as they are keen on putting them there.

Back in the rear ranks are the concerns which try only to sell and not to *resell* their product.

* * *

IN these days—days of urgent competition—you have got to grease the sales of a product right up to the final consumer, otherwise, it will stop and the field of the maker will be clearly limited by this stopping point.

All of which applies to pictures—every bit—just as to food and clothing products.

* * *

THE making of selling helps for the feature ought to begin with the making of the picture, and be planned as carefully.

To every print there should be apportioned a sales help expense and this appropriation should include the *best* possible quality of paper, announcement slides, lobby display, newspaper advertising and publicity helps, and whatever novel advertising suggestions the brains of an advertising man can conjure up.

* * *

ALL this, of course, within the limit of selling expense the picture can stand; but it must be ready.

All of these advertising helps should go into a container just as surely as the print goes into a case; and this container should reach the exhibitor *surely* and *sufficiently* in advance of the feature.

* * *

TOO much expense? Not a bit.

Not for the well-organized, well-intrenched concern playing for the future; nor for the exhibitor who isn't a fly-by-night fooler of the public, but can look beyond present pennies and see future dollars.

* * *

SAID a prominent producer to one of his road-men the other day:

"What is your first duty to this house?"

"To sell pictures," answered the road-man.

"No, it isn't," corrected the producer. "Your first duty is to *help the exhibitor sell them.*"

Here is a producer whose front-rank position is already guaranteed.

WILLIAM A. JOHNSTON.

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

MOTION PICTURE NEWS EXHIBITORS' TIMES
Published on Thursday Every Week by

EXHIBITORS' TIMES, Inc.

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This publication is owned and published by Exhibitors' Times, incorporated under the laws of the State of New York. The offices and principal place of business are at 220 West 42nd Street, New York City. The address of the officers is the office of the publication.

Entered as Second-Class matter at the New York Post-Office.

Subscription $2 per year, postpaid in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands. Canada, $3; Foreign, $4 per year. N. B.—No agent is authorized to take subscription for MOTION PICTURE NEWS at less than these rates. Have the agent taking your subscription show his credentials and coupon book.

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Vol. XI July 3, 1915 No. 26

The Business Man's Recognition of the Motion Picture

THE invitation extended by the Cincinnati Chamber of Commerce to the Exhibitors' League local of that city to be represented in the chief mercantile organization of the Ohio city is a striking testimonial to he esteem in which business men in many quarters hold the motion picture industry.

It is an indication that the men who compose the Cincinnati Chamber of Commerce regard the exhibitor as a business man like themselves.

* * *

HITHERTO, the motion picture field has not been treated nor regarded as a business. It has been considered as an amusement, as a speculation, as a klondike—as anything and everything but a business.

The change of attitude cannot fail to be beneficial. The affiliation of the Cincinnati exhibitors with so powerful a body as the Chamber of Commerce cannot fail to bring them manifold and manifest advantages.

They will in no way lose their identity. The association will not impair the strength of the exhibitors' league; it will rather fortify and increase the usefulness of that body to its members.

And that the alliance will enable the Ohio exhibitors in that section to ward off invidious legislation more successfully than they have been able to in the past goes without saying.

* * *

THE increase in dues is certain to be repaid over and over in tangible benefits to the exhibitor, in gaining for him many of the objects for which he and his leaders have in the past striven in vain.

And what applies to Cincinnati applies with equal force to every city in the country. Such a step identifies the motion picture business with other recognizedly "legitimate" businesses in a manner that is not open to any question.

The motion picture ceases to be an interloper, a parvenu in mercantile life. It is "taken up," established, and acquires the same rights and privileges as other established forms of business enjoy.

They existed before, it is true. But in this case, recognition is nine-tenths of the battle.

The Film Business Worse Off by One More Censorship Law

BY July 1 the motion picture industry will be worse off, by one more state censorship law, than it was before that date. And it is largely the fault of the motion picture exhibitors of Illinois that it is so.

Illinois is the latest state to follow the lead of Ohio, Kansas and Pennsylvania and invite the motion picture men of the commonwealth to support a few "deserving"—to use the favorite word of a well-known statesman (?) in this connection—individuals at the rate of one dollar for every thousand feet of film that is shown within the borders of the state.

* * *

ONCE more the exhibitors are the victims of their own laziness and stupidity. It is of no use to mince words, or to be polite about the matter.

It may be an unpleasant fact, but it is still a fact, that it was laziness that kept the exhibitors of Illinois from fighting the law on the floor of the Legislature.

It was nothing but stupidity that led any exhibitor to believe that, of two evils, state censorship was less burdensome than local censorship because it would do away with the latter.

* * *

STATE censorship did not do this in Ohio; the case of "Three Weeks," which every Ohio exhibitor recollects proves that.

It will not do so in Illinois.

The Chicago exhibitor will reap the reward of his indolence when he finds out how badly he has been deceived by the Springfield politicians; he is likely to realize, if he never realized it before, that it is more costly to do without an organization than it is to support one.

* * *

THE Illinois censorship law was a grossly political measure. The Springfield State Register was right when it declared, just before the bill was passed, "We have not heard one demand for state censorship of the motion picture business.

"There might be an argument for a measure of this kind if the motion picture business was run along immoral lines. But it isn't. Motion pictures today are becoming more refined, more elevating, more entertaining than ever before. Even the old-time melodramatic picture is becoming relegated, not because it was immoral, but because it didn't take with the general public."

* * *

IT was emphatically a political measure, so much so that the legislative proprietors of it did not even attempt to justify it by attributing it to "public opinion," but sneaked it through the last hours of the session, when there was no chance for opposition.

The average motion picture exhibitor seems to rival the Russian peasant in his ability to stand unlimited punishment and abuse with absolute stolidity. Is there any limit to his impassiveness?

Illinois Censor Law Takes Effect on July 1

The Measure Was Rushed Through at the Tail End of the Legislative Session, Though the Public Had Signified No Desire for a Law of This Character—State League Failed to Present Opposition —Censor Fee Will Be $1 Per Thousand Feet—Penalties for Violation

Special to Motion Picture News

Springfield, Ill., June 23.

WITH the signature of Governor Dunne to the bill now before him, censorship of motion pictures by a state board will become a law in Illinois on July 1. Ninety days after the law takes effect every motion picture film exhibited in the state must bear the stamp of the Illinois Board of Censors.

With no apparent public demand for such a board, and with numerous newspapers in the state opposing it, the censorship bill was passed during the closing hours of the forty-ninth general assembly with but little opposition. The measure was introduced in the senate by Senator Albert J. Olson, of Woodstock, and passed that body early in the month. It came up in the lower house on June 18, the day before adjournment, and was passed there by a vote of 95 to 16.

Manufacturers appeared before the committee and opposed the passage of the bill, but their efforts were fruitless. A more or less half-hearted opposition to the measure was voiced by exhibitors throughout the state, but with the Illinois branch of the Motion Picture Exhibitors' League of America but loosely organized the opposition wasn't strong enough to stop the measure.

Chicago exhibitors gave the bill little attention, probably taking the view that another censorship of films wouldn't hurt any more than the present Chicago censorship, and might have the effect of eliminating the censor's work there.

The bill which becomes a law July 1 puts the board of censors of motion picture films, which is to be known as the Illinois Board of Censors, under the authority and supervision of the secretary of state. The board is to consist of three persons, one for one year, one for two years and one for three years, and they are to be appointed by the secretary of state with the approval of the governor. All are subject to removal by the secretary for cause.

The secretary is to furnish the board with all necessary equipment, offices and employees necessary to carry on their work, and each member of the board is to receive an annual salary of $2,500.

The board is to examine and censor all motion pictures to be displayed in the state, and those films must be submitted by manufacturers, dealers and exchanges before they are delivered to the exhibitor. Members of the board are given power and authority to require any or all motion pictures submitted to be displayed before them for the purpose of censorship, and may require a description of any motion picture film or reel to be furnished describing the scenes.

The board will charge a fee of one dollar for each reel of film to be censored which does not exceed one thousand feet, and one dollar additional for each reel exceeding one thousand feet. The money received is to be paid to the secretary of state, and all moneys so received shall be accounted for by him and paid into the state treasury.

Only such films as are in the judgment and description of the board of a moral, educational, or amusing and hramles character shall be passed and approved. All films passed will be stamped or otherwise designated and consecutively numbered.

The Illinois board is empowered to work in conjunction with any censor board or boards of legal status of other states as a censor congress in approving or rejecting films. All films passed and approved by other boards or congress may be shown in the state when the regular fees have been paid to the Illinois board, and shall then be considered approved by the Illinois board.

The law provides a penalty of a fine of not less than twenty-five dollars nor more than three hundred dollars, or imprisonment of not less than thirty days nor more than one year, or both, for each violation, upon conviction thereof.

Manufacturers who are dissatisfied with any order of the board may, under the provisions of the law, apply for a rehearing, and upon refusal of it, or upon decision after a final hearing, appeal to the Circuit court of Sangamon county at Springfield for the purpose of having the reasonableness of the decision inquired into.

Members and employees of the board are given authority to enter any place where motion picture films are being exhibited for the purpose of detecting any violations of the law. They will be provided with badges showing their authority.

The new law does not take away any of the powers now existing of any city, village or incorporated town of 100,000 inhabitants or over, to regulate motion picture exhibitions, provided that no such city, village or incorporated town shall permit the exhibition of any motion picture films unless they have been approved by the Illinois board.

Representative Jackson's bill, which was aimed to forbid the showing of motion pictures likely to excite race hatred, and which was aimed particularly at such pictures as "The Birth of a Nation" and "The Nigger," was killed. The bill passed the lower house, but met death in the senate.

C. C. Cheadle.

United Bankruptcy Petition Is Only a Friendly Suit

Reorganization Is Planned by Producing Companies for the Inauguration of More Efficient Methods Expected to Permit Eventually the Issuance of a 21-Reel Program

THAT the petition in bankruptcy in the United States District court against the United Film service is a friendly suit brought by the producers, who are closely affiliated with the distributing company, to make possible a quick realization of extensive plans to increase the number of weekly releases and form a bigger and better organization is made known by J. C. Graham, president and general manager of the company, who will remain at the helm and work in conjunction with Leo C. Stern, the receiver appointed by the court.

The suit was brought about by conferences of all the parties interested, in which efforts were made to keep the several valuable properties and the splendid organization, recently perfected, intact during the working out of the plans that have been carefully made to place a program of at least twenty-one reels upon the market immediately.

Mr. Graham is convinced that this friendly suit will result in more quickly accomplishing the results for which the United Film company has been striving since its reorganization several weeks ago.

The receiver, Leo C. Stern, of 15 William street, New York; his associate receiver, Langdon P. Marvin, and the officials of the United are in perfect accord, and will co-operate in every way to increase the rapidly growing business of the United exchanges.

Mr. Graham emphasized the fact that the affiliated companies had no desire to tear down the carefully erected structure of the releasing company, but took the action they did in order to facilitate the growth of the organization by establishing a basis of pro rata values for all concerned, and at the same time doing away with the extraordinary demands on the part of the few that had a tendency to interfere with rapid expansion.

Leo C. Stern, who is a lawyer and also a member of the board of directors of the United Film Service, Inc., believes implicitly in the policy followed by the United Film service since it began issuing a regular weekly program, and is convinced that the class of film produced is in great demand at the present time. He also realizes the necessity of a reorganization that will result in the issuing of a program of twenty-one reels at the earliest possible moment, and will do all in his power to aid it.

SEGAL AND RANDEL ORGANIZE COMPANY

H. G. Segal, who has been manager of the New York office of the World Film Corporation, and Henry Randel, who was affiliated with the Shuberts for the past few years, have organized the Equitable Film Company, with offices in the Fitzgerald building, 1482 Broadway, New York.

U ESTABLISHES ALL-YEAR STUDIO AT LAKE TAHOE

Special to Motion Picture News

Los Angeles, June 21.

The Universal Film company has completed arrangements for the opening of a permanent studio at Lake Tahoe, in the northeastern part of California, which will be in charge of Jacques Jaccard and where two companies will work.

Mr. Jaccard will supervise the productions of both organizations, one of which will feature J. Warren Kerrigan, supported by Hazel Buckham, Norbert Miles, Helen Leslie and others. Ben Cohn, of the Universal scenario department, will be in charge of preparation of script. The players and assistants number twenty-five in all, and departed for the northern location this week, and it is understood that an entirely different class of pictures will be made at this studio.

Studio, Largest in World, May Be on Lasky Ground

Goldfish Discloses Plan for Erection of Structure of 100 Dressing Rooms, with Gymnasium Attached, and Stage Accommodating 8 Closed Companies and 8 in Open Air

THAT the Jesse L. Lasky Feature Play company will greatly increase its activities as soon as a big new studio can be built on the Pacific coast is the decision reached by Samuel Goldfish, treasurer and general manager, on his return from California.

"We are going to build the biggest studio in America, if not in the whole world," said Mr. Goldfish. "To give you an idea of its size, let me say it will have one hundred separate, fireproof dressing rooms, each with its own shower bath. It will be a combination of a glass and an exterior studio. One enormous stage will be built which will accommodate eight working companies in the open air and eight working companies on the part under glass.

"We are going to do one thing which has never been done before—build a gymnasium for the members of our stock company, directors and writers. This will cost a lot, but we will get returns in increased efficiency. The people in the production end at the Lasky plant are working hard all day. When night comes they take no exercise. So the desk work develops sedentary habits. Consequently they get in poor physical condition and cannot give their best work.

"This will be a great boon for our writers, Marian Fairfax, W. C. DeMille, Margaret Turnbull, Hector Turnbull and Cecil DeMille, as well as for our directors, Frank Reicher, George Melford, Cecil DeMille and J. P. McGowan.

"The Lasky company has the finest efficiency system in the world, because the head of each department participates in the weekly meetings of the efficiency board.

"Take our sets, especially the exterior sets. When 'Jimmie Fadden' is released you will see the New York Bowery as we built it on the coast, and you will swear it is the real Bowery. The exteriors for Geraldine Farrar's 'Carmen' are now built on our 10,000-acre ranch—a Spanish bull ring and a street of Seville we put up when I left the coast.

"Wilfrid Buckland, whom we secured through our association with David Belasco, has built up a wonderful art department. All of the producing is under the personal supervision of Mr. Lasky and Cecil B. DeMille.

"One thing which my transcontinental trip impressed on me is that sensational pictures are the bane of the industry at present. By that I mean pictures exploiting infidelity and the grosser passions.

"It is impossible for each picture to be more sensational than its predecessor. The exhibitor who trusts to a sensational picture to boost business finds that he scares away the family patronage and attracts only sensation seekers. Then, when he has no sensational picture to show, he falls flat."

No NYMP Releases Through Mutual After Sept. 1

President Kessel Points to Triumvirate of Directors, Griffith, Ince and Sennett, and Its List of Stars as an Indication of Quality Expected in the Company's Pictures

A. KESSEL, president of the New York Motion Picture corporation, when asked by a representative of Motion Picture News for further information as to the new Griffith-Ince-Sennett combination and its intention as stated last week in the daily papers of presenting two dollar pictures in a chain of theatres here and abroad, said: "I have nothing to say this week, except to lay emphasis upon this triumvirate of directors—Griffith, Ince and Sennett, whom we consider, and justly so, the three greatest directors in the world.

"Also, our list of stars, when announced, will show at a glance the same undoubted preeminence.

"The names of these stars, more than twenty-five in number, and remarkable in every instance, will be announced, together with a complete ctatement of our future activities and policies in next week's issue of Motion Picture News.

"You may simply say that after September 1 the New York Motion Picture Corporation will not release any of its pictures upon the Mutual program."

It is to be noted that a very busy and optimistic atmosphere pervades the New York Motion Picture offices. At the time of the visit of the Motion Picture News representative there were present De Wolf Hopper, Nat Goodwin and Eddie Foy.

"We have always believed in taking chances," said Mr. Kessel, "big chances. Our past success has been largely founded upon the big, progressive policy. Our future lines are laid out upon this same basis, much greater because the business is now much greater in scope."

As to the peraparation for these new and sweeping plans it may be recalled that Mr. Kessel has spent most of the past six months upon the Pacific coast, undoubtedly in close co-operation with Messrs. Griffith, Ince and Sennett, and the big producing plants of the New York Motion Picture Corporation at Inceville and Hollywood.

National Secures Norma Talmadge for 5 Reelers

Vitagraph Actress, Who Gained Screen Reputation for Comedy and Dramatic Roles, Following a Successful Career of the Speaking Stage, Will Go to Coast After July 1

NORMA TALMADGE, whose five years with the Vitagraph company have established her as one of the foremost young, emotional, screen actresses, is leaving that company to join the National Film corporation producing forces at Los Angeles, Cal. Miss Talmadge will appear only in feature productions of five or more reels, which will be produced under the personal direction of Bruce Mitchell.

Norma Talmadge is the elder of the Talmadge sisters. She went to the Vitagraph stock company from the speaking stage when she was only sixteen. Her first picture was "A Dixie Mother." Since that time her biggest successes have been "Good-bye Summer," "Pillar of Flame" and "Janet of the Chorus." Her face always commands attention on the screen by its intensity. In addition, she has good cause to be called beautiful, for she is a remarkably pretty girl.

Miss Talmadge can play either comedy or dramatic roles. Of late she has been seen more often in dramatic roles, for young players who can really act are scarce and Miss Talmadge is one of the very best interpreters of gripping parts on the screen.

The National Film corporation plans to let Miss Talmadge do even bigger things in the future than she has in the past. She will appear in film versions of popular novels and plays, picturized by M. Coldewey. Rights have already been obtained to five plays and seven novels. Suitable vehicles will be selected for Miss Talmadge from subjects which have a reputation in themselves.

Miss Talmadge leaves for the Pacific coast soon after July first.

INCE IS PLANNING ANOTHER BIG SURPRISE

Speaking both literally and figuratively, Director General Thomas H. Ince has something up his sleeve. In the literal sense, he is still wearing splints as the result of the recent accident in which the bones of his shoulder were broken. Some day Mr. Ince is going to spring a great surprise. This is to be his master production.

It is a big mystery about the studio, the secrets of which are known only to Raymond B. West, who is Mr. Ince's right-hand man in the production of "something," and a certain successful publicity engineer in the exploitation of celluloid masterpieces. Furthermore, men of the industry are to be kept in the dark for months and months.

But here is a prediction; Mr. Ince must surely be making a multiple reel feature which is to eclipse its most recent masterpiec

WEAK SPOTS IN A STRONG BUSINESS—XXI

Exhibitor Voices Complaints Against Manufacturers—He Objects (With Good Reason) to Advance Payments for Features Which Are Delivered Too Late for Advertised Runs—Films, Worn and "Rainy," Are Often Shipped When They Should Not Leave Exchange Vaults

"AFTER reading several articles in your publication on 'Weak Spots in a Strong Business,' I am tempted to write you a few things I have observed in my experience extending over five years in the motion picture business," writes an exhibitor. "In these days of keen competition in which nine or ten reels are frequently shown at five cents admission it is high time some of the abuses long tolerated by exhibitors were eliminated, and to those who pay their bills and otherwise conduct their business along business lines, some consideration should be shown, even though their theatre be small, as is the case with me.

"In the first place, I wish to emphazise this, that with few exceptions the so-called stage stars are not the box office attractions as some producers seem to think. The players most popular today are the actors and actresses long associated with the regular program companies, and, to my mind, the best way to popularize any star is to give him a good director, many good stories, and release such films on a regular program.

"After such popularity has been gained among the picture fans—who, by the way, have seldom heard of many of the stage stars now appearing in feature pictures—same can be coined into big dividends for the company who backs the plan.

"Another thing that retards the advancement of the industry is, a lack of an efficient credit bureau. Every exhibitor today is a business man or he cannot remain long in the business. Why can't the leading exchanges and producers establish a credit bureau which will eliminate a forced advance payment for the use of service whether on a daily or a weekly basis?

"The advance payment for service has several drawbacks.

Credit Due Theatre Managers

"The exhibitors are entitled to credit. We have a bank account through which our financial standing can be ascertained. A great many exhibitors have ratings with business agencies which are equivalent to bank references. Suppose, for the sake of an argument, service is paid for in advance and the films booked do not arrive in time, thereby necessitating a change in program or the purchase of an additional show until such arrival.

"The exchange refused to make good because of the late shipment which has caused considerable monetary loss, besides loss to the reputation of the house, claiming that the man using service ahead of you is to blame. There is little justice in this claim, but one is forced to accept the inevitable and swallow the loss besides a considerable amount of inconvenience.

"A word regarding late shipments which frequently happens in all parts of the United States; at present the principal reason for such is the daily change which is still necessary in the smaller cities and the tardiness of some exhibitors.

"Regarding the latter, if some are found who persist in holding up shows they should be cut off without service until they can see that others have rights besides themselves. Very few exhibitors ever think of buying labels to facilitate the handling of film boxes, but I am glad to say, I have noticed an improvement along this line.

"Not long ago I advertised a five-reel feature with a star of big drawing power, and in order to close at the usual hour I stated that I would open at 9:30 a. m., usually at 10 a. m. The picture was used in Buffalo eight hours away by train the day before and did not arrive until 2 p. m. I lost four and a half hours on this picture, at least four hundred ten-cent admissions, and as many people were brought to the theatre only to be disappointed, turning away from the box office in disgust. This has not only happened to me but to many others as well. It is time the big men awoke to the dangers of their methods.

Leaving the Exhibitor in the Lurch

"If there is anything worse to an exhibitor than to be left without a show which has been heavily advertised in advance, I would like to know it. In the case mentioned, I was forced to spend three dollars in telephone charges, buy another subject for the day, which was used until 2 p. m., and could only charge five cents until the feature arrived, and at that I paid for it in advance.

"Of course, I stopped payment on the check, which is still in the hands of the exchange manager. I hope to arrive at a peaceful settlement of the dispute, but there is no doubt that the advance payment is a wrong system, and once it is done away with the exchanges will note an improvement in business.

"Besides, if we are not to be trusted for a day or week's rental of film service, why trust us with the film which is worth a thousand times more than the mere rental price.

"Another abuse—in making titles, subtitles and letters in films the manufacturers should increased the length so that every one in the audience can read them. Frequently an important letter or announcement will show on the screen and only a small part of the audience can catch it because of insufficient length.

"Oftentimes the enjoyment of an entire feature is spoiled in this way and the exhibitors are helpless to remedy the abuse. If operators cut the film it is up to the exchanges to find out who does this, and cancel service until such abuse is remedied.

Abuses of Feature Exchanges

"On the part of the big producers who are continually vying with each other on the protection given their customers, I wonder how many endeavor to ascertain the truth in the matter. Recently I showed a feature at ten cents matinee and twenty cents at night.

"I paid a high price for the picture on account of first run. A few days later the same picture was booked in one of the opposition houses and the admission price for the run was only five cents. The public do not know that the first run house had to pay twice as much for first run as the second run house. This abuse is one of the main faults of the feature exchange.

"Another abuse is the receipt of film in bad condition. If by chance a booking is requested by an exhibitor on a picture and the same is in bad condition, such condition should be reported to the exhibitor and the booking cancelled. No theatre catering to an intelligent audience can show scratched or worn out film to that audience.

"No exchange should rent such film, knowing the condition to be bad. Of course, if the exhibitor pays a nominal rental he cannot expect the best in pictures. I speak, of course, of the high price feature or of the higher rental films.

"Now comes the last and worst abuse, or rather the lack of aid, on the part of the exchange or manufacturers' co-operation in advertising helps and general knowledge of what is needed by the exhibitor. This can be better illustrated by the following: Recently I booked a fine picture which has failed in other theatres.

"The reason—the name was such a jaw breaker—none could pronounce it. Besides the six-sheet posters showed a war scene which in the picture only amounted to an incident to explain the thread of the story and in reality had no significance in the story.

Want More Help

"This poster war scene lost business for all houses in the smaller cities because the public is tired of viewing war pictures. Thinking the picture a war story, they walked away and did not even waste time to find out the worth of the picture. In a way, you cannot blame anyone for so doing.

"This particular film is a fine drama, but as I say, it does not get the business because of the name and the poster made for it. Manufacturers in every line of business spend large amounts of money in advertising for use of the retail merchant. How many film manufacturers even allow an exhibitor to borrow a cut when he is perfectly willing to pay for newspaper or other advertising, which ultimately helps both himself and the manufacturer.

"I cannot understand the density of these publicity departments. Every avenue of help to get business is closed unless you pay in stamps in advance for the smallest cut or other advertising help, which out of courtesy should be loaned free of charge.

"Waterman's fountain pens are widely advertised with window displays which cost the Waterman company thousands of dollars annually. It must pay or the Water-

man company would not keep the plan in operation. Of course I only cite this firm for example. Wake up, Mr. Manufacturer, and help us to get business, and do not look for the small payment of cuts in advance.

Mailing Cuts Leisurely

"To illustrate the above, I will tell you of my experience with one of the old line companies. I wrote in for several cuts and was refused in a letter asking for a check for $2.75 in payment of same. Needing some badly, I mailed the check at once. About two weeks later I was still waiting for the cuts. I had occasion to go to New York and called up the publicity agent and he knew nothing of my letter or check. A few days later he found it and mailed the cuts. I waited in all about three weeks for these cuts, and when they arrived it was too late, as I had used the picture for which they were intended.

"I have written you the above to let you know a small exhibitor's end of the business as he sees it. Help correct these faults and abuses and you will be doing this great wonderful industry a big service. 'He profits most who serves best'"

A New York State Exhibitor

WESTERN CENSOR APPOINTED TO NATIONAL BOARD

Mrs. Millie Trumbell, for five years a member of the Portland, Ore., censorship board, and who resigned from that body a few months ago, has been appointed a member of a committee of one hundred of the National Board of Censors.

Cincinnati May Affiliate with Chamber of Commerce

Move Will Mean Recognition of Screen Amusement Enterprises as on Same Ground as Other Business Interests, and Point Out Way for Leagues Elsewhere

Special to Motion Picture News

Cincinnati, O., June 23.

ONE of the most important alliances in the history of the motion picture business in Cincinnati, from the exhibitor's viewpoint, is now being projected in the efforts of a number of prominent exhibitors to affiliate the local exhibitors' league with the Cincinnati Chamber of Commerce.

The proposition was made by officials of the commercial organization during a membership campaign now in progress in which every line of business is sought to have representation in the body. Letters were sent out to Fred L. Emmert, president of the Cincinnati Exhibitors' League, and other prominent exhibitors several weeks ago with the result that the question was taken up and discussed.

From the league the matter went to the various smaller organizations of exhibitors, through which advantageous film bookings are made, and the conclusion was reached that representation of the motion picture business in the Chamber of Commerce would be advantageous to the business. While the question was discussed, many of the exhibitors were called in conference with officials of the Chamber of Commerce and a plan was put forward whereby it was proposed that if fifty members of the league would join the commercial body, the league might be regarded as part of the Chamber of Commerce, thus enabling it to work for legislative reforms to the advantage of the business through the powerful merchants' organization and still retain its individual integrity.

Viewed in this light the matter gave a still more favorable impression to the exhibitors, and Mr. Emmert appointed the following members of the league, a committee to sound sentiment on the proposition: A. G. Hettesheimer, the Orpheum; John Weinig, Western Hills Amusement Company; Fred L. Emmert, the Marvel theatre; C. K. Howard, the Forest theatre, and Charles Weigel, the Alhambra theatre.

The plan for affiliating with the Chamber of Commerce was all the more favorably received because it came at a time when dissatisfaction was being expressed by some members of the league regarding the local by-laws. Many exhibitors remained out of the organization because they feared to be tied up by rules that they believed would limit their business affairs and force them in strict compliance with the rules of the organization to do some things that would not be in keeping with their business judgment.

These laws were modified, but many of the larger exhibitors were still considering a plan to form a new organization of what they termed a "more substantial" nature. This proposed organization was to be formed for the purpose of warding off legislation unfavorable to the interests of the business and to lessen the possibility of municipal interference in censoring.

The dues were to be made heavy enough to put aside a fund that would be sufficient to carry out an extensive campaign for improving local conditions. When the proposition to affiliate with the Chamber of Commerce was made, these exhibitors saw that by such an alliance the exhibitors would command a great prestige by reason of the connection and through the powerful business organization of the city; would be able to wield a tremendous influence in the matter of legislation and in civic affairs. No definite action has yet been taken, but it is regarded as practically certain that the plan will be carried out. It virtually means that the exhibitors will have to be members of both organizations and thus will have to pay double dues:

"But that should be the least consideration," said Charles Weigel. "It is my opinion that the exhibitors in the past have been penny wise and pound foolish. I am heartily in favor of this affiliation. This opens the way to a new plan for strengthening organizations of motion picture men. If the alliance can be made successfully in Cincinnati, why can it not be done in other cities. We will thus be on even ground with the other business interests of the country and our business will be better understood by the business men."

Chinese Magnate Erects Theatre in Milwaukee

Millionaire Oriental Plans Decoration of 450 House with Material Imported from China, and Will Charge from 25 Cents to Dollar Admission

Special to Motion Picture News

Milwaukee, Wis., June 23.

MILWAUKEE is experiencing its annual summer building boom of motion picture theatres. No less than two new down town houses are now in the process of erection while rumors fly thick and fast regarding others that are to be erected. The first of the new houses to open will undoubtedly be the Toy Theatre, which is expected to be completed September 1. As exclusively reported in the News some months ago, this theatre will be the first Chinese photoplay theatre in the country.

Charles Toy, millionaire Chinese importer, is erecting the house which will seat 450 people. The decorative scheme will be of a highly Oriental flavor, Mr. Toy importing most of the decorations direct from China. It is his intention to run nothing but the highest class of photoplay productions of ten or more parts whenever possible. But two shows will be given daily.

The Merrill building theatre is the other house now under construction. It will not be completed until late in the fall and will seat well over a thousand people. Nothing definite has as yet been learned regarding the policy of the house though it is expected that it will run a straight program at ten cents.

Architect F. W. Andree, of this city, is erecting a theatre and office building between Park and Bellview avenue for Julius Straus. The building is to be 90 x 122 feet and will seat about eight hundred.

George T. Smith, of Ellsworth, Wisconsin, is contemplating the erection of a moving picture theatre in that city. Up-to-date he has let no contracts for the work.

ROTHACKER WILL LEAVE ON WESTERN TOUR

Watterson R. Rothacker, president of the Industrial Moving Picture company, leaves next week for a combined business and pleasure trip through the west.

He will first go to Venice, Cal., where his wife and daughter have been for the last few months. He intends to make a thorough visit to the studios around Los Angeles and Santa Barbara, and then after viewing the Industrial Moving Picture Company's exhibits at the San Francisco Fair, he will make an extended tour of the larger western cities.

CAN'T DO BUSINESS WITHOUT THE "NEWS."

A. H. McDonald, of the Rex Theatre, Eugene, Ore., while in Portland this week, told a representative of the Motion Picture News that he could not do business without the Motion Picture News, and further stated that he considered it one of the fairest film journals in the field today.

LUCILLE YOUNG NOW PERMANENT MEMBER OF R-M STUDIOS

Lucille Young, prominent in many Reliance and Majestic photoplays, was made a member of the permanent stock company the other day.

Final Arrangements for Convention Completed

Chairman Cory Puts the Finishing Touches on the Work of the Committee in Charge of Preliminary Matters, and San Francisco Is Ready to Welcome Visiting Exhibitors in Accordance with the Traditions of Hospitality of "Native Sons of the Golden West"

Special to MOTION PICTURE NEWS

San Francisco, June 21.

THE final arrangements are now being completed by the committee for the national convention to be held in San Francisco July 13 to 16. Chairman M. E. Cory has just returned from Los Angeles after having completed arrangements for the attendance of most of the prominent screen favorites at the grand ball, which closes the convention, Friday night, July 16.

The attendance of the following players is definitely assured: Blanche Sweet and Carlyle Blackwell of the Lasky company; House Peters, William Hart, Bessie Barriscale and Marguerite Thompson of the New York Motion; William Duncan, Myrtle Gonzales, of the Vitagraph; Mary Alden, Mae Marsh, Lillian and Dorothy Gish, of the Majestic; Kathlyn Williams and Tom Santchi, of Selig; Charles Chaplin, of Essanay; Ruth Roland and Thomas Allen Rector, of Balboa. This couple will be featured in exhibition dancing.

Ford Sterling, Owen Moore and Mabel Normand, of Keystone; Beatrice Michelena, of the California Motion Picture;



FRANCIS X. BUSHMAN

Francis Ford, and Grace Cunard, Bob Leonard and Ella Hall, Herbert Rawlinson, and Anna Little, Cleo Madison, Al. Christy and the entire Harrigan company, from the Universal.

Speeches by Laemmle and Selig

In addition to the above stars, Mr. Lasky is trying to induce Geraldine Farrar to attend and has placed a private car at her disposal for the trip if she will consent to make it.

D. W. Griffith, the world's famous director, has consented to address the exhibitors during one of the business sessions of the convention.

Carl Laemmle, president of the Universal, will be at the convention the entire week and will make an address at one of the business sessions.

Col. W. N. Selig will also be in attendance and give everybody some good, fatherly advice. Col. Selig plans to make the trip from Los Angeles to San Francisco to meet the Selig special and will return to Los Angeles immediately after the close of the convention. It is planned for the entire party to come to Los Angeles and spend several days in visiting the large studios. Elaborate plans are being made for entertaining the visitors. At the Selig plant, after inspecting the zoo, a luncheon is to be served, followed by a dance in the large open air dancing pavilion. Universal is planning to film a spectacular scene, and also give the visitors a chance to watch Nat Goodwin and Director Otis Turner, producing the Universal feature. Visits will also be made to the Majestic and Ince studios.

Bushman Day at Exposition

The administration committee of the Panama-Pacific exposition at San Francisco has announced Francis X. Bushman day July 15, with the noted star and his leading woman, Marguerite Snow, as the special guests of honor, with special functions and awards in honor of the event.

The following telegram from Sol Lesser, California, representative of the Metro Pictures corporation, outlines the affair:

Richard A. Rowland,
Metro Square,
42nd St & B'way,
New York City.

Have received notice from exposition committee July 15 to be Metro day with Bushman and Snow guests of honor. Entire fair given over to us for day. Special award of gold medal to Bushman and Snow following enactment of silent dramatic piece in front of administration building. Entire evening devoted to fireworks display and Bushman's likeness to be burned in set piece fifty feet high. Metro will be luncheon hosts to all photoplayers and exhibitors attending. Am forwarding official document from exposition officials.

SOL L. LESSER.

Harry Reichenbach, of the Metro forces will leave New York for San Francisco July 2, accompanied by Mrs. Reichenbach and a number of Metro stars and will take with him the artistic display Metro will use at the motion picture convention.

Francis X. Bushman, who is now at work at the Quality-Metro studio, Los Angeles, will arrive at San Francisco about July 10 and when he gets off the train he will be the most surprised man in the world for the Metro company will plaster coast cities with twenty-four sheet pictorial paper announcing July 15 as Bushman Day and inviting the people to witness the enactment of a thrilling silent drama.

Mr. Bushman and Miss Snow will be accompanied to San Francisco by Willard Bauman, the director, Fred J. Balshofer and Charles "Feature" Abrams. The dramatic document Bushman will use for his public performance will be a powerful one act playlet from the pen of Robert W. Service, who is responsible for "The Shooting of Dan McGrew," "My Madonna" and "The Spell of the



MARGUERITE SNOW

Yukon," and "Through the Door," which was written by Mr. Service for the late Clara Bloodgood. Mr. Bushman will be supported by the Quality Pictures players.

Fireworks Display

For the firework display General Manager Rowland of the Metro company, has completed arrangements with the directors of the Consolidated Fireworks company for the construction of a set piece fifty feet in height, with as near a likeness of Mr. Bushman and Miss Snow as it is possible to arrange.

By telegraph, Harry Reichenbach has arranged for two pages in one of the big San Francisco dailies in which the life story of Bushman and Snow will be published, and in another, "Through the Door" will be run serially for a week previous to the date of its enactment.

The Metro party will leave New York for San Francisco on the exhibitors' special, arranged for by the convention committee at the time of Mr. Cory's visit here. This will undoubtedly be the greatest gathering of motion picture people in the business and if the exhibitors throughout the country, are brought to the full realization of the importance of the event, many of them will undoubtedly make a special effort to attend, and a large attendance is all that is needed to assure success.

The floor space has all been contracted for and the committee is now trying to arrange additional space for those who neglected the matter until the last minute. A great many concerns have also doubled the space originally contracted for. The Paramount people will use four booths instead of one. One booth being used by the Paramount exchange and one by each of the three Paramount producing companies. Adolph Zukor, president of the Famous Players is now in San Francisco, conferring with Mr. Webber and Mr. Cory regarding the Paramount exhibit.

Governor Johnson has consented to make the welcoming address at the opening session of the convention. The governor and Mayor Rolph will both be present at the dance and officiate in leading the grand march and introducing the screen favorites. The day following the close of the convention is Liberty Bell Day at the Panama-Pacific exposition. The players will be guests of the exposition company on this date, and participate in the ceremonies being arranged.

Special Train Schedule Not Settled

It has been found impossible to arrange the special trains as originally contemplated, owing to the fact that a great many of the exhibitors from the East are leaving ahead of time and making various stops en route. Also the people having charge of the exhibits for the various companies have found it necessary to arrive in San Francisco several days in advance of the opening date. The same condition applies to those coming from Los Angeles.

The first contingent comprising representatives of the press and the publicity men of the various studios will leave Los Angeles in a special car Sunday night, arriving in San Francisco Monday morning, July 12.

The San Diego and Los Angeles exhibitors will leave in two special cars the following night, while the actors and actresses will leave Thursday night. A great many others, in addition to the artists above mentioned, have expressed their intention of attending the convention during the last day or two, and taking in the dance. In fact, Joe Brandt says it seems they had just as well close up Universal City entirely and let everyone go.

Hotel Manx has been selected as the official headquarters and those expecting to attend the convention are urged to write or wire the committee immediately regarding the desired reservations.

At Los Angeles the party will be quartered in the Hayward and Angelus.

SILENT AND SPOKEN DRAMA WILL GO HAND IN HAND

William N. Selig, president of the Selig Polyscope company, Kathlyn Williams and Mr. and Mrs. Tyrone Power and their little son, motored recently from Los Angeles to Riverside, California.

Mr. Selig discussed the future of the motion pictures with interviewers. He believes that the spoken and the silent drama will more and more work hand in hand, each being benefitted by the other.

Paramount Staff Tenders Dinner to Hodkinson

Event Takes Place at Hotel Claridge, New York, Night Before President of Corporation Departs for Six Weeks' Tour of Country

ON the eve of departure on a six weeks' tour of the country, W. W. Hodkinson, president of Paramount Pictures Corporation, was tendered a surprise dinner by the members of the Paramount staff at the Hotel Claridge, New York City, on Friday, June 18. The dinner was an informal, family affair, the spontaneous expression by the staff of the esteem in which they hold their chief.



THE PARAMOUNT ARTIST'S CONCEPTION OF MR. HODKINSON—"BEFORE"—

A neat menu card, with "Build" blazoned across the front, was at each plate. Opening it the diners found the following foreword:

"After years of thought and unremitting labor, W. W. Hodkinson, founder of the Paramount corporation, and originator of the Paramount idea, is tonight with those whom he has taken into the Paramount fold.

"If they have been of service to him in the past they are glad. They realize that his has been by far the greatest burden.

"Here, tonight, they gather to wish him bon voyage, to assure him that nothing is too much for him to ask of them that they may take their share of the load—it matters not how heavy it may be.

"The men are together. They are strong for each other and for Paramount. They are willing to work any number of hours for any number of days to spread the gospel of Paramount throughout the length and breadth of the United States, and from one side of the world to the other.

"A pleasant trip and a safe return—the staff."



—AND "AFTER"

Inside the menu were printed good natured caricatures, both in rhyme and verse, of the members of the staff, headed by Mr. Hodkinson himself. The others were: Jack Eaton, J. H. MacFarland, Louis Loeb, George M. Welty, Raymond Pawley, Jane Stannard Johnson, T. S. Barrett, J. H. MacPhee, Tarleton Winchester, George R. Meeker, Frank D. Sniffen and Howard Spaulding.

125 Horsley Animals Will Caper in MinAs by July 1

Bostock Trainers, Under General Direction of Bonavita, While Waiting for Builders to Put Last Touches to Arena for Camera Performances, Rehearse Their Charges

THE finishing touches on the big arena wherein the Bostock animal players, owned by David Horsley, will pose for MinA pictures, are being applied rapidly, and it is expected that by July 1 work will be started on the first of these subjects.

Meanwhile the Bostock trainers are perfecting the pets for their camera debut. Captain Bonavita, with his assistants, has been busy for three months and has his charges working with the precision of veteran players.

The actors will work in the open with the animals. There will be no bars of cages or a dividing line of any kind between the two species of performers. The full limit of realism will thus be secured and an effort obtained which will be thrilling in the extreme.

Precautionary measures have been taken by Mr. Horsley, who designed the arena, by providing a means of escape for the actors, but to which the animals do not have access.

In these pictures the entire Bostock group, comprising one hundred and twenty-five specimens of animal life, will be used.

OFFICIAL GERMAN WAR FILMS ARRIVE FOR "STAATS ZEITUNG"

The official war film department of the New York "Staats Zeitung" has received a number of films direct from the front. These pictures have been turned over to the "Staats Zeitung" by the German government, but are not in any sense of the word German propaganda.

Several prints were lost in transit, making those that did arrive particularly valuable. This is a new departure for newspapers. The films will be booked direct.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "Motion Picture News," 220 West Forty-second Street, New York City

VETERANS FROM SOLDIERS' HOME PARADE FOR MANAGER

"THE Birth of a Nation" began its seventeenth week at Clune's Auditorium, Los Angeles, June 21, and has been enjoying good business during the week. It is very probable this subject will be continued there for several weeks,



OLD SOLDIERS' PARADE TO CLUNE'S AUDITORIUM, LOS ANGELES

as the attendance has been very satisfactory to the management.

Manager Lloyd Brown recently secured considerable advertising for the picture by inviting the six hundred veterans at the Federal Soldiers' Home at Sawtelle to attend the showing of the picture as his guests. By arrangement with a traction company he secured transportation at very low rates, and he acted as host for the old soldiers from the time they left their home until they returned there.

The event was slightly marred by an unusual shower at the time of the arrival of the special cars at Los Angeles. However, the soldiers' home band and the veterans paraded through the streets from the interurban station to the theatre.

ADVERTISING IN LOCAL DAILIES ON LARGE SCALE

HARRY MORY, manager of the Midget, and Julius Leopold, manager of the Mecca, at Dayton, Ohio, have taken a lead in newspaper advertising which should be seriously considered by the management of other theatres in Dayton and elsewhere.

An illustrated write-up, carried by two pages of advertising, appears on the outside back cover of the West Side News, a magazine section of the Dayton "Sunday News," and gives an interesting description of the two houses.

The advertising of screen theatres on this scale cannot fail to produce results gratifying to any management undertaking a publicity campaign of this magnitude.

The article describing the theatres and their attractions was longer and illustrated with more effective half-tones than is customary with the majority of publicity notices for "legitimate" houses in daily newspapers. The importance of motion picture theatres created in the mind of the average reader by advertising of this character is inestimable exhibitors all acknowledge.

FILMS SHOWING HIGH SCHOOL BOYS POPULAR IN BOSTON

FROM Keith's Boston theatre "regatta week," exhibitors may be able to grasp a helpful hint. Annually the schoolboy crews race on the Charles river for the Keith trophy. This year the Dadum company, of Boston, furnished films of the high school boys coming from their several schools, and of their crews on the river.

The lobbies of the theatre were thickly hung with school pennants, and the swelling of the receipts, with the frequent cheering during the showing of the school films at each performance, proved the worth of the scheme.

BOOKSELLERS' DISPLAYS HELP PICTURES

A. K. PAY, manager of the Colonial theatre at Sioux Falls, S. D., noticed that many of the plays he was giving on his World Film Days were previously in book form. He arranged with the Cataract Book company to offer on sale, a week in advance, the books from which the plays were taken.

Large window displays were used, along with plenty of advertising space in the daily papers. In the windows were displays of the books, at bargain rates, with pictures, lithographs and photographs. In return Mr. Pay runs a slide on his screen to help advertise the sale of books.

The plan, which Mr. Pay declares is a success, has several direct results. People, after reading the books, become interested in the picture. It is an ideal advertising scheme for the motion picture, as well as for the book store.

ALL KINDS OF PUBLICITY FOUND TO BE SERVICEABLE

THE attention of the Middle West has been called to the advertising of the Empress, Airdome, Family, Casino, Palace and Garden theatres of Des Moines, Ia.

These houses, besides using pages of advertisements in the newspapers, employ wagons, bands and billboard service to keep the public informed of what they are showing. The public responds with full houses, is the report.



WINDOW DISPLAY OF PHOTOPLAY NOVELS AT SIOUX FALLS, SO. DAK., WHICH HELPED ATTENDANCE FOR A. K. PAY, COLONIAL THEATRE

SOME OF THE EXTRAORDINARY SETTINGS AND SITUATIONS IN THE FOX FEATURE FILM, "THE SOUL OF BROADWAY"



HITCHCOCK PICTURE COMPLETED BY SENNETT

Mack Sennett, managing director of the Keystone Film company, has completed the first picture in which Raymond Hitchcock appears, and it will be released within a few weeks under the title of "The Stolen Magic." Mr. Sennett has personally directed the entire picture and has played an important role as well. Miss Mabel Normand, Owen Moore, Mrs. Davenport and other famous Keystone players are in the cast and the offering will be an important event for exhibitors of Keystone two-reelers.

PORTLAND, ORE., LEAGUE SECRETARY RESIGNS

Mr. Stevens, secretary of the Portland, Ore., Motion Picture Exhibitors' League, has resigned, to take effect immediately. His successor not yet named.

Coming Fox Releases Make Noteworthy Quartet

"Should a Mother Tell?" "Doctor Rameau," "Lady Audley's Secret" and "Princess Romanoff," Well Cast and Produced with Care, Are Capable of Strong Appeal to Public

WILLIAM FOX announces that the next four releases of the Fox corporation will be as noteworthy in every way as those already shown by his company. Mr. Fox advises exhibitors to prepare for a record-breaking business with a quartette of photoplays, headed by "Should a Mother Tell?" in which Betty Nansen is starred, supported by a company including Stuart Holmes, Arthur Hoops, Jean Sothern and Claire Whitney. The play was written by Rex Ingram especially for Miss Nansen's talents, and was directed by J. Gordon Edwards.

The second release of the near future is "Doctor Rameau," by George Ohnet, with Frederick Perry, late star with "On Trial," who makes his screen debut in this drama, and a cast which is notable in the annals of photodramatic history for its unusual strength and excellent balance. Associated with Mr. Perry, in "Doctor Rameau," are Dorothy Bernard, Stuart Holmes, George Allison, Jean Sothern and Edith Hallor. Will S. Davis directs.

Just a little bigger and stronger than any part she has yet portrayed upon the screen, is the role which Theda Bara, last seen in "The Devil's Daughter," enacts in "Lady Audley's Secret," the third of the coming Fox productions. The book and the play are known wherever there are civilized beings. The greatest work of Miss M. E. Braddon, "Lady Audley's Secret" has been translated into every language of the globe. Miss Bara plays the role of Helen Davennent, afterward the bride of Sir Michael Audley. When her first husband unexpectedly returns, she rids herself of him by a crime which shadows and affects the lives of all concerned. Miss Bara is supoprted by Clifford Bruce, William Riley Hatch, Stephen Gratten, Warner Richmond, and others equally eminent. Twenty-five of the most beautiful girls of the Broadway stage also appear in "Lady Audley's Secret." The picture is directed by Marshall Farnum.

Frank Powell, director of "A Fool There Was," "Children of the Ghetto," "The Devil's Daughter," is producing "The Sorceress," by Victorien Sardou, author of "Princess Romanoff." The star of this drama, which excels in thrilling situations and great dramatic climaxes is Nance O'Neil. The part she enacts in "The Sorceress" is one that is eminently fitted to Miss O'Neil's superb tragic genius.

In support of Miss O'Neil, a cast containing many famous names has been engaged. Among the noted artists appearing in "The Sorceress" are Alfred Hickman, creator of Little Billy in Trilby, and a Broadway actor of stirling reputation, Macy Harlan, equally well known in his profession, Stuart Holmes, Ada Sherman, Ada Nevill, Jane Miller and Robert Wayne.

Mr. Fox declares, without reservation, that "Should a Mother Tell?" "Doctor Rameau," "Lady Audley's Secret" and "The Sorceress" are the greatest and strongest releases that have yet appeared under the brand of the Fox Film corporation.

Vitagraph Forces in Santa Monica May Be Increased

Manager Smith Needs Stage Enlarged to Accommodate Six Larger Sets at Once—Director Sturgeon Completes South Sea Drama

Special to MOTION PICTURE NEWS

Los Angeles, June 21.

THE present quarters of the Vitagraph company at Santa Monica are inadequate, and it is the desire of Manager Smith that he secure sufficient room so that a stage large enough to accommodate six large sets at one time can be built. This possibly means that the western producing staff may be increased, to what extent is as yet undecided.

The organization now consists of three directors and players. Furthermore, the conditions for filming at Santa Monica during the past several months have been very satisfactory because of fogs, which do not rise until late in the morning, thus causing considerable loss to the producing companies.

All three companies at the Vitagraph studio are now engaged in making two-reel subjects, having just completed one three-reel, one two-reel for the General program, and a four reel for the V-L-S-E program.

"The Lorelei Madonna" is the title of a South Sea Island drama made by Director R. S. Sturgeon.

"The Barrier of Prejudice" in two reels, featuring Ann Shafer and Jack Weatherby, is a drama, the plot of which evolves about the attempts of a society woman to wean her son away from the girl of his choice whom he met at a fishing village, where twenty years before she had floated ashore from a wreck clasped in the arms of her dead mother. The young man's mother is successful for a time, but the couple are finally reunited because of the father's love for their baby.

The direction of this was in charge of David Smith.

The V-L-S-E subject is one of the stories submitted in the recent thousand dollar contest. The title is "Troubled Waters," and MacLeod is the author. Alfred Vosbert and Myrtle Gonzales appear in the leading roles of actor and actress, who are wedded following a pretty romance which began when the actress was rescued from peril by the man years before when he was an unsophisticated country boy. In crossing the ocean their ship is wrecked, and they float to a desert island. There they remain for months and learn the simple life, happy and contented with their child born there. Finally they are rescued, and upon their return to their native land they are besieged with offers from managers, but finally they realize the emptyness of the life of make-believe, and seek the simple life in the country. The direction of this production was in charge of Ulysses Davis.

J. C. JESSEN.

In and Out of Los Angeles Studios

By J. C. Jessen

Special to Motion Picture News

Los Angeles, June 20.

THE Ideal Feature company is now located at its new home at the Masterpiece studio on Gordon street, and last week took up the first production there. This is an adaptation from the Arthur Stringer story, "The Secret Agent," dealing with the work of the United States secret service officers who decoy a pair of international criminals by the use of artificial gems.

In this subject there is a chase around the world, and for the selection of scenes for this, the location man has been busy for the past week. A part of the exterior scenes were made at San Francisco. The subject will be completed in two reels.

The Ideal Features will soon have three companies at work at all times. As was recently announced, Manager Robert Levy will direct one company, but no statement has been given out as to who the other directors will be.

A two reel comedy introducing a number of photographic novelties has just been completed by the Fred Hornby National company. The title of this is "The Bachelor's Dream," featuring Russ Powell and Rena Rogers, supported by Constance Johnson, Will Sieter, Raymond Moore, Kathrine Griffith, and Mrs. C. I. Hitchcock.

The story deals with a bachelor who did not believe in the Darwinian theory, but was brought to realize the correctness of the same in an unusual manner. The subject will abound with double exposure work perfected by Gus Peterson, the cameraman. In a number of scenes United States torpedo boats are used.

Members of "The Marriage of Kitty" producing company of the Lasky company were at San Francisco last week where dock scenes representing the New York Harbor are being made. Recently when the Lasky company visited San Francisco, Kenneth McGaffey, in charge of the publicity department, discovered a view which makes it possible to secure pictures of buildings closely resembling the Woolworth and Singer buildings in New York. Those in the company at San Francisco are Director George Melford, Cleo Ridgley, Jack Dean, Tom Frohman and Percy Hilburn.

Filming "Black Birds"

Another Lasky company to go to San Francisco is that filming "Black Birds," under the direction of J. P. McGowan. Last week they were making interior and exterior scenes at Beverly Hills hotel just out of Los Angeles, and upon the completion of this they went north. Laura Hope Crews is featured in this, supported by Tom Meighan Anita King and Ray Hatton.

Here's a new story Jessie L. Lasky is telling. Exterior and interior sets representing a New York Bowery bar were recently completed at the studio for use in one of the big productions. Gus Schoot, property man for the enclosed studio, wandered about the grounds and found the bar.

He gave it the "once over" and a few minutes later when he saw Mr. Lasky, he told this owner of the company that he greatly appreciated the installation of a bar on the grounds, and he knew that all the other boys would, but he added, "I don't think it will ever pay.'

Margaret Engeline, "legitimate" stage star, lately featured in "Beverly's Balance" has been added to the stock company of the Lasky producing force and will play leads.

Motion picture rights have been secured by the Universal company on "Colorado," the Augustus Thomas play, and scenario for this is now being prepared by Harvey Gates, and the film version will feature Hobart Bosworth. At the present time Mr. Bosworth is appearing as the actor in "The Little Brother of the Rich," which will be completed within the next week.

The Number One Nestorite company is just completing "Little Egypt Malone," with Lee Moran in the name part, that of an Oriental dancer, and Eddie Lyons as the front platform barker. The story brings out the fact that two college boys, sons of the idle rich, spend all their money in entertaining chorus girls, and their fathers refuse to come through with additional coin for them to return home for their vacation. The two boys take over a bankrupt "hutch" show and get the money. Then their sweethearts learning of their want for funds, induce the fathers to come through. The result is the money from home and the box office receipts make them "tremendously" rich.

Laura Oakley in Funny Nestor

Another Nestor of the week is that made by Director Horace Davy, "The Tale of His Pants." Here Laura Oakley as the old maid induces the wealthy new arrival at the tank down to fall for her charms, when he sits down in a platter of taffy at a church sociable, rips out the seat of his trousers, and she helps him out of the predicament by the aid of a needle and thread. Others in the cast are Billie Rhodes, Neil Burns, Harry Rattenbury, and Lee Moran as the bachelor.

The Robert Leonard Gold Seal company is completing the two reel subject, "Heritage," which deals with the attitude of the wealthy class with regard to people of the slums, the wealthy being of the opinion that the poorer people cannot accustom themselves to the ways of sophisticated society. In this Ella Hall appears as the girl of the slums wedded to the son of the rich. He fails to give her half a chance to become accustomed to the new life before he abandons her. Her old admirer of the slums, Big Bill, played by Robert Leonard, learning of this, by force induces



JESSE L. LASKY, ADOLPH ZUKOR, SAMUEL GOLDFISH, CECIL DE MILLE AND AL KAUFMAN AT THE LASKY STUDIO, HOLLYWOOD, CAL.

INTERESTING GLIMPSES OF THE UNIVERSAL BEAUTIES DURING THEIR SOJOURN AT LOS ANGELES AND UNIVERSAL CITY



ONE HALF OF THE BEAUTIES "ON DISPLAY"

LOS ANGELES CROWD GREETING THE PARTY

THE OTHER HALF OF THE COMELY AGGREGATION

the husband to give the girl a fair chance.

The cast for the Bosworth-Turner production of "The Little Brother of the Rich" has been announced, and is as follows: Tom Meighan, playing the name role; Hobart Bosworth, that of the actor; Jane Novak, the small town sweetheart of the Little Brother, and others are: Maude George, William Worthington, Walter Belasco, and Jane Bernoudy.

"According to Value" is a two reel subject for the Laemmle brand from a story and scenario by Harvey Gates and Frank Lloyd, dealing with the attempt of a broker, who employs an ex-convict as clerk and then persuades him to steal a number of bonds left in care of the broker. The theft is discovered by the daughter of the broker when she is leaving the house to elope with the brother of the ex-convict who is confidential clerk for the broker. The girl secures a revolver and shoots the supposed burglar just as his brother arrives. The match is broken off temporarily but all ends happily when the broker confesses. Those in the cast are: M. K. Wilson, Frank Lloyd, Marc Robbins, and Vera Sisson.

Languid City People Flee to Woods

How two city young people who came to hate their idle life found happiness when they were attempting to live as country people is brought out in "Where Happiness Dwells." The man poses as a woodsman, the woman as an artist in search of good scenes. By accident they meet, and a pretty romance follows. Scenario is by Ben Cohn, and the production is in charge of Burton King, and the leading parts are taken by Edward Sloman and Adele Lane.

The 101 Bison company has completed another two reel jungle, entitled "The Daughter of the Jungle," featuring Marie Walcamp. For big punches in this, Rex de Roselli permitted one of the big lions at the Universal zoo to jump on him. Later a leopard alighted on his back, and there are numerous other thrilling scenes.

Elsie Jane Wilson, "legitimate" stage and photoplay star, has become leading woman for the Joseph De Grasse Powers brand company, and will make her initial appearance under the revolving globe brand in "Bound on the Wheel." This is a story of slum life in which the leading woman marries the son of the family living in the tenement below for the sole purpose of trying to make a man of him.

In this she fails, but by accident she is saved from becoming his tool in the robbing of a friend of her parents family. Lule Warrington appears as the girl's mother, and Lon Chaney as the husband. The story is by Julus Firthman.

"The Violin" is the title of another character sketch featuring Murdock McQuarrie as the old musician who recovers his favorite violin which he pawns in order to secure medical aid for his granddaughter, who is ill. The scenario is by H. G. Stafford.

Worthington Company in "Gopher"

The William Worthington company is making a drama which has a decidedly distinctive plot. The title of this is "The Gopher" and is from a scenario by Harvey Gates. The name Gopher is given to a doctor who goes west to a mining district, where he lives in a cave that he may have absolute quiet and other proper conditions for the successful perfection of a device to register the thoughts of the sub-conscious mind.

By this instrument, when it is completed, he is successful in proving the guilt of the men who broke up his home and later commit numerous crimes. Herbert Rawlinson appears in the role of the doctor and Anna Little as his wife.

The latest Alan Curtis Joker is entitled "A Dip in the Water," in which Max Asher as Schultz, the wife hunter, has many unpleasant experiences when he goes bathing in a secluded spot, and a picnic party of girls steal his clothes, just at a time when the widow he has been trying to win comes to fill an engagement with him for a pleasure ride on the sea. Others in the cast are Gale Henry, William Franey, Wilborn Moranti, Lillian Peacock and Arthur Moon.

Director William Christie Cabanne, who is now making the final scenes for the Mutual Master-Picture, "The Martyrs of the Alamo," will next take up the filming of "In Old Mexico," a thousand-foot subject which deals with a case of mistaken identity, which nearly results in the death of a girl who closely resembles her married sister. The husband not being acquainted with the sister, believes her to be his wife, courted by another man. The cast includes: Sam De Grasse, Ora Carewe, Evelyn Carewe, Walter Long and Alfred Paget.

A good fortune of a pair of vaudeville players who resort to street faking in a rural town by the use of the old shell game forms the plot for the Reliance subject, "The Healers," a production of which was begun last week under the direction of Francis Powers. The players of this subject are Billie West, Bert Hadley, Violet Wilkey, Kate Toncray, George Beranger, and William De Vaull.

The Juvenile Majestic company is just completing a burlesque put on by children of a magician's act they have seen at the theatre. In addition to the regular child players of this company, Jennie Lee, character actress, is playing as the cook, Vera Lewis as the boy's mother, and Jack Hull as his father.

Next this company will take up the filming of "A Ten-Cent Adventure" from scenario by Anita Loos, wherein George Stone borrows ten cents from the banker in order that he may show the banker's daughter the time of her life.

George proves to be a regular business man, returning the money on the day it is due—the end of a week to establish his credit and himself in the good graces of the man of wealth. In this Richard Cummings appears as the banker and Carmen De Rue as his four-year-old daughter. Both of these productions are filmed under the direction of S. A. and C. M. Franklin.

Conway Produces Army Drama

"The Fortification Plans" is the title of a Reliance army melodrama being produced by Director Jack Conway. The story deals with the differences which arise between two lieutenants who are rivals for the love of their commanding officer's daughter. An international spy figures in the story and the "pa-pairs" are stolen again. The players for this are Elmer Clifton, Vester Perry, Gladys Brockwell, F. A. Turner and Benjamin Wilson.

Charles Clary is being featured in a Reliance subject, "A Breath of Summer," from a scenario by Bernard McConville, wherein Agnes employed in a sweat shop making khaki outing suits, writes an appeal for financial aid that she may send her invalid mother from their home in the tenement to the country and thus save her life.

She writes several notes which she sews on the inside of the garments. One garment is purchased by a wealthy philanthropist who discovers the note on a fishing trip. He returns and investigates the claim of the girl, arriving at her home just in time to prevent her arrest for stealing money to accomplish her purpose.

The philanthropist aids her and a pretty romance follows. The direction is in charge of George Seigman, and Mr. Clary is supported by Francelia Billington, Cora Drew, and William Hinckley.

A big theatre fire scene was staged last week at the Reliance-Majestic studio for scenes in the two reel Reliance subject, "The Headliner," a story of theatrical life, love affairs and display of "temperamentalities." For these scenes a duplicate of a Coney Island theatre was made. Irene Hunt is featured and she is supported by



FRANCELIA BILLINGTON IN "CHILDREN OF THE SEA" (Majestic—July 4)

George Walsh and William Lowrey. F. A. Kelsey is in charge of the direction.

A one reel costume photoplay for Reliance brand is being made under the direction of Lloyd Ingraham. The scenes for these are laid in France in the early Eighteenth Century. The cast includes Teddy Sampson, Mabel Wiles, Ray Myers, George Pierce and Maxfield Stanley.

Highby, an Old "Trooper," Joins Mutual

Frank Drien is a new member of the Komic brand at the Reliance-Majestic studio. He was for fourteen months with the stock company of the Liberty theatre at Oakland, following two seasons on the Orpheum circuit where he was featured.

Wilbur Highby, a well-known character actor has also been added to the Reliance-Majestic studio. He is an old tropper and knows the game from A to Izzard.

The L-Ko company has just put over the thrill of thrills which will be released under the title of "Gertie's Joy Ride," featuring Gertrude Selby and Hank Mann. The sensational scenes for this comedy were made at Ocean Park pier when the leading players drove an automobile off the pier at a thirty-mile clip.

Another company under the direction of Dave Kirkland has just finished "Under the Claws of the Law," featuring Harry Gribbon and Peggy Pierce.

Harry Edwards is directing the production of a two reel subject "In a Hospital," with a cast headed by Billie Ritchie, Louise Orth and Henry Burgman.

William Robert Daly has been engaged by Colonel William H. Selig for production of pictures at the jungle-zoo, and this week took up the filming of the first which will feature Kathlyn Williams, who is also the author of the story. This is a psychological animal story with scenes laid in California, and the plot centers about the daughter of an animal trainer and collector. Guy Oliver, Frank Mayo, Emma Clifton, Bert Grasby, and Utalina Lareno have been selected to support Miss Williams.

Fritzi Brunnette, who is Miss William Robert Daly in private life, has also been engaged by the Selig company, and her initial work for this organization will be an important part in "Mizpah." The filming will not be taken up for several weeks owing to the many massive sets made for the production.

Colin Campbell and company of players including Edith Johnston and Wheeler Oakman were at Catalina last week, making exteriors for a sea story.

Eugene Bresserer is being featured in a two reel production now being made by Frank Beal. The title of this is "The Way of a Woman's Heart." Miss Bresserer portrays the part of an actress and demonstrates the many sacrifices a temperamental woman will make for the man she loves.

Edendale Company Films Society Play

One of the Edendale companies is filming "The Face in the Mirror," a two-reel story with brand new situations. It is a society drama in which crooks are introduced in a very logical and at the same time decidedly interesting manner.

Director Marshall Neilan is now completing the second of the "Bloom Center" comedy series at Bloom Center, a complete small town, occupying a choice site at the Selig jungle-zoo. There have been numerous changes in the personnel of the company making these subjects. The complete cast who are taking part in all of the subjects is as follows: Jack Dillon as Bill Hard-up; Sid Smith as Johnnie West; William Hitchins as Constable Plum; Lillian Leighton as Mrs. Plum; John Lancaster, Postmaster Pash; Cash Darrell, Deacon Moon; Martha Mattox as Salina Tubbs; H. Dougherty, Tripod Bill; Martin Kinney, village saloon keeper; William Scott as Arthur Holt; Leon Coleman as Hurry-up; Alice Rolland, Miss Prevost; and Irene Wallace as Mag Tate.

The Lewis Chaudet animal company is filming "Reunited in the Jungle Wilds," by William H. Lippert. This portrays the



LILLIAN HOWARD IN "THE GREATER LOVE" (Selig)

work of a girl to reform her dishonest father, she saving money from her meager wages that she may take him to South Africa. Dick Loreno and George Larkin have very important parts.

Helen Holmes is now playing leads and also doing the directing of the railway films at the Kalem studio. She is now making the "Substitute Fireman," and in this she plays the part of the substitute who takes the shovel at a critical moment.

Director Tom Ricketts, of the American studio, at Santa Barbara, is spending a few days in Los Angeles, the first vacation he has had since taking up the filming of Mutual Master-Picture early in December. He has just completed "The End of the Road."



TWO VIEWS OF THE VILLA IN WHICH GERALDINE FARRAR WILL LIVE DURING HER ENGAGEMENT AT THE LASKY STUDIO, HOLLYWOOD, CAL.

Bessie Barriscale has begun work on "The Last Act," a narrative of a girl's rise to success on the stage.

Another subject is "Redeemed from Bondage," which will serve to introduce Forrest Winnant, the Broadway star, who recently arrived at Inceville. Scenarios have been prepared in which other "legitimate" stage stars will appear.

Katherine Kealred will be featured in "The Winged Idol," Frank Keenan in "Blood Will Tell," and Orrin Johnson



MAUD ALLAN IN "THE RUGMAKER'S DAUGHTER" (Bosworth-Morosco)

in "The Three Musketeers," adapted from the Alexander Dumas novel.

More than forty of the NYMP stock players will take part in an entertainment to be given on June 29 for some three or four hundred members of the National Editorial association, which will vist the studio while here attending a national convention.

For scenes in "The Last Act" the NYMP secured the use of the Morosco theatre in Los Angeles recently, and made pictures from midnight until dawn. More than four hundred people were used in these scenes, and six cameras were on the job at all times.

Perhaps the most elaborate panel in pictures is that just completed by a sculptor for use in the NYMP multiple reel subject, "The Conqueror." This panel is 8 by 12 feet, hand carved, and will be installed in a drawing room set.

The story of a prizefighter's experiences in the West forms the plot for "The Golden Trail," a two-reel subject being made for NYMP release. The scenario of this is by Thomas H. Ince. The producing cast includes Margaret Gibson, J. P. Lockney, and Robert Courtland.

House Peters has been added to the NYMP stock company, and others now at this studio are Lola May and Wedgewood Newell.

The "Peer Gynt" Morosco-Bosworth company spent three days this week at Palm Plains, in the Imperial Valley, where Cyril Maude was mistaken by the Bedouin as a prophet and elevated to the rank of an Arabian sheik. Later a two masted sea-going schooner was chartered and used for two days. The company went to Catalina, where slave ship scenes were made. About seventy-five people were used in this scene.

Announcement has been made of the titles of four multiple reel subjects productions of which were taken up at the NYMP studio during the past two weeks. "The Conqueror" is a Wall Street story featuring Willard Mack as the wolf of finance. This is under the direction of Reginald Barker.

Julia Dean is playing the leading part in "Matrimony," a problem play of four or five reels, which gives the actress great opportunity to display her compelling emotionalism.

Miss Dean brought her maids with her to the NYMP studio, and when no accommodations had been prepared for them, the actress caused a chase to be enacted by suddenly disappearing from the set in which she was working and starting in search of Business Manager E. H.



RAYMOND HITCHCOCK (Keystone)

Allen to make arrangements for the maids.

All other members of the cast for "Matrimony," including the director, had a very merry time, and finally found the leading woman after climbing over many of the hills of the six thousand acre canyon studio ranch.

The Charlie Chaplin Essanay company is making the final scenes for "The Woman," a one-reel comedy featuring Charlie. Mr. Chaplin announced this week that he has been working for several days on a multiple reel comedy which may reach six or seven reels. This is to be made in connection with other pictures, and will in all probability be ready for release the latter part of August or the first part of September. The title for this has not been announced.

A private audience which viewed "The Hideous God, War," at the Selig projecting room, pronounced the battle scenes as realistic and thrilling as any which have yet appeared upon the screen. This story, a powerful preachment against war, was written for the Selig Polyscope company by William E. Wing, and will be released on the General Film program.

"Bloom Center" again is making history. For a "rube" town it certainly is providing stirring events for the world at large for Director Marshall Neilan is sending out a two-reel story from the busy burg each week, portraying vividly the excrutiatingly humorous doings of the town. The comedy series was interrupted but, with the engagement of Director Neilan, the fun is bubbling up steadily at the Selig Jungle Zoo's country village.

Howard Scott, the dignified character



GEORGE FAWCETT IN "THE MAJESTY OF THE LAW" (Bosworth)

man from the old Belasco stage, has not escaped his share of the strenuous life since joining stock at the Selig Jungle Zoo. Director L. W. Chaudet needed a good actor to dally with wild animals in "The Puma's Lair." Scott did not flinch from the imputation or the Puma's. However, when he emerged from being "chewed," Broadway never would have known its favorite.

Statistics gathered by the publicity department of the Keystone shows that a new Buick owned by Chester Conklin, known in films as Mr. Droppington, will kill as many chickens, and escape as many motorcycle cops as a six-cylinder Pierce Arrow.

U BEAUTIES ON SHOW IN FILM AT LOS ANGELES

Special to Motion Picture News

Los Angeles, June 21.

The first showing of the pictures made of the Universal beauties while en route to and during their stay in Los Angeles was made Monday evening at the Symphony theatre, when all the members of the beauty party were guests of the management.

Many of the scenes were taken in and about Grand Canyon, where the party spent a day, one of the prettiest ones being the girls arranged to form a mammoth U with President Carl Laemmle in the center. The reception tendered the party at San Bernardino, their arrival in Los Angeles and greetings tendered them by thousands on the streets, and Universal City on Saturday, were also shown.

AMONG THE EXCHANGES

OUTLOOK FOR SUMMER BUSINESS IN CINCINNATI LOOKS GOOD

VERY promising is the outlook for the summer among Cincinnati exhibitors. Following the dull business of the spring months the almost unexpected stimulus which came with the warm weather was an agreeable surprise. Exchange men as well as exhibitors are generally enjoying prosperity where they had looked for the usual summer slump.

C. E. Holah, manager of the Pathé exchange there, declares his business has increased three hundred per cent. in the last few months, and other exchange men report corresponding increases. In addition to these pleasing prospects several additional theatres are to be constructed shortly, it is rumored.

Manager Holah, of the Pathé exchange, has just completed a tour of his territory, including Indianapolis, Louisville, Ky., Dayton and Columbus, Ohio, and has reported good business and great prospects at all points.

While in Indianapolis he arranged for the Pathé staff cameraman to take a serial picture of the Indianapolis Speedway races and very successful views are obtained, five hundred feet of which have already been shown in Cincinnati and vicinity. Several changes in his sales staff were made by Mr. Holah this week.

J. N. Gelman has been transferred from West Virginia to Kentucky with headquarters in Louisville; D. E. Parham, formerly of Louisville, is now in West Virginia; C. J. Howard, a new recruit, has been given the Dayton, O., territory.

SIMPLEX INSTALLED IN PATHE OFFICE IN CINCINNATI

A MOVE of much interest to exhibitors was made by the Cincinnati office of the Pathé exchange when it installed a new model Simplex projector and operating booth in order to project the Pathé release for customers.

A large room in the second floor rear of the building occupied by the Pathé offices at 217 East Fifth street, has been fitted up as a projecting room and the exhibitors are given private views of the new releases as they arrive in the city. On Monday and Thursday of each week the serials will be shown and on Friday all other releases of the coming week will be reeled off.

At these exhibitions the customers are able to see the productions in advance, and in this manner gather ideas for advertising and publicity that would not be afforded in any other way.

Because of the fact that the Cincinnati branch is supplied with non-inflammable film from the Bound Brook, N. J., factory, and every precaution is taken in the matter of projection, all possible danger from the use of films in the office is eliminated. This alone is an innovation in a city where particular care is exercised by officials who enforce a rigid rule on all motion pictures.

BERNFIELD, BOSTON MANAGER FOR PATHE, WAS WITH BARNUM

SAMUEL BERNFIELD, one of the first of the old Eclectic Film company managers, and as such later inherited by the Pathé exchange when it took over the Eclectic business, is a native of New Haven, Conn., where he was born on September 27, 1887. He broke into the film business



SAMUEL BERNFIELD

through the circus route, having formerly been with Barnum and Bailey as assistant manager of the side shows and arena announcer.

He entered the film business by installing an inspection department for the General Film company in Portland, Ore., in 1910. In 1911 he was transferred to the Seattle office of the same company and then to St. Louis as a solicitor.

In 1913 he came to the New York offices of the General, later being put in charge of the "masterpiece" department at Boston. Early in 1914 he was made exchange manager of the Boston Eclectic office, and has remained there ever since with the exception of a few months when he was manager of the Salt Lake City office of the same company.

Bernfield is a hard worker and a good producer. Under him the Boston Pathé office has more than held its own.

SEATTLE PASSES EXCHANGE ORDINANCE

THE Seattle city council has passed the ordinance regulating film exchanges, over the mayor's veto.

KANSAS CENSOR LAW IS HARD ON EXCHANGES

THE Kansas censorship law which is now in full force, is proving hard on the exchanges. Each exchange manager sending films into the state for exhibition is required to present subjects to the censorship board at Topeka for inspection before they can be shown to the public.

A fee of two dollars per reel has to be paid in advance, and if the film is rejected the exchange men have a right to an appeal to the appeal board, which consists of the governor, the attorney-general and the superintendent of public instruction. In case this appeal board upholds the decision of the censors the film is barred from the state for good.

It is also necessary for the film companies to hire a theatre, pay an operator, buy carbons and current used in presenting the films to the censors. This along with railroad fare, express charges and the censorship fee makes it rather hard on the film companies.

The law does not apply to nor is there any penalty attached to a company renting the film, but applies only to the party or parties exhibiting the same, but in order that the film exchange men may carry on their business they have found it necessary to pay this fee and have the photoplays passed.

LENHARDT BOOSTS ADMISSION PRICES IN NEW MEXICO

WEST COAST DISTRICT MANAGER HARRY LENHARDT, of the Fox Film corporation, has returned from a tour over the entire territory.

At Denver he found the recent increase in prices to ten cents by Manager Baxter, of the Isis theatre, where Fox films are shown, to be highly successful. The Isis is enjoying a very good patronage in spite of the fact that it is the only theatre charging more than five cents in Denver. While on this trip Mr. Lenhardt induced the manager of the theatre at Albuquerque, N. M., to increase admission price from ten cents to fifteen cents, and also to put on a midnight matinee Saturday of each week. These matinees have since proven very successful.

MOTHER OF BROOKHEIM DIES AT AGE OF 65

MRS. EMMA BROOKHEIM, mother of Charles L. Brookheim, manager of the New York and New Jersey Gotham Film exchange, died at her home in New York City last Wednesday.

Mrs. Brookheim was born in New York City sixty-five years ago. Four children survive her.

BEACH RESORTS INCREASE BUSINESS IN BAY STATE

UNSEASONABLE weather conditions have charmed the dollars into the pockets of New England exhibitors recently. Because of the cold, rainy weather many houses have kept open, getting a big day now and then to tide them by, though ordinarily closed about this time.

Opening of the beach resorts, too, has had a stimulating effect on the business of the exchanges. In the rush for the trade of the beach houses Manager Campbell, of the Fox exchange in Boston, claims a high place. He has placed service at York, Kennebunk, Nantasket and Hampton beaches, and at Bar Harbor, Newport, Onset and Winthrop.

Mr. Campbell reports business in the best of condition. "No kick coming at all," he says. "Our own much disputed film, 'The New Governor,' objectionable to the negroes, has, of course, met with opposition, but this has not amounted to much."

In Boston proper Mr. Campbell says he has "more business than the other big fellows combined." The Fox has the Modern for first run, the Scollay Square Olympia for the second, and a dozen other houses.

PIERCE OF V-L-S-E HELPS PICK LOS ANGELES OFFICES

E. B. PIERCE, West coast district manager for the V-L-S-E, was in Los Angeles recently conferring with the local manager, Harry Naugle, and aided him in the selection of offices for the company's local exchange. Mr. Pierce had just returned from a trip to Seattle where he reported that Tom North, recently made manager there, is getting the business like a whirlwind.

The organization now has working exchanges at Los Angeles, San Francisco, Seattle and Salt Lake. No manager has been announced for the latter. Mr. Pierce left Los Angeles for Salt Lake and will there supervise the opening of a permanent exchange.

METRO OPENS IN KANSAS CITY

A NUMBER of exchanges have been opened in Kansas City. Among the new ones is the Metro Picture Service, with Charles F. Miller as manager. This exchange will cover the Kansas City territory, which includes, Missouri, Kansas, Oklahoma, Iowa and Nebraska.

The Picture Playhouse Film Company, with J. H. Gilinsky, as manager, will serve the states of Missouri, Kansas, Oklahoma, Iowa and Nebraska. John Hardin will serve this territory as manager for George Kleine.

FOX TRAIN PICTURE SERVICE IS EXTENDED TO DENVER ROUTE

THE William Fox company, which is responsible for the idea of equipping with film entertainments transcontinental trains on the Chicago, Milwaukee & St. Paul railroad, carrying exposition-bound travelers, is making arrangements to extend the service to all trains west of Chicago passing through Denver.

For the edification and entertainment of the traveling public, the diners will be equipped with motion picture machines and a picture served at the end of each meal.

The Fox films will be used starting with the William Farnum pictures, "The Nigger," "The Plunderers," and "The Gilded Fool."

V-L-S-E OPENS OFFICES IN CINCINNATI AND DETROIT

ANNOUNCEMENT is made by the V-L-S-E of the establishment of two new offices; one at Cincinnati, Ohio, and the other at Detroit, Michigan.

The Cincinnati office will be in charge of R. S. Shrader, well-known in film circles throughout the middle west, and the Detroit office will be looked after by R. R. Hutton, who has distinguished himself as a member of the new school of business boosters.

With the opening of these two offices, the Big Four family has increased from six to sixteen branch offices in less than three months' time, and every one of the sixteen offices now in operation is working to capacity.

GENERAL OFFICE IN CRESCENT CITY WILL MOVE JULY 1

IT is announced that the General Film company's New Orleans exchange would move into the three-story building, 343 Baronne street, every inch of which will be occupied by the fast growing exchange.

The General Film company heretofore has occupied rather cramped quarters in Perdido street, until it found that business justified making the present move.

The building on Baronne street is being thoroughly remodeled to meet the demands of the new tenants. When completed it will be one of the finest exchange buildings in the south. The date of the removal is July 1.

LESSER BOOKS "SPOILERS" IN ONLY EXPOSITION THEATRE

SOL LESSER, of the Golden Gate and All Star Distributors exchanges, paid a vist to the Los Angeles establishment, in charge of E. H. Emmick, during the past week.

Mr. Lesser has "The Spoilers" booked for an indefinite run at Filmland, the only motion picture theatre inside the San Francisco exposition grounds, and is making other bookings every week in the better houses of the West coast.

MACK REPORTS DEMAND FOR WAR SUBJECTS

W. J. LOWERY, special representative, booking "Runaway June" in New York state for the Reliance company, is with Metro and is now traveling out of Buffalo.

W. A. V. Mack, manager of the Syracuse office of the Picture Playhouse Film company, reports that the office is almost unable to handle all the requests for booking on the European war, which subject is being exploited by that company.

YATES MANAGING WASHINGTON, D. C., EXCHANGE

J. L. YATES has assumed the management of the Washington Film exchange, handling the Universal program, succeeding S. J. Meyer. Mr. Yates comes direct from Baltimore, where he was manager of the United exchange. Prior to that he was associated with the General Film company for several years. For about a decade he has been identified with the film business, being at one time associated in Washington.

Asked how he found his new post, Mr. Yates said, "I find affairs in good shape and despite the present dull wave, Universal is holding its own. I find the Washington managers a congenial and co-operative set and feel quite at home.

"Already I prevailed upon Mr. Harry Crandall, manager of Crandall's theatre, for a private showing of our big feature, 'Scandal,' a Smalley production.

"A goodly gathering of the managers and press was present and with one accord the picture was acclaimed a good, moral, entertaining story, without aspiring to be sensational.

"Already bookings for this feature are close in my territory, with the outlook that it will be solid for a good period as soon as released.

"I might add that I believe in co-operation with the manager, for it is the exhibitor who makes the manufacturer's business possible, makes my position necessary and the channel of output for our films.

"We can't get along without him and we need him and it is wisest to secure the manager's friendship. It is the best relationship, for he is our best asset."

LIKE BROTHER BEAR, PITTSBURGH MEN LIKE TO BE IN THE WOODS

BRADFORD'S WOODS, just outside of Pittsburgh, was the scene of a picnic of the exchanges of Pittsburgh. This is the first outing the film men have held, and it is to be made an annual affair, so the ones who attended the picnic state.

More than forty went to the woods early in the morning and spent the entire day there. They had several baseball games and other sports were indulged in.

A chef was taken to the grounds and attended to the repast and tables were set out among the trees where the picnickers dined. A number of speeches were made and altogether it was a most successful outing.

LEAVES CLERICAL POSITION IN EXCHANGE FOR SCREEN POSING

MINNIE PONEDEL, who has been connected with the Los Angeles General Film company branch since its opening, serving in the capacity as billing clerk, later bookkeeper, and for the past several months as cashier, has resigned this position to accept an offer of a Los Angeles film manufacturer to appear before the camera.

Miss Ponedel is perhaps the best known woman to exhibitors of that territory, and her many friends of the industry in that section will watch her career on the screen with much interest.

HOT WEATHER JINX BANISHED

HOT weather, the jinx of many motion picture exhibitors, is going to meet its Waterloo in the middle west this summer. The idea of canceling film contracts just because hot weather is coming, and with it the customary tendency of a few patrons to prefer their front porches or the ice cream parlor!

Exhibitors throughout Iowa, Nebraska, Kansas and the Dakotas are canceling fewer contracts than ever before. In almost every instance where a contract is being canceled an airdome is being opened to take the place of the theatre, and the exhibitor who has the theatre is most generally the one who is opening the airdome.

Philip Goldstone, manager of the World exchange in Omaha, tore open a letter from the Lyric theatre at Orange City, Ia. The letter said the Lyric was closing for the summer. Then Goldstone showed a big order for films for the opening of an airdome at Orange City.

Many are like W. T. Weddell, of Murdock, Neb., who not only bought a new machine to put into his theatre, but who is repainting, redecorating, putting in an up-to-date system of ventilation and making everything attractive for the sweltering summer trade. Murdock is not a large place, and this is the first summer it will have a motion picture theatre open all season.

All exchange managers in Omaha declare fewer theatres are closing.

FLARITY IS IN CHARGE OF PATHE IN SYRACUSE

WITH the transfer of V. H. Hodupp to Chicago comes the announcement that Fred Flarity has been appointed successor as manager of the Syracuse branch of the Pathé company.

Mr. Flarity has been in the show business ever since he was twelve years old but only recently has he been connected with the film industry.

He has been an exhibitor in Auburn, N. Y., and in Philadelphia, Pa., but has been identified with the exchange business only since February 1, 1915.

At that time he made his debut as a road salesman, and the fact that in four months he received the appointment as manager of an exchange of the importance of Syracuse testifies as to his ability.

Mr. Flarity has under him five roadmen and an office force of sixteen people and at this writing he states that business is increasing so rapidly that it will be necessary to greatly increase the force within the next month of two.

Mr. Flarity has a host of friends throughout the state who will be glad to know of his advancement and who will wish him all manner of success.

BAXLEY IS TRAVELING FOR PICTURE PLAYHOUSE

L. C. BAXLEY has been appointed traveling representative of the Picture Playhouse Film Company, with Texas, Oklahoma, Arkansas, Louisiana and New Mexico as his territory. He is said to have secured considerable business already.

Mr. Baxley was formerly with Warner's Features in the San Antonio, Tex., office. He has traveled over Texas, Oklahoma and Arkansas in the film business for the past five years.

LAMPSON FINDS BUSINESS IN EXCELLENT CONDITIONS

THE Fox Film corporation, Los Angeles exchange, has been permanently located at 736 South Olive street, where it purchased the equipment of the California Kriterion exchange. This branch is in charge of F. P. Lampson, and is receiving splendid patronage from local theatres. S. McIntyre, owner of the Photoplay theatre, No. 2, and formerly connected with local exchanges as salesman, has been employed as assistant to Mr. Lampson.

STEDMAN OPENS EXCHANGE IN MINNEAPOLIS

THE Star Feature Film company has opened offices at 507 Boston block to handle exclusive features in Minnesota and North and South Dakota.

B. Stedman, president of this concern, is well known in New York City to thousands of exhibitors. He has secured the services of Harry Schwartz, who is general manager.

FLOODS HURT BUSINESS IN KANSAS CITY TERRITORY

The exchange men of Kansas City have been experiencing difficulty in getting films to their exhibitors in the central part of the state owing to the near flood conditions.

It was found necessary by many to call their men in off the road.

MURPHY VISITS NEW YORK

MANGER Fred B. Murphy of the United Film exchange in Boston, spent several days on business in New York recently.

VAN HUSAN, LIKE THE BEE, "IMPROVES EACH SHINING HOUR"

MANAGER F. A. VAN HUSAN of the Laemmle Film service exchange at Omaha, has a decidedly new idea for a vacation. It consists of talking with an exhibitor in the exhibitor's theatre. So during his weeks of vacation he will travel about the Omaha territory, throughout Iowa, Nebraska, Kansas and the Dakotas, and just visit exhibitors.

He will talk to them about business, equipment, ventilation, pictures, tickets, advertisements, and other things that lie nearest the exhibitor's heart. It will not be a drumming-up-business exhibition, but a pleasurable jaunt that is made pleasant by frequent conversations with exhibitors.

Incidentally, this exchange is counting upon its Broadway Star special releases about July 1 to nip in the bud any start of the summer-closing movement throughout the Middle West. Manager Van Husan declares fewer exhibitors are closing their theatres this summer than ever before, but the new release promises to help keep up the fine business conditions.

APEX MANAGER LEAVES NEW ORLEANS FOR NEW YORK

FOLLOWING the closing last week of the New Orleans branch of the Apex Feature Film company, Meyer Simmonds, its manager, left for New York City.

Mr. Simmonds did not announce his plans, but it is understood that he will re-enter the exchange business in the Crescent City after the affairs of the Apex company are settled satisfactorily.

NORTH LOCATES IN SEATTLE

TOM NORTH, Northwestern representative of the Big Four productions, after looking over the Portland and Seattle territories, decided to locate in Seattle for the present at least.

BUSINESS BOOMS IN KANSAS CITY TERRITORY

DESPITE rain, hail and storms that have deluged the Kansas City territory for the last two months, the exchange men, exhibitors and the traveling film men have enjoyed an unprecedented spring business. But few of the exhibitors in the territory have not reported an exceptionally large business for this season of the year, and this despite the fact that for the last four weeks all shipments made by the exchange men to their exhibitors have been taken by the express companies subject to delay.

Some of the exhibitors have been compelled on account of floods and high water to close their houses for two or three days at a time, being unable to get films, but when they do open they more than make up for the time lost.

The exchange managers in Kansas City, without a dissenting voice, are of the opinion that this year will be a good one for the producer, the exchange man and the exhibitor.

C. S. Edwards, Jr., Pathé manager, did a record breaking business last week, and is of the opinion that the coming week will be still better. According to his views the bumper wheat crop in Kansas, which will shortly be harvested, is going to mean big business for the moving picture business.

An instance that shows the prosperity of the moving picture business in that territory is the fact that J. E. Haggard, proprietor of the Photoplay theatre at Nevada, Me., has contracted for the entire output of the Universal and Mutual, taking 24 reels from each and picking from them the best six of each. When an exhibitor can do this it can mean but one thing—remarkably big business.

M. E. "Marty" Williams, Mutual manager, has just returned from a trip in Kansas, and reports business good and prospects better than ever. According to him, things look better for the business than for some time.

NEW MINA COMPANY ORGANIZED FOR COAST

A second comedy company to produce MinA films has been organized, and began work at MinA's new studios in Los Angeles, June 12, under the direction of Jack Byrne.

The organization of this company was prompted by the success of the first MinA company, directed by Milton Fahrney, who produced all of the releases of the new MinA series to date, beginning with "Life's Mysteries," released June 3, on the program of the General Film Company.

The new company, like the first organization, will make only one reel subjects. The productions made by the two forces will be released alternately. Jules Mendel is playing leads with the new company.

DAMERAL, LIGHT OPERA STAR, JOINS MINA IN LOS ANGELES

Charles Dameral, brother of George Dameral, the popular light opera star who is now playing over the Orpheum circuit, has deserted the legitimate and joined the forces of MinA films in Los Angeles. This will be Mr. Dameral's first experience before the camera. He will play important comedy parts in the one-reel productions made by the company under the direction of Jack Byrne.

Other additions to the MinA personnel are Mrs. Harry Davenport, Henrietta Holle, Dorothy Black, Helen Rupport, Pat Wheelan and Arthur Harrison. They will appear in the MinA animal productions in connection with the Bostock animal players.

Famous Studio on Coast Closes; Forces Come East

Mary Pickford, After Short Vacation, Will Appear Under Direction of Allan Dwan in a Tenement Story, "Miss Jinny," by Miss Delano, Author of "Rags"

Special to Motion Picture News

Los Angeles, June 21.

DECISION was made this week by Adolph Zukor, president of the Famous Players company to close the Los Angeles studio at once. Arrangements are now completed for the producing staff here to return to the New York studio, and the members will leave Los Angeles, Sunday of this week. After a brief vacation, Mary Pickford, under the direction of another director will take up her work at the New York studio. The party from here will include Miss Pickford and her mother, Al. Kaufman, studio manager; Allan Dwan, Mrs. Zukor and her daughter, Julian Eltinge, the female impersonator, and a number of others.

Mr. Zukor left here Thursday for San Francisco where he will complete arrangements with Chairman M. E. Cory, of the committee in charge of arrangements for the exhibitors convention, for the display of the company at the convention exposition. This decision of President Zukor is a great disappointment to the convention committee, for they had planned to have Miss Pickford lead the grand march of the convention ball, Friday evening, July 16, at the new San Francisco Civic Auditorium, on the arm of Governor Hiram Johnson.

It is the intention of the Famous Players company to do all its producing at the New York studio until the latter part of November or the first of December, when in all probability two or three companies will be sent to the coast.

A novel incident connected with the trip is that Miss Pickford and her company will enact a feature film story en route from California to New York. A special



MARY PICKFORD

story was devised for this purpose, so constructed that the plot begins in the West and terminates in New York, where the subsequent scenes will be produced.

This is probably the first time that a motion picture star utilized the time consumed in traveling between two film studios in this unique manner. The subject will be produced under the direction of Allan Dwan, who has produced in California two of the most recent Pickford subjects not yet scheduled for release.

Upon the arrival of Miss Pickford and Allan Dwan, preparations will be made for another unusual production, starring Mary Pickford. This will be an elaborate photo-production entitled "Miss Jinny," a tenement story from the pen of Edith Barnard Delano, the author of another forthcoming Pickford production, "Rags," to be released August 2.

At the conclusion of this subject, Mr. Dwan will direct Miss Pickford in a series of important screen vehicles, notable among which will be "The Heart of Sally Temple," the famous novel and play by Rupert Sargent Holland, and "Audrey," adapted from the famous novel by Mary Johnson and the play by Harriet Ford.

Mr. Zukor will remain in California with Mrs. Zukor and his son and daughter three or four weeks longer. His purpose for this long sojourn at the coast is, as was announced upon his departure from New York City, to complete negotiations for the purchase of a large tract of ground in California, whereon the Famous Players intend to erect three separate studios, so equipped as to enable them to adequately produce the important series of subjects planned for creation at the coast studios during the coming year.

July Will Bring Four 5-Part V-L-S-E Features

Two Comedies and Two Dramatic Productions Featuring Frank Daniels, Tyrone Power, Romaine Fielding and Bryant Washburn, Will Be Released, the First a Lubin

DURING the month of July, the V-L-S-E program will offer four features each in five parts, that include two comedies and two dramas, and will present two distinguished stars of the speaking stage in the persons of Frank Daniels and Tyrone Power, and three screen favorites in Romaine Fielding and Bryant Washburn, and Edna Mayo who is already as popular on the screen as she was on the stage.

For the week of July 5, the Lubin contribution is "The Valley of Lost Hope," by Shannon Fife, produced under the direction of Romaine Fielding who assays the leading role. This is an elaborate, spectacular drama, and is reported to be a picture that will strongly appeal to all classes of audiences.

"Crooky Scruggs," scheduled for release July 12, is a Vitagraph production, staged under the direction of C. J. Williams, in which the inimitable Frank Daniels will make his initial appearance on the "Big Four" program. This feature which is in five parts, is from the play by Paul West, and as Mr. Daniels is said to be even more funny on the screen than on the speaking stage, this feature should be a liberal contribution to the world's laughs.

"The Blindness of Virtue," by the Essanay Company, will be released July 19, and Edna Mayo and Bryant Washburn will make their second bow to the "Big Four" followers.

Charles Hoyt's greatest American comedy, "A Texas Steer," is the Selig contribution for the week of July 26. In this play, Tyrone Power, whose reputation is known to every one, will be seen in the leading role.



VIOLA ALLEN IN "THE WHITE SISTER"
(Essanay—V-L-S-E)

Looking Ahead With The Producers

Metro Obtains Many New Plays and Stage Favorites

THE activities of the Metro Pictures corporation and its five producing allies are assuming wider proportions with each fleeting week. General Manager Rowland of the Metro company announces the acquisition of numerous new plays among which are, "Pigs in Clover," "Richard Carvel," "Rosemary for Remembrance," "The Purple Lady," "Baccaret," and "The Silent Voice," all of which have been procured during the past week and allotted to stars on the Metro roster.

Five new players of stellar position have been procured and installed at the head of special casts for immediate work in Metro productions. Emmy Wehlen the famous Viennese actress, last seen at the Casino theatre under the management of the Liebler company will make her appearance for B. A. Rolfe in the



RALPH HERZ

principal role in Charles Horan's romance, "When a Woman Loves." Miss Wehlen recently returned from a long tour of Continental Europe where she is a prime favorite.

A well-known male star will play opposite Miss Wehlen in "When a Woman Loves."

Ralph Herz and Lois Meredith will appear also under the Rolfe banner in a screen production of Sid Rosenfeld's successful drama, "The Purple Lady." Emily Stevens, last seen in a Rolfe production, will make her second appearance on the Metro program in Rolfe's production of "The Liars" in which she will be supported by Hamilton Ravelle. "The Liars" is an original manuscript possessing many valuable situations, admirably adapted to Miss Steven's talents.

For the popular plays and players, Gail Kane will make her appearance on the Metro program in the production of Clyde Fitch's famous play, "Her Great Match." Miss Kane was last seen in George M. Cohan's picturesque play, "The Miracle Man" and before that starred for two years at the Astor theatre in Cohan's other success "Seven Keys to Baldpate."

Edmund Breese is working in the final scenes of his second screen effort for the Popular Plays and Players in Robert W. Service's famous poem, "The Spell of the Yukon," while Ann Murdock has begun work in the screen version of Charles Frohman's stage play, "A Royal Family." This will be Miss Murdock's first appearance on any screen. William Nigh, until a few weeks ago associated with the California Motion Picture corporation, has joined the B. A. Rolfe forces and will have charge of the production of "A Royal Family." Charles Horan will stage "When A Woman Loves." Herbert Blache will produce "Her Great Match" with Gail Kane while Jack Noble will direct "The Purple Lady" in which Ralph Herz and Lois Meredith appear.

The above productions are now about to go into work at the various Metro studios at Thirty-fifth street, Sixty-first street, Fort Lee and Los Angeles, California.

"BONDMAN" IS THE NEXT FOX SUBJECT

It is announced by William Fox that the next release in which William Farnum will be seen is a strikingly dramatic screen version of Hall Caine's novel and play, "The Bondman." Like all the other productions in which Mr. Farnum has been starred under the William Fox management, namely, "The Nigger," "Samson," "A Gilded Fool," and "The Plunderer." "The Bondman" will be directed by Edgar Lewis.

Mr. Farnum and Mr. Lewis are now combining business and pleasure by fine-combing the north shore of Long Island for good locations in the former's fifty-foot 45-horse power motorboat, which is thoroughly equipped for cruising. The Hall Caine book calls, in its scenario, for rugged coast scenery and scenes afloat both in fair weather and foul.

It is expected that it will be possible to complete the filming of "The Bondman" on the northern Long Island shore, and the company will not have to go further afield than Sag Harbor, where Mr. Farnum has a handsome country estate.

MACE IS BACK WITH KEYSTONE

Fred Mace, of "One-Round O'Brien" fame, one of the four original members of the Keystone company, is back again under the direction of the master mind of the Keystone forces, Mack Sennett.

Mace left the Keystone company to pro-



FRED MACE

duce pictures for himself, and after an absence of two years decided that he could make more money as a salaried employee of the Keystone company.

Mace is said to be receiving a salary from the Keystone company now that is equalled by but few motion picture actors.

FAHRNEY GETS HUMOR IN MINA'S "HARMLESS FLIRTATION"

Director Milton H. Fahrney has succeeded in getting an unusual amount of action in all of his productions, but none of them have so bubbled over with such snappy and surprising situations, coming one on top of another, and with such effervescent humor, as in "A Harmless Flirtation," a one-reel MinA, release for Thursday, July 1, on the program of the General Film company.

The story centers around Jerry, who flirts with a pretty girl named Nellie, but who wreaks vengeance upon others who follow his example. So many things happen to Jerry and his opponents that when all misunderstandings are peaceably settled the characters have gone through nothing less than a cyclone of events.

George Ovey does some very excellent comedy work in which Goldie Colwell ably assists. Louis Fitzroy, Janet Sully, Albert McQuarrie and others are also in the cast.

"VAGABOND," FINISHED BY JOSE, READY FOR COLOR IN FRANCE

The Pathé officials had their first view last week at their new six-part picture "The Beloved Vagabond," adapted from William J. Locke's novel of the same name. It was pronounced by all who saw it to be one of the best pictures they had ever seen. Edward José, who produced it, has shown a rare artistic talent in his selection of backgrounds, and in every detail of his direction.

Edwin Arden, as Paragot, has interpreted that wilful, big hearted, irresponsible character in a way that leaves nothing to be desired. He is ably supported by Bliss Milford and Katherine Brown-Decker.



JOANNA HEARS OF THE SUPPOSED DEATH OF PARAGOT

Pathé will send "The Beloved Vagabond" to France to be colored, and it probably will not be released before August.

LASKY RELEASES FOR JULY ANNOUNCED

Two or three minor changes in the Paramount releases agreed upon for the four Jesse L. Lasky productions, to be released during July, make it advisable to announce the Lasky portion of the program for that month, once again.

Blanche Sweet in "The Clue" will be released on July 8; Charlotte Walker in a picturization of "Kindling" by arrangement with E. J. Bowes, will be the attraction for July 13; Laura Hope Crews, in the Lasky-Belasco photoplay version of "Fighting Hope," will be the attraction for July 19; and Ina Claire and Carlyle Blackwell in a photo-dramatization of "The Puppet Crown," by Harold MacGrath, will be released on July 29.

"PINTO BEN" PICTURIZED AT INCEVILLE

A picturization of William S. Hart's famous poem, "Pinto Ben," is being made at Inceville. "Pinto Ben" deals with the love of a Western cow pony for its master, and the stanzas of the poem will be used as the sub-titles.

Hart is staging the first few scenes in and about the Inceville corral, but during the week will journey all the way to Oceanside to obtain the big cattle scenes.

"Little Pal" Will Be Next Famous Players' Release

FOLLOWING her triumph in "The Dawn of a Tomorrow," Mary Pickford, the star of the Famous Players Film company, will next be seen in "Little Pal," a feature to be released on the Paramount program, July 1. It is one of the most unique roles in which she has ever been presented.

The photoplay was woven about the star, and presents a strong tale of primitive emotions and primal passions, evidencing a hitherto unsuspected aspect of Miss Pickford's versatility. This is probably the first time in Mary Pickford's phenomenal screen career that she has ever impersonated an Indian Girl, and as Little Pal, Miss Pickford furnishes ample proof that to her boundless art nothing is impossible.

Throughout the entire production she literally lives the life, and apparently without an effort suggests all the mannerisms and emotions of the little Indian girl, and in her wondrous characterization one forgets even the brilliant ability of the star and sees only the creature which she similates.

The atmosphere of this subject is entirely distinctive. The greater part of the story is laid in Kilisnoo, Alaska, at the time of the rush to the goldfields, and amid the environment of gambling houses and saloons Little Pal grows to womanhood, with the evil influences that surround her unable to crush the courage, heroism and morality innate within her.

"Little Pal" will be recorded as another triumph for Mary Pickford's versatility, and is another evidence of the Famous Players Film company's constant efforts to produce a feature program of wide variety.



MARY PICKFORD IN "LITTLE PAL" (Famous Players—July 1)

Brenon Wounded by Revolver Directing Fox Film

THOUGH bleeding profusely, as a result of having accidentally shot himself in the leg, while directing the making of a picture at the Fox studio in Jersey City, Director Herbert Brenon, of the Fox Film corporation, who is making "The Soul of Broadway," with Valeska Suratt, pluckily continued with his work for three-quarters of an hour, until a surgeon, summoned from Christ Hospital, arrived with the ambulance, and he was compelled to desist while his wound was dressed.

In directing a mob scene in the film play it was necessary for Mr. Brenon to convey instructions by revolver shots, so that they might be heard above the mob noise. Though the cartridges were all blanks, one of them was wadded rather heavily, and it was this one which was discharged in such a way that the wadding struck Mr. Brenon's leg, severing a small artery. He was bound, however, to proceed with his directing and it was with difficulty that he was induced to stop.

After his wound was dressed he was conveyed in his automobile to his home in New York. Though rendered weak by loss of blood, his injury is not serious.



VALESKA SURATT WATCHING AN AMBULANCE SURGEON PATCH UP DIRECTOR HERBERT BRENON'S WOUND

New Laws And Court Decisions

This department is designed to keep the industry informed of all news concerning new or projected laws, Federal, State, County or Municipal, that may affect the business, and all events involving any branch of the trade with the authorities in all sections of the country

Airdome Tax Equals Closed House Levy

EXHIBITORS operating airdomes are to be subjected to the same amount of tax as those operating closed houses, according to a new ruling of the commissioner of internal revenue, W. H. Osborn, at Washington, D. C., although those operating the latter having an airdome adjoining or nearby will be required to pay but one special tax, provided that exhibitions are not given sumultaneously in both. The commissioner had heretofore ruled that proprietors of airdomes had merely to take out a special tax at a cost of ten dollars, this, in the case of operators of closed houses regardless of a previous tax paid on such theatres.

Considerable dissatisfaction was manifested by the theatre people; yet, on the other hand, it was not felt that those operating airdomes for a few months only in each year, and at that subject to weather conditions, should be made to pay the full rate.

The matter was taken up by a number of exhibitors with Commissioner W. H. Osborn, who seemed to be inclined to agree with the protestations of both classes. Thus it is that his decision comes as a bolt from the clear sky, for it was thought that the matter had been definitely settled.

Commissioner Osborn holds that airdomes are subject to subsection six of section three of "An act to increase the internal revenue, and for other purposes," enacted October 22, 1914, which provides that proprietors of theatres, museums and concert halls shall be taxed according to the seating capacity of such places—having a seating capacity of not more than two hundred and fifty shall pay $25; between two hundred and fifty and five hundred, $50; between five hundred and eight hundred, $75, and more than eight hundred, shall pay $100. Airdomes had been taxed under subsection eight of section three, providing for the payment of $10 for other exhibitions or shows where an admission fee is charged, which are not enumerated in any other place in section three.

The Decision in Full

Commissioner Osborn's decision in full is as follows:

"To Collectors of Internal Revenue, Revenue Agents, and others:

"This office has previously held that proprietors of airdomes in which operatic, dramatic or other representations, plays, or other performances, motion picture shows, etc., for admission to which entrance money is received, are given, are required to pay special tax under the provisions of the eighth subdivision of section 3, act of October 22, 1914.

"However, upon further deliberation, it is now of the opinion of such airdomes are required to pay a special tax under the provisions of the sixth subdivision of section 3, act aforesaid, such tax being based upon the seating capacity of such airdomes.

"Where such airdome is adjacent to a theatre, for which the special tax has been paid, and the seating capacity of the airdome does not exceed the seating capacity of the theatre, and performances are not given simultaneously in the airdome and theatre, the special-tax stamp secured to cover the theatre will cover performances given in the airdome.

"Where the proprietor of a theatre operates an airdome at another location upon closing his theatre he may transfer the special-tax stamp issued for such theatre to the airdome, provided, of course, the seating capacity of the airdome does not exceed the seating capacity of the theatre and the special-tax stamp issued to cover performances given in an airdome, may be transfered to cover a theatre owned by the same party, under the above conditions.

"Proprietors of such airdomes who have paid special taxes under the eighth subdivision of section 3, act aforesaid, unless they hold special-tax stamp for a theatre which may be transferred to cover such airdomes, will be required to take out special-tax stamp under the sixth subdivision of section 3, act aforesaid, and may thereupon present for redemption special-tax stamp secured under the eighth subdivision above mentioned. Of course, under such circumstances, liability to fifty per cent. penalty will not be incurred.

"All previous ruling conflicting with the above are hereby revoked.

"W. H. OSBORN,
"Commissioner of Internal Revenue."

Whether or not this new ruling is necessary because of the fact that the finances of the government have gotten into a most deplorable state cannot be determined, yet the increase will result in a much greater return.

The war tax has been something of a fizzle in the way of raising funds to the level required because of the low tariff; nor has the income tax proven any great success, and the Treasury officials are facing an enormous deficit in the income of the National Government, and it is believed that when the books are balanced for the fiscal year ending June 30, it will be found that Uncle Sam is short in his funds something like $60,000,000.

It is another case of robbing Peter to pay Paul—taxing motion picture theatres and airdomes to make up in part for the reduction in the tariff on imported articles so that the high cost of living might be lowered, but which scheme has failed in every particular in that the cost of living is higher than ever before.

Full Tax an Injustice

The full tax on motion picture theatres as provided by subsection six, of section 3, of the law quoted, however taken, is an injustice to exhibitors in that they are subjected to the same amount of taxation as are the legitimate theatres for admission to which the charge is many times greater than that exacted by exhibitors.

When Congress comes again into session it will find itself face to face with the necessity of devising ways and means for securing funds to continue the government. The first consideration will be the reenactment of the war tax measure. Now, it is not believed that Congress really intended to place so heavy a burden on motion picture theatres and airdomes seemingly the butts of all sorts of legislation, so exhibitors should take the matter in hand and advise their representatives in Washington how they stand in the matter—urge them that if the war tax measure is again considered, they should use their influence to have that sum to be assessed against the screen houses made more in keeping with the admission charges made.

EARLE A. DYER.

FARM PAPER EDITOR IS MADE CENSOR BOARD MEMBER

Thomas F. Sturgess, of Omaha, head of the "Twentieth Century Farmer," a farm paper, has been appointed a member of the national advisory committee of the National Board of Motion Picture Censors. Mr. Sturgess gained considerable reputation in Omaha and throughout the West as president of the social service board, which is the only organization heretofore to censor motion pictures in Omaha.

May Limit Minneapolis Theatres to Special Sections

JUST when the Minnesota motion picture troubles have been ended by the defeat of the proposed obnoxious legislation and when the Northwestern Motion Picture Exhibitors Association thought it was entitled to a little respite, a patrol limit is proposed for motion picture theaters. In itself this proposal is not offensive, but the fight has given rise to bitter talk, to suggestions for censorship and to statements that, were it not that they might be believed by the narrow minded, would be taken as merely humorous.

The stir began when Joseph Ranger, a Minneapolis business man of high standing wanted to build and operate a motion picture theater at Nicollet avenue and Forty-third street. This is in reality in the residence district though there are stores on the street in that locality.

Residents of the thirteenth ward, members of associations, churches and others protested against theaters in the locality saying that they should be confined to business localities and certain traffic arteries of the city.

The association does not oppose patrol limits but they want them reasonable. Some of the antagonists want the shows confined to the downtown business district and to the larger outlying districts. In arguing against allowing theatres to spread through the city generally they have charged that boys learn how to commit crimes by seeing motion pictures, that many murderers and bandits got their first lessons there, that the darkened room encourages immorality.

Parents will be unable to keep their children home, no child will study in school, some of them will follow the example of the Chicago street car bandits and many other direful things will happen if the theaters are within walking distance of the homes.

These arguments lost much of their weight however, when it was shown that some of the best residence districts, which are just off the trade arteries, have motion picture theaters and when it was also shown that the children even when allowed to attend these theaters alone did not loiter before or after the performances.

These children were shown to be the equal of any in the city with fewer cases in juvenile court.

The patrol limits ordinance will probably pass but the council ordinance committee will decide just how far the limitation will go.

Every person who appeared before the council committee admitted that he liked motion picture shows itself, though they refused to be influenced thereby.

Mr. Ranger's offer to keep children out of the theater unless accompanied by adults, to give a children's performance once a week and to co-operate with the residents of the district in the selections of high class programs were ignored.

This plan has already been carried out in northeast Minneapolis where the theater managers, school teachers and parents talk things over frequently, decide on what good films should be shown and what should not be shown.

It is noticeable that this plan of co-operation, which has resulted in a correlation of the motion pictures and the school work, is in a district containing the largest proportion of foreign born. The people of that district are mostly Austrian, Russians, Italians and numerous groups from the various eastern European peoples.

SELIG AND CAMPBELL ARE CUTTING "NE'ER-DO-WELL"

Colonel William N. Selig and Director Colin Campbell are busy cutting the "Ne'er-Do-Well" at the Selig Edendale studio. This is no small task, as more than 20,000 feet of negative was exposed in putting Rex Beach's great story into film picture.

Mr. Selig accompanied a company of players to the Canal Zone when the story was filmed. It will be released soon as a Red Seal play. Many interesting and educational scenes along the great Panama Canal will be shown.

Portland, Ore., Exhibitors Lose Censorship Suit

THAT the motion picture censorship ordinance of Portland, Ore., providing for a censorship board and requiring all pictures to be approved before they are shown, is thoroughly legal and valid, was proven when Circuit Judge Davis decided to this effect in the case of Edwin F. James against the city, to test the validity of the recently adopted ordinance.

This gives the measure a legal standing, unless the case is appealed to the State Supreme Court.

It is not known yet whether an appeal will be taken.

The measure passed several months ago upon the appointment by the mayor of a censorship board. The ordinance requires that before a picture is shown in any theatre in Portland, it must first have been viewed and passed by the local censorship board, or by viewers appointed by them.

Manager James of the Majestic theatre, having had several pictures turned down by the board before they became legalized, and one picture absolutely condemned by both advisory and appeal boards, started suit, contesting the proposition on the ground that the measure was illegal in that it was a delegation of power on the part of the city council, and that the system involved the confiscation of property without due process of law. It was contended that the city has no right to pass upon motion pictures except to the extent of eliminating those which might be obscene.

City Attorney La Roche filed a demurrer to the complaint in which contention was made that the measure was valid in every respect, the delegation of power to the censorship board being in compliance with the city charter and state laws. Circuit Judge Davis sustained this demurrer, thus settling the case in favor of the city and the censor board.

Harrisburg Curfew Law Is Now Operative

MOTION picture exhibitors of Harrisburgh, Pa., are anxiously awaiting the effect on their new business of the curfew law that, despite much opposition, was passed by the city commissioners last Tuesday and became operative on June 21.

The ordinance provides that all children under fifteen years old, unaccompanied by adults, must be off the streets by 9:30 o'clock or their parents or guardians will be subject to a fine of five dollars, or imprisonment for not more than twenty-four hours.

What concerns the exhibitors most is how strictly the police intend to enforce the law with respect to children going to and from motion picture theaters. It is conceded that if the letter of the law is carried out, children, who may have gone to a theater early in the evening, will subject their parents to arrest if they are seen going home from the theater alone after 9:30 o'clock. Whether this will have the effect of keeping the children away from the theaters in the early evening, on the theory that they will not go unless they can have time enough to see the whole show, is causing the theaters a good deal of concern.

One rather surprising feature of the situation is that the police have made it known that they are going to request all the theater managers to throw announcements on their screens a few minutes before 9:30 so that the children can get home before the curfew hour. As one exhibitor said today:

"That is a good deal like 'rubbing it in.' The city authorities pass a law which quite likely may hurt our business, and then look to us to help injure our trade by turning the children out in the middle of a performance."

SCHENECTADY PLANS TO LIMIT THEATRES, ONE TO EACH 5,000

Proprietors of motion picture theatres in Schenectady, N. Y., are making an effort to limit the number of screen houses to one for every 5,000 residents. Under the terms of an ordinance the number of picture play houses to be licensed on the basis of the present population would be fifteen.

There are now in operation nineteen houses. None of these would be refused a license and licenses may be transferred. The ordinance provides that no new licenses can be issued until the ratio is less than one to every 5,000 persons.

Opposition to the ordinance when it comes up for final passage will be along the lines of preventing a monopoly of the motion picture business. It is stated that if the ordinance is adopted the association of motion picture theatre managers will immediately increase the admission price.

J. R. Freuler Succeeds Aitken As Mutual Head

Annual Election of Officers Brings Organizer of American Film Manufacturing Company and North American Film Corporation to the Helm—Edwin Thanhouser Fills Berth Left by New Chief—Felix Kahn Re-elected Treasurer—Mr. Freuler Outlines Policies He Will Pursue in Extended Statement

THE annual election of officers of the Mutual Film Corporation was held in Richmond, Va., June 23. John R. Freuler was elected president and general manager, succeeding Harry E. Aitken; Edwin Thanhouser, first vice-president, succeeding Mr. Freuler; Felix E. Kahn was re-elected treasurer; Daniel M. Field, secretary and general counsel, succeeding Miss E. L. Thomas in the former position, and Arthur N. Seligsberg in the latter.

These officers, with Crawford Livingstone, compose the executive committee. Other appointments to official positions will be announced.

The business statement issued after the meeting declared a growing volume of business and handsome profits as the summary of the twelvemonth.

To Lay Emphasis on Selling End

With the election of John R. Freuler to the presidency of the Mutual Film Corporation, a man who has made a big success as a theatre owner thus becomes the head of this organization of independent manufacturers. Mr. Freuler has, for years, conducted a chain of profitable theatres in the West.

The Mutual, therefore, will devote its activities to the selling end of the business, as Mr. Freuler is determined to perfect his plans of distribution so that exhibitors will be given every facility to conduct their enterprises profitably.

Mr. Freuler discussed the situation immediately after the meeting which resulted in his election as president.

"The relation of this organization to the film business combines the responsibility of distributor and jobber as well as wholesaler. Our chief task is merchandising our products so that we may all secure a reasonable return for our money. Hence the necessity of doing everything possible in the interests of the exhibitor or retailer that he may secure returns, without which this business cannot be conducted successfully from either the manufacturer's or distributor's standpoint.

"We want to do for the retailer everything that will prove of benefit to him. We want the exhibitor to be put into a position where our service will be helpful and will neither begin nor end with simply supplying him with films.

Attractive Programs at Low Price

"On the other hand, the exhibitor must not be passive. The best show in the world will not be a success unless the exhibitor co-operates, unless he arranges his lobby attractively and varies the same with regularity. He must advertise attractions so that the public will know what he has got. The exhibitor, therefore, must realize his own responsibility and though we can do a great deal for him, he has got to be his own greatest help.

"The regular program of the Mutual Film Corporation will be strengthened in every possible way. I am one of those who believe that the moving picture business is one of volume. It has been so successful because it has brought to millions a form of entertainment that is interesting and instructive.

"Big investments have been made in staging moving picture plays, and the money has come back to the manufacturers with interest, because of a fact that enables an organization like Mutual to distribute many prints of these pictures. When you consider that on an average of 18,000,000 people every day go to the pictures in this country, the importance of this volume angle will be apparent.

"While occasionally features of unusual nature may command two dollar admission prices, one must not be confused over the real destiny of the moving picture business. It is essentially entertainment for the masses and not the classes. Hence it is our duty to furnish a program that may be used in a big, broad way by theatres charging fifteen, ten and five cents.

"It is my intention, as soon as possible, to supply the exhibitors all over the country except in perhaps two or three metropolitan centers, with a plan of model exchanges. It is my purpose to establish these model exchanges wherever practical on the ground floor. This is done entirely for the convenience of the exhibitors.

"I want our representatives to sell the theatre men service plus merchandise. There is a responsibility on the representatives of Mutual beginning before the delivery of the film and not ending either with the showing of the story on the screen. In other words, it is my desire that a spirit of co-operation prevail throughout all Mutual offices and I will work to that end."

John R. Freuler, the new president of the Mutual, was born in Monroe, Wis., forty-two years ago. The family later located in Milwaukee, where Mr. Freuler received his schooling and early business education.

How Freuler Rose in the Film Business

The future head of the Mutual was one of the pioneers in the moving picture business. He started one of the first exchanges in Wisconsin, with headquarters in Milwaukee. This was placed on a paying basis in so short a time that he was prompted to extend his activities to St. Louis, Joplin, Mo., and many other western points.



JOHN R. FREULER, THE NEW PRESIDENT OF THE MUTUAL FILM CORPORATION

Out of these few exchanges really developed the idea of the Mutual Film Corporation, although Mr. Freuler, for some years, handled licensed products prior to the "independents" getting together.

From the very beginning Mr. Freuler's policy has been one of helpfulness to the exhibitor. He learned from his experience in other business that the spirit of service made for success not only with the consumers, or users of the product, but also with the retailers; hence, his anxiety to help move resistance so that exhibitors might have profitable returns from films leased.

Mr. Freuler started the Calumet Film exchange in Chicago, which subsequently was sold to the General Film Company.

With S. S. Hutchinson, Mr. Freuler organized the American Film Manufacturing Company, with its manufacturing plant in Chicago, and studios in California. Other manufacturers, who discovered that they were up against a stone wall, in their efforts to secure a market, were quick to see the advantage of co-

operating with men like Mr. Freuler and Mr. Hutchinson, whose experience not only included the making of pictures, but the distribution and leasing of them as well.

Mr. Freuler, in co-operation with Mr. Hutchinson, planned the manufacture and distribution of the big, continued photoplay, "The Diamond from the Sky." Out of this grew the North American Film corporation, of which Mr. Freuler is president.

While Mr. Hutchinson was the master producer on this picture at the Santa Barbara studios, Mr. Freuler completed one of the most elaborate and probably one of the most successful programs of distribution ever attempted on any big film feature. That he applied real business methods to this enterprise is manifested by the record-breaking bookings which "The Diamond from the Sky" has secured all over the country.

Mr. Freuler will take up his residence in New York as the president of the Mutual Film corporation. He is moving with his family, which consists of Mrs. Freuler and two daughters.

VAN HUSAN'S NEW PROJECTION ROOM

Manager F. A. Van Husan, Jr., of the Leammle Film Service Exchange at Omaha, is completing a projection room in connection with his exchange, where he will review every film before it is released.

The recent trade report in "Motion Picture News," wherein he found better pictures were in demand in the Middle West, led him to plan the new room.

"If the exhibitors want better pictures, I am going to do everything I can to furnish them," said Van Husan. "In this new room I will privately view every picture. If it does not look good to me, it won't to the exhibitor out in the State. I can then be in a position to personally advise each exhibitor whether the picture he is getting is a good one, to be boosted with advertising, or whether it is only fair or even poor."

WALTHALL IS IN STRONG FIRST PLAY FOR ESSANAY

Henry B. Walthall takes a part in "The Fatal Temper," his first photoplay with Essanay, which is exceptionally well adapted to his type of acting. Mr. Walthall's strongest work is in portraying intense emotion. His skill in bringing out all the deep feelings of the human heart is well known.

In this three reel play he takes the part of a fine, likable youth, but who has a violent temper. His father also has an ungovernable temper, but lacks his son's happy, forgiving disposition. Finally the boy is forced to leave home through clashes with his father.

He returns to effect a reconciliation. The father upbraids his wife for permitting him in the house. He raises his hand as though to strike her and the son hurls a paperweight at him, killing his father.

All the various shades of emotion, of anger and grief, shown by the character, are clearly portrayed by Mr. Walthall, and brought out with intensity.



HENRY B. WALTHALL

The Warners and Lichtman Form Standard Pictures

Proposed Plan Embraces the Manufacture of 18 Features and Short Subjects a Week, and Includes the Pictures from Studios Already Well Known

An important alliance of producing companies to make and distribute a program is announced by Al Lichtman, Abe Warner and H. M. Warner. This is Standard Pictures, Inc., formed to distribute the output of prominent American manufacturers. The plan is to manufacture and distribute a program which combines features and short subjects. The start will be with eighteen reels a week.

The production end will be in the hands of Combined Photoplay Producers, Inc., making pictures under the following brands: Gaumont (Empress brand), Crystal, Ideal, Starlight, Grandin, Pyramid, Lariat, Premier, Sunshine and others. These brands have already entered into a contract with Standard Pictures, Inc.

In outlining the policies of the new company, its heads made the following statement:

"All of the brands connected with this Combined Photoplay Producers, Inc., are well known throughout the country and some of the men connected with the producing corporation have achieved great prominence and success, among them being: Ludwig G. B. Erb, Joseph A. Golden, G. V. Hamilton, Emiel Offerman, Otis B. Thayer, Harry and Aubrey Mittenthal, and A. N. and Ray Smallwood.

"Among the stars appearing in the productions of this program are such favorites as: Ethel Grandin, Edwin August, Dot Farley, Reeva Greenwood, William V. Mong, Walter Fishten, Wharton Jones, Charles Hutchinson, Edith Thornton, George and Dolly Larkin, Edna Payne, Fred Hearn, Will Scherer, James Aubrey, Walter Kending, Frederick Church, Lillian Hamilton, Marian Swayne, and Joe Levering.

"Several prominent exchange owners have already signified their intention to handle this program in their respective territories and exchange affiliations will soon be completed."

Al Lichtman, Abe Warner and Harry Warner, the three heads of Standard Pictures, Inc., are all well known in the business. Mr. Lichtman was sales manager of the Famous Players Film company from its start until last fall. Then he started the Alco Film company and organized the exchanges. Since then he has been connected with the Select Film Booking agency and has been in business for himself. He is a thoroughly competent and practical film man.

A. Warner and H. M. Warner are two of the brothers who started Warner's Features. They have been feature distributors for about five years and know that end of the industry thoroughly.

Associated Film Sets First Release for August 16

Date for the Service Postponed in Deference to the Wishes of the Exchangemen Arranging to Handle the Products of the Company

At the New York offices of the Associated Film Manufacturers, Inc., General Manager Bard announced that the first releases of the new concern, which is to launch a new programme of twenty-one reels a week, would occur on or about August 16.

Several months have already been consumed in surveying the market, and in determining definitely the policy of the new concern. Then production at the plants of the seven contributing companies began, and tentative arrangements were made to begin releasing during July.

This intention was entertained up to within a few days ago when several of the exchangemen who are to handle the Associated service, voiced an opinion that the new service would meet with a better reception in August than it would at the early date.

500 EXTRAS APPEAR IN "FLOATING DEATH"

Five hundred men, women and children worked under the direction of Richard Stanton at night recently in some scenes for "The Floating Death," a two-part melodrama of the sea that will be released on the Mutual program by the Kay-Bee-New York Motion Picture corporation, June 25.

The scenes were made in the waters of San Pedro harbor to depict the burning of a vessel at sea.

JUST TO MAKE TALK

By George D. Proctor

THE most startling news of the week lies in the details of the plans of H. E. Aitken, C. O. Baumann, Adam Kessel, Jr., D. W. Griffith, Thomas H. Ince and Mack Sennett. Those names mean a lot in the film business. Aitken financed the Mutual and made it what it is today, being its president and active head. Kessel and Baumann are the heads of the New York Motion Picture corporation and men who have always believed in making good pictures first and counting the cost later.

Griffith, Ince and Sennett are surely the best known and probably the best directors in the country. Griffith stands alone in drama and Sennett in comedy. Ince has been regarded purely as a director of spectacular subjects, but pictures like "The Alien" make one think that he is not so far behind Griffith in drama.

Everybody knows who they all are, anyway.

The point is that the formation of a $4,000,000 company to make fifty pictures a year at an average cost of $100,000 each and operate a chain of 400 two-dollar motion picture theatres in this country is announced by these gentlemen.

Stupendous is the only word.

In this shape, the plans must be a little idealistic. "Cabiria" and Griffith's "Birth of a Nation" are the only two-dollar moving pictures yet made. More than a year was spent in making "Cabiria" and more than eight months on "The Birth of a Nation." So it will require a large crew of very fine directors to make fifty two-dollar pictures a year. All this without touching on the work necessary to annex 400 houses fit to show two-dollar pictures.

For all that there is no doubt but that this combination will make more expensive pictures than anyone else has ever averaged and get better prices for them. Kessel and Baumann always believed in the high class picture. Mr. Aitken's ideas now reflect those of Mr. Griffith who has always believed in high class pictures and has done more than any other one man to advance the cause of the motion picture art.

This combination is an affiliation of men who will never balk at spending money, no matter how much, in the producing end (and shrewd marketers withal) with three men who are probably America's greatest directors.

Probably Messrs. Aitken, Kessel, Baumann, Griffith, Ince and Sennett do not expect to make fifty pictures classing with "The Birth of a Nation" in a year. But if any group will go ahead and make the very best pictures possible, regardless of expense or time, this is the bunch.

And the good motion picture theatre won't be overshadowed, not even by a chain of two-dollar theatres. The man who reaps the financial benefit of every boost given the artistic end of the industry is the exhibitor. He should remember that and be grateful.

Another important angle of this announcement lies in the fact that Aitken, Kessel and Baumann have been important factors in the business end of the Mutual Film corporation, for which company Griffith, Ince and Sennett have been making pictures.

Before this edition reaches the Mississippi, the names of the new officers of the Mutual Film corporation will be common knowledge. Barring the utterly unexpected they may be confidently forecasted as: President, John R. Freuler; third vice-president, J. N. Naulty, a re-election; and treasurer, Felix Kahn, succeeding himself. This supposition is made on the strength of the first meeting of the board of directors held Wednesday, June 13, at Richmond, Va.; for the Mutual is a Virginia corporation. At that meeting Roy Aitken, brother of H. E. Aitken, and A. P. Gleichman, were replaced on the board by J. W. Smith, of New York, and S. M. Field, of Milwaukee, both Freuler men. So it seems that Freuler controls the situation and, if he so sees fit, can elect himself president, which he will probably do.

The contract of the New York Motion Picture corporation with the Mutual expires in August. The entry of Kessel and Baumann upon their new venture will leave the Mutual with the Thanhouser, American, Beauty, Falstaff, Royal, Reliance and Majestic brands. But H. E. Aitken is a big factor in Reliance and Majestic and, even if the Mutual retains the brand names, the services of D. W. Griffith will be lost.

The hole made by the withdrawal of Kay-Bee, Keystone, Broncho and Domino must be filled some way. This paves the way for a further shake-up in the alignment of the producing companies of the industry.

Going from financial to international conflict without pausing for breath, Joe Farnham's talk on the European war at the Screen Club last Thursday evening was the most revealing and compelling discourse heard in many a long day. Joe's words were those of a man who has just returned with a view point gained through passports better than those of a newspaper correspondent.

Joe's intimates have known for a long time that he is a public speaker of personality and ability. Last Thursday he demonstrated that quite successfully before about five hundred persons, standing room being at a premium. Hearing him was like being transported to the embattled portion of Europe. Let's hope he gives the public a treat ere long; for this is no idle jest—his talk was a treat.

No truce has been declared in the war against persons "discovering" that "the motion picture is only in its infancy." Peggy Shannon of United please take warning.

The bankruptcy proceedings brought against the United Film service constitute a friendly suit, according to J. C. Graham, the general manager. Not only will business go on as usual but the program will increase from twelve to twenty-one reels a week soon, Mr. Graham says. Leo C. Stern, an attorney of 15 William street, is the receiver.

The engagement is announced of Bert Adler, manager of the Universal-Coytesville studios, and Miss Kitty Katz, of the Universal head offices. Beg pardon, sir, but Kitty Katz is a feline name.

Jewelry valued at more than $8,000 was recently stolen from the Chicago home of Col. W. N. Selig, president of the Selig Polyscope company. The stones were several diamonds and a ruby, most of them set in rings.

P. A. Parsons, Pathe's busy little advertising man, whose energies right now are concentrated on "Elaine" is taking his first vacation in ten years, accompanied by Mrs. Parsons and a fishing rod. He leaves behind his new office on the thirteenth floor of 25 West Forty-fifth street, and George Seitz, scenario editor, who has just moved over from Jersey City.

"I'm surprised that you didn't win a prize," was the popular remark of the evening when the rain finally decided to let the Universal hold its outing on the steamship "Mandalay" as a consolation affair for the beauties who did not win trips to California in the contest just ended. All the Universalites and friends were there.

The inevitable dancing contest was won by Rose Cohen and George Wollmer with Helen Conboy and W. J. Moore, Itala's busy life-saver, second. Mr. and Mrs. John B. Clymer would have won third prize if there had been any, take it from John. Peter Milne's partner promised him a consolation prize which is eagerly awaited in the cause of Universal peace.

Lewis J. Selznick is a member of the advisory board of the Church and School Social Service Bureau.

A Selig producing company, headed by Tom Mix, will locate in Las Vegas, New Mexico.

Thus does Las Vegas realize that it pays to advertise.

William F. Haddock, the Screen Club's own "Silent Bill," realized for the 'steenth time the trials of a director when a premature explosion knocked Betty Marshall, star of the Gotham Film company, and Frederic DeBellevile, off a scow into the water, injuring them both. It was planned to blow the scow up for "A Trade Secret" after the players had jumped, but the explosion, unlike pardon, came too soon.

Incidentally Bill has just been elected president of the Actors' Society of America for the third consecutive time.

Henry Schlatter, vice-president and treasurer of the All-Celtic Film company, and Hazel Montgrieffe were married recently. The honeymoon includes a trip to the San Francisco fair. The groom's All-Celtic associates gave the pair a cut glass vase.

William Fox's invitations drew a large crowd Sunday morning to the Riviera theatre roof, in Upper Broadway, to see motion pictures in the taking. Scenes were filmed of Valeska Suratt's act "Black Crepe and Diamonds." The guests composed the audience and were photographed too.

Hugh A. D'Arcy, who has been press agent at the Lubin Philadelphia studio for nearly four years, is taking a well earned vacation. He is spending three months in the Catskills and will write scenarios as well as acquire a fine, healthy bronze tint. The end of the Summer will find him back at Philadelphia. Hugh's literary accomplishments, among them "The Face on the Floor," are well known and recognized. If he turns out a script as widely known as his verse, his fortune is made.

Tarleton Winchester, of Paramount, now has his offices with the Select Film Booking Agency, room 1005, Times building. In addition to his other duties he is publicity man for George Beban's "The Alien," now playing at the Astor theatre, New York.

Enter the American Motion Picture Directory mid mingled noises. According to this Chicago publication most everybody in the business is an actor: Joe Brandt. Charlie Abrams, Adolph Zukor, Jule Brulatour, Wen Milligan, Fred Beecroft, Sol Lesser Seigmund and others too numerous and all that. Jule Brulatour, the Eastman agent, is omitted from the list of dealers in films. Everything else is about as accurate. Looks as if the names of every concern or person in any way connected with the industry were drawn by lottery and put under the handiest heading.

IN AND OUT OF TOWN

The Biograph bunch, 125 strong, will arrive in New York July 5, after spending two days at the San Francisco exposition as guests of the company. The day after their arrival the directors and players will begin work. Five cars of scenery were shipped East two weeks ago.

Fritz Wahtne, of Pathé, is on a trip around the exchanges.

W. W. Hodkinson, president of Paramount, is off on a six weeks' trip.

Josiah E. Pearce, head of the Pearce interests in Louisiana and Texas, is in New York on a business trip.

CHANGES OF THE WEEK

James Durkin, director, late of Fox and Pre-eminent Films, is now with Famous Players.

Southard Brown, publicity man, left Alliance at 12:17, Saturday, June 19.

Kitty Stevens has been added to the Morosco-Bosworth stock company. She will first play an Indian maiden in "Peer Gynt" with Cyril Maude.

DeWolf Hopper is the first star announced by the Griffith-Ince-Sennett combination.

Charlie VerHalen, erstwhile assistant general manager of Kriterion, is now on the job with Watterson R. Rothacker's Industrial Moving Picture Company in Chicago.

Fred Mace is going back to Keystone, his old stamping ground.

Oscar Eagle, maker of "Runaway June" and one Famous Players' feature, joins the World Film staff of directors.

Eugene Mullin, Vitagraph scenario writer, has been made a director.

Duncan McRae Is Made Director General for Edison

Arrangement Will Give Horace G. Plimpton More Time to Devote to the Business End of Studio Management—New Director in Films Less Than Two Years

METEORIC indeed is the career of Duncan McRae in motion pictures. Scarcely a year and a half ago, entering the film world from the legitimate, he made an immediate impression on the screen in memorable impersonations. But a month ago he produced for Edison, which company comprises his entire motion picture experience, his first picture and acted in it—"Through Turbulent Waters." Almost immediately after the presentation of this picture Mr. McRae's appointment as director general was announced at the Edison studio.



DUNCAN MacRAE

The creation of director general marks a distinct change with the Edison company, as it places the destinies of that company in the hands of two, one—Mr. McRae—to devote his entire time to supervising and generally directing all the productions and the centering of Mr. Plimpton's time more on the purely business end of the studio management, though he yet will exercise an overseeing hand over the whole studio.

Previously, Mr. Plimpton's time has been spent both on the "floor" and at the business executive's desk, but the greatly increasing cares, since that company has gone in for weekly three and four reel features on the regular program and the production ultimately of longer features, the selection of a director general became necessary.

Mr. McRae is now finishing a three-reeler in which Gertrude McCoy is featured, after which he will assume his new duties. He will no longer produce nor act, but give his whole time to the bettering of the Edison productions.

Despite Mr. McRae's short experience in films, he draws from a long and successful career as actor, director and manager, most of which was gained in the best English companies and theatres. 'Twas most natural that Mr. McRae should choose the theatrical profession, as many of his family have occupied distinguished positions in it, numbered among those being the eminent Sir Charles Wyndham, his uncle, and Bruce McRae, his brother.

As an actor, some of his most striking screen work has been his evident versatility, ranging from splendidly sketched light comedy characters to "heavy" eccentric impersonations, not to speak of an unusual presence that tended to heighten his personality and intellectual interpretations. This wealth of successful experience, with his at-finger-end knowledge of stage and screen craft, will be bent and applied with characteristic intensity that Edison films will indirectly register the hand behind them all.

Along with this change are the appointments of Albert Kelly, of the scenario department, to assistant to Director John Collins; Charles McGee as assistant to Director Langdon West; and that of Bernard Durning from assistant directorship to assistant stage manager.

16 V-L-S-E Features for Second Quarter Announced

All Releases Are Founded on Well Known Dramatic Productions, and Star Players of Note Recruited from Speaking Stage

THE Vitagraph-Lubin-Selig-Essanay, in announcing its list of releases for the second quarter, beginning with August 2 and ending November 15, makes public a list of features that in variety covers every field of the dramatic art, and embodies themes of all human emotion.

In the sixteen features that will come into screen evidence on the Big Four program in the next three months, the principal characters will be portrayed by an aggregation of stars recruited from the foremost ranks of the stage, and the heights of motion picture popularity.

In the production of these features it is estimated that the Big Four have expended approximately half a million dollars, and in many cases the features were made under the personal supervision of the heads of the four pioneer manufacturers in the Vitagraph-Lubin-Selig-Essanay affiliation.

Among the stars who will appear in this exceptionally strong program of picture plays are Marie Dressler, Robert Edeson, Edith Storey, Joseph Kilgour, Virginia Pierson, Myrtle Gonzales, William Duncan, Dorothy Bernard, George Soule Spencer, Grace Darmond, Harry Mestayer, Antonio Moreno, June Keith, Johnny Slavin, Beatrice Morgan and Octavia Handworth, supplemented by a host of players popular alike to dramatic audiences and picture play patrons.

August 2 Lubin will release "The District Attorney," adapted from the successful play of the same name, written by Charles Kleine and Harrison Grey Fiske. Dorothy Bernard and George Soule Spencer asume the leading roles, supported by a strong and evenly balanced cast of well-known Lubin players.

"The Chalice of Courage," produced by the Vitagraph Company from Rev. Cyrus Townsend Brady's novel, was made by the western Vitagraph players, and is a play teeming with the most intense interest from its opening to closing reflection. Myrtle Gonzales and William Duncan portray the leading characters, and the support they receive from the rest of the extensive cast is of superior dramatic excellence.

"A Bunch of Keys," Essanay contribution for August 16, is the film version of Charles Hoyt's successful stage comedy. June Keith and Johnny Slavin will be seen in the leading parts.

"The House of a Thousand Candles," from Meredith Nicholson's novel, will be presented by the Selig company on August 23, with Grace Darmond and Harry Mestayer presenting the principal characters.

"Tillie's Tomato Surprise," in which the inimitable Marie Dressler is expected to repeat the success she made upon the occasion of her first film appearance, will be offered by the Lubin company on August 30.

In addition to these, five big productions will be released the first month of the second quarter of the V-L-S-E program. The Vitagraph will offer "Mortmain," with Robert Edeson, on September 6; "The Dust of Egypt," with Edith Storey and Antonio Moreno, on October 4, and "The Writing on the Wall," with Joseph Kilgour and Virginia Pierson, November 1.

The Essanay company will present "The Man Trail" September 13, from the story by Henry Owens, author of "The Misleading Lady"; on October 11, "In the Palace of the King," and on November 8 a screen version of the famous stage success, "The Tin Soldier."

The Selig company will offer "The Circular Staircase," on September 20; "Whom the Gods Might Destroy," on October 18, and "The Ne'er-Do-Well," on November 15.

The Lubin company will contribute an adaptation of the remarkable dramatic success, "The Great Ruby," on September 27, and on October 25 a film adaptation of the recent dramatic success, "The Great Divide."

PNEUMONIA STOPS WORK OF GOLD SEAL COMPANY

Universal City was startled this week when Cleo Madison and Ray Hanford, both members of the Gold Seal company, were stricken with pneumonia. Charles Giblyn and the Gold Seal company were finishing a two-reel story of society life, entitled "The Flight of the Nightbird," by H. G. Stafford, when Miss Madison and Mr. Hanford, both of whom had been suffering from heavy colds, were suddenly taken ill.

Miss Madison was taken home in her car, while Mr. Hanford was assisted to the hospital in Universal City. Mr. Giblyn immediately stopped work on the production.

SONG WRITTEN AROUND RAFFERTY ISSUED BY MUSICAL PUBLISHERS

Peaceful Rafferty, the genial Irish character who made his bow to screen audiences only a few months ago, has proven so popular that Earnest Ball and J. Kernan Brennan have written a song around him which will be issued this week by the musical publishers, Witmark & Sons.

Rafferty appears to picture theatre audiences once a week.

Elmer Booth, Star in Mutual Komics, Killed by Auto

Comedian, Who Taught in St. Vincent's College Before Appearing on the Speaking Stage, Was in Car with Two Griffith Players, Who Escaped with Slight Injuries

BROADWAY heard with regret confirmation of the rumor that Elmer Booth, long prominent as a comedian, met death in an automobile accident in Los Angeles last week. Tod Browning and George Seigmann, well known photoplay directors and actors, were injured at the same time. All three were employed by D. W. Griffith at the Mutual Film Corporation's Hollywood studios.



ELMER BOOTH

Browning and Seigmann are both in the California hospital, and it is hoped that their injuries will not prove serious. Booth leaves a mother and sister, who live in Los Angeles. The accident was due to a heavy fog. The car, driven by Browning, collided with a street work car loaded with iron rails. Browning did not see the rear lamp on the street car.

Elmer Booth was born in Los Angeles, where he qualified on his graduation from St. Vincent's college as an authority on physical culture, oratory and elocution.

Later he appeared under Charles Frohman's management, with Arnold Daly, in "The Boys of Company B." With Douglas Fairbanks in "The Cad" he made a pronounced hit, and in "The Gentleman of Leisure" he was declared by Alan Dale to be "the best stage burglar Broadway has seen to date—he lives his part instead of acting it."

He created the name part in "Stop Thief," and became a popular favorite. During his summers he worked under D. W. Griffith in motion pictures, and appeared with Mary Pickford and May Irwin in film dramas. He also made a name for himself as a magazine writer.

Last winter Mr. Griffith persuaded Booth to abandon the speaking stage for the films. He had appeared exclusively since then in the Mutual's Komic productions, and had built up a considerable following when his untimely end overtook him. He is deeply mourned, not only by those who watched his last appearance in "Mr. Wallick's Wallet," but by the motion picture colony in the City of Films as well.

WELFARE BOARD IN DALLAS TO CENSOR PICTURES

The Board of Public Censors of Dallas, Tex., which passes upon motion picture films and other public exhibitions, probably will in the future be under the jurisdiction of the Board of Welfare, it was stated by Mayor Lindsley, of Dallas, recently.

TIGER HUNT WILL THRILL IN VITAGRAPH SUBJECT

What will probably be one of the most thrilling scenes ever photographed by the Vitagraph company will be the filming of a tiger hunt, one of the many big scenes in "Heights of Hazard," a picturization by Eugene Mullin of Rev. Cyrus Townsend Brady's interesting story of the same name, now nearing completion under the direction of Capt. Harry Lambart. In staging the tiger hunt, two elephants, a tiger and



ELEANOR WOODRUFF

fully two hundred people will be used, the cost of this scene alone approximating five thousand dollars.

"Heights of Hazard" will be listed as a Blue Ribbon feature in five parts, and will serve to introduce Charles Richman as a Vitagraph star in the portrayal of Billy Williams, the Unknown. Mr. Richman will be supported by Eleanor Woodruff as Olivia and Charles Kent as Mr. Martindale, her father.

VENTILATION TAKEN UP BY NEW ORLEANS PAPERS

Considerable attention has been given by the New Orleans newspapers in editorials and news to the ventilation of Crescent City houses. With the closing of the regular theatres and the improvement in photoplays, some big business has been done by New Orleans houses.

It is due to the very fact that large audiences pack the theatres daily that one leading newspaper has suggested that the authorities might pay stricter attention to plenty of oxygen.

Most New Orleans managers will welcome such an investigation by the Board of Health, which has been practically demanded, and virtually the only exhibitor who will suffer is he who has not provided proper ventilation in his theatre.

If plans at present under way work out, it is asserted on reliable authority that the four daily newspapers in New Orleans will print in conspicuous portions in their columns the names of the "good" and the "bad" houses.

This is an extremely radical step, it is true, but it is believed that it will be welcomed by the exhibitors.

Stereoscopic Pictures Give Sense of Depth to Images

Invention of Porter, of Famous Players, and Waddell, Late of Edison, Recently Shown at Private Exhibition in New York, Promises Revolutionary Improvement in Screen Vision

STEREOSCOPIC motion pictures, an invention on which Edwin S. Porter, of the Famous Players Film Company, has been working for about eight years, the last two of which have been in collaboration with William E. Waddell, formerly of the Edison company, have advanced so far that they were shown recently at a private exhibition.

The pictures really achieve the third dimension on the screen. That is to say, the figures have the apppearance of depth, or perspective, as well as breadth and height. They were viewed through colored lenses, green for the right eye and red for the left. The lenses may be made from glass celluloid or any transparent matter. Thus viewed the pictures have color value, but not full tones. Also, due to the eyes superimposing two images, as they do constantly in every day life, it is hard to portray action quickly crossing the lens by this stereoscopic photography. For instance, a horseman could ride at full speed straight toward the camera and be distinct, but he could not ride across the field of vision and be distinct.

From this it follows that many times, when the stereoscopic pictures portray action, the registration is indistinct. The figures seem to have three dimensions, but, through some illusion, they seem very close to the eye but small. Also the eyes feel the strain of viewing the pictures through differently colored lenses.

The stereoscopic process, according to Mr. Porter, is entirely in the film by the time it reaches the exhibitor, and may be projected on any projection machine or on any size screen.

But, because of the need for colored lenses and the sometimes imperfect registration, it is fair to say that stereoscopic pictures are not yet ready to be a commercial success. But those shown by Messrs. Porter and Waddell are far ahead of any others yet seen; so far ahead that it seems likely that the hardest obstacles have been overcome, and that perfecting the process for commercial use may be only a matter of a few months.

A stereoscopic effect can only be seen with two eyes. The reason for this lies in the fact that the distance between the eyes causes the two optics to see any article, a chair leg for instance, at slightly differing angles. The right eye sees the chair leg, and the left eye sees it. But the brain only gets one impression. So, to some extent, two eyes see around behind the chair leg, and so demonstrate, ocularly, the presence of the third dimension, depth.

The old stereoscope of childhood was a practical application of this theory. The right eye saw the right picture, and only the right picture. The left eye saw the left picture and that alone. As the pictures were the same scene photographed by lenses about as far apart as human eyes a stereoscopic effect was attained.

In obtaining a stereoscopic effect on the screen it is necessary to have two pictures, and have each eye see its own picture and only its own picture. Porter and Waddell have accomplished this by projecting simultaneously a green and a red picture, the pictures having been photographed at the same time through two lenses. Then, that each eye may only see its own picture, the green and red colored glasses are used. The green lens kills off one picture for one eye, and the red lens kills off the other picture for the other eye. So each eye sees its own picture, and only its own



EDWIN S. PORTER

picture, at the same differing angles as the human eyes behold any object, and the result is a stereoscopic effect.

Naturally the stereoscopic effect, with three dimensions, is more true to life than the usual effect with two dimensions. So there is a great possibility in stereoscopic motion photography, which the invention of Porter and Waddell realizes.

Mr. Porter himself expressed his ideas on the subject by saying: "Before I am satisfied it will be possible to have the true perspective of objects and persons as they appear in life on the screen without any artificial aid to the naked eye."

The subjects shown at the private exhibition were scenic views, some of them showing Niagara Falls, and scenes from some Famous Players productions, such as "Jim the Penman" and "The Morals of Marcus."

MAE MARSH'S SISTER JOINS MAJESTIC FOR EMERSON 2-REELER

Marguerite Loveridge, sister of Mae Marsh, and a recent addition to the Reliance-Majestic forces, is to have the leading feminine role in Director John Emerson's next two reel feature, at the Reliance-Majestic studios on the coast.

MAUD ALLAN, THE FAMOUS DANCER, IN COLORFUL SCENES FROM BOSWORTH'S "THE RUG-MAKER'S DAUGHTER"



State Rights Prove Live Plan for New Cort Photoplay

Hawaiian Islands, California, Nevada, Arizona, New Jersey, New York City and Long Island, Pennsylvania, Iowa, Nebraska, Michigan, Kansas and Missouri Sold

EXHIBITORS as far away as the Hawaiian Islands will soon have an opportunity to book the Cort Film corporation's big photoplay production of "The Melting Pot," Israel Zangwill's famous play, in which Walker Whiteside was starred. Nat Magnar, of San Francisco, was in town last week and bought the rights to "The Melting Pot" for the little group of islands about twelve hundred miles west of his home town, and also took the states of California, Nevada and Arizona.

John Cort, president of the corporation, has followed out his original intention of selling the picture on a state rights basis and reports of fancy prices and spirited bidding for the first big star feature put out by his organization have come from the Cort offices in the Longacre building. "The Melting Pot" was first announced as ready for the territorial buyer last week and before Wednesday, several states had been sold.

New Jersey was the first territory sold, having gone to N. Edward Mallouf, of the Fitzgerald building. Mr. Mallouf will take the film to Atlantic City where it will have a week's run at the Cort theatre there the week of June 27. Following that, he will start the picture out as a regular picture house proposition.

New York City and Long Island were purchased by the Herald Film corporation of 126 West Forty-sixth street, which has already booked the picture for many dates in the greater city. The remainder of New York State and all of Pennsylvania were bought by the Authors' Film company, of the Empire theatre building, New Yorfk.

Iowa and Nebraska were next sold to M. H. Blank, of the Garden theatre, Des Moines, Iowa; I. N. Garson, of the Strand-Broadway theatre, Detroit, Mich., has bought Michigan; and Kansas and Missouri have gone to the Wichita Film and Supply company, of Wichita, Kansas.

It was rumored after the successful run of the Cort Film corporation's first production at the Hippodrome that several offers had been made for the picture outright, but Mr. Cort is said to have refused every offer and to have stuck to his initial idea of state rights sales.

From remarks gathered at the Cort offices he seems to have been right in his conclusions. Bids covering every available territory in the world have been sent in, and they indicate that there is still much strength in the state and territorial right method of disposing of pictures.

JANE COWL IS IN FILMS WITH UNIVERSAL

The latest acquisition to the films is Jane Cowl. The Universal Film Manufacturing company will release on July 12 from its seventy-two distributing centers a five-reel film adaptation of the late Justus Miles Forman's popular play and novel, "The Garden of Lies," with Jane Cowl.

Prominent in the cast in support of Miss Cowl are William Russell, Violet Horner, Ethelbert Hale, Philip Hahn, David Wall, Claude Cooper.

Cartoonist Smith's Creation, Old Doc Yak, Is Back

Laughmaking Character Returns from Vacation for Appearance in Chicago "Tribune's" Comic Page and the Exhibitor Through Industrial Moving Picture Company Studios

Special to Motion Picture News

Chicago, June 23.

AFTER a long vacation Old Doc Yak, the ludicrous character created by Sydney Smith, cartoonist for the Chicago "Tribune," is back on the screen, more comical than ever. Every Monday since June 7 five hundred feet of these clever cartoon pictures have been released at the end of the Chicago "Tribune's" new "Animated Weekly."

The other half of the weekly reel is devoted to pictures of the world's current events, photographed by "Tribune" camera men in all parts of the globe.

If the future cartoon comedies keep up to the standard set by the first three editions, they are bound to achieve great popularity among all classes of theatre patrons.

The first edition, which is entitled "He Goes Fishing," shows Doc Yak's adventures on a fishing trip, and leaves him far from the shore sinking into the depths of the sea. But nothing can kill the old Doc, for the following week he is on hand with more clever comedy in the edition called "Under the Sea."

The third edition, entitled "In the War Zone," shows him in great peril. He has drifted among the fighting battleships, where cannon balls are flying thick and fast. Here we leave the poor old Doc for Mr. Smith to bring him out of danger, or to surround him with greater perils on the following week.

The photography and mechanical production of these cartoons are of the highest order.

They are being filmed in the Industrial Moving Picture Company's studios, which fact insures the continuance of the technical perfection.

To add to the interest in this series, the "Tribune" offers a weekly prize of fifty dollars for the best suggestion for future comedies.

The Central Film Company, of Chicago, is booking these pictures direct to the exhibitor.

MRS. HITCHCOCK WATCHES HUBBY ON THE SCREEN

Flora Zabelle, Broadway star, and the wife of Raymond Hitchcock, who is now working in Keystone comedies under the direction of Mack Sennett, has been visiting in Los Angeles during the past week, having arrived from New York on June 11.

Miss Zabelle saw "Hitchy" on the screen for the first time on last Monday, and if her opinion may be taken as a criterion, Mr. Hitchcock in pictures will be quite as great as Mr. Hitchcock behind the footlights. The two have become completely enamoured of Los Angeles and the surrounding country, and their inclination is to remain in southern California indefinitely. They have taken a bungalow in Hollywood and are kept busy entertaining when they are not busy being entertained.

Exhibitor Is Always on Still Hunt for Best Subjects

If Manufacturer Makes Something Better Than the Other Fellow, His Pictures Cannot Fail to Find a Market. Says President of Gotham Film Company

"THE much used bromide of the picture business, 'Is there room for another picture program?' is very amusing to me from the point of view of a man who has been interested actively in big business," said Marshall W. Taggart, of The Gotham Film company.



BETTY MARSHALL AND FREDERIC DE BELLEVILLE IN "A TRADE SECRET" GOTHAM'S JULY RELEASE

"I have never found that the business man has asked this question in relation to his product. When the manufacturer of an automobile or of some household necessity thinks of putting something new on the market, the first thing that occurs to him is 'I must produce something of, at least, a little better quality than anything on the market, and then properly advertise that product.' If he makes something a little better than the other fellow, his product is a success; if he does not, he falls by the wayside.

"Just why this same condition should not apply to the manufacturer of motion pictures is hard to fathom. The exhibitor is not using any particular program because of his love for the concern who produces it, but because he is getting, or thinks he is getting, the best he can for his money.

"This is the principle upon which The Gotham Film company is built, and our slogan is 'Give the exhibitor the best that money can produce and conduct your business the same as you would any other mercantile line.'

"Carrying out this policy, we have secured the finest suite of offices in New York, made them a place where the out of town exhibitor can be proud to come and feel assured that he will be made fairly at home and accorded the best of treatment.

"In securing stars we have spared no expense. Our next release will feature Frederic de Belleville, one of the best known Broadway actors, who has just closed a successful season in the all-star-revival of 'A Celebrated Case.' Mr. de Belleville is receiving one of the largest salaries yet paid for motion pictures.

"As co-star we have secured the services of Betty Marshall, well known for a number of seasons to Broadway theatre goers, and a highly successful leading woman in comic opera. Miss Marshall, who is also the recipient of a very large salary, was signed by us not only because of her remarkable histrionic ability to register a charming personality on the screen. In our forthcoming picture Miss Marshall, who is an athlete to a remarkable degree for a woman, does some hairraising feats which have made the onlookers gasp and which on the screen will rank second to nothing of the kind which has ever been produced.

"In the selection and equipment of our studios, no expense has been spared. The latest developments in electric lighting and the newest mechanical improvements have been installed.

"William F. Haddock, who has been favorably known as a director since the old Biograph days, has been retained to produce these pictures, and has been given carte blanche for expense, so that nothing may be overlooked which will make a picture as nearly as perfect as present developments will allow.

"Again let me respeat that the exhibitor wants nothing but the best and that the question of room for another program is subservient to the question of features a little better than those of the other fellow."

HALL "JIMMIES" HIS WAY INTO LUBIN SUBJECT

Thurston Hall, who has achieved a wide reputation as a leading man, has "jimmied" his way into moving pictures through the Lubin company. The "jimmying" part came through the first role he played for the Lubin company, and, incidentally, the first role he ever played before a picture camera. Hall, as an English earl, breaks into a house on a dare with a jimmy. He did it most successfully, and now he's retaining the burglar's tool as a souvenir of his first day in pictures.

As a leading man in stock, Hall is widely known, having played with companies in New York, Brooklyn, Pittsburgh, Philadelphia, St. Louis, Chicago, San Francisco, Oakland, Portland, St. Louis, Winnipeg, Minneapolis, Detroit, Toledo, New Orleans, Rochester, Providence, Columbus, and other cities.

In his first picture, "The Earl's Adventure," Hall is playing opposite Ethel Clayton. Joseph Kaufman is directing the production.

ROWLAND NOVEL, "THE CLOSING NET," SECURED BY PATHE

Picture rights to Henry C. Rowland's "The Closing Net," have been acquired by Pathé, and work on the feature based upon the story will be commenced shortly. It is a remarkably gripping novel which first appeared in the "Saturday Evening Post" as a serial, and later became a best seller of the highest order. Production will be commenced in due course.

It is full of thrills, adventures and delightfully romantic situations. The scenes of the story is laid in and around Paris. The hero is an American, Frank Clement, who through the misfortune of being an illegitimate child is raised as a thief, but who climbs out of the slime of the underworld.

Crooks of high and low caste, blue bloods, distinguished people, fascinating women—all sorts, in other words, appear in the story.

"Maxim Girl" Button a Good Booster for Kalem Film

The Novelty Is Destined to Prove of Value to Exhibitors in Arousing Interest in Four-Reel Subject Depicting Gay Night Life on Broadway

THAT Kalem has touched a responsive chord in the minds of motion picture exhibitors in adopting the policy of releasing four-reel features in regular service, is evident to the most casual observer.

The manner in which the press and a representative gathering of exhibitors in and about New York City received the first of these four-part subjects, "Midnight at Maxim's," at a private presentation recently, effectively dispelled all doubt as to the quality of the new productions.

The policy definitely decided upon by Kalem, calls for the issuance of a four-reeler every alternate Monday, commencing Monday, July 12. These features, in turn, will alternate with the three-part productions now being released, and, like the latter, will also be Broadway favorites features. A popular player of the legitimate stage who has won success on Broadway will be starred in each subject.

An elaborate four-act photoplay production of the famous romantic drama, "Don Caesar de Bazan," will follow "Midnight at Maxim's." The former, generally regarded as being the most popular of the dramas dealing with the swashbuckling era, will be the vehicle for W. Lawson Butt, the English star. Mr. Butt has played the title role of this play upwards of three hunderd times upon the legitimate stage.

Incidentally, Kalem has issued a novelty in connection with "Midnight at Maxim's," which should be welcomed by exhibitors. This consists of a button containing a full figure of the prettiest of the Maxim beauties. This miss is shown in the act of executing a graceful step.

Underneath the figure of this dancer is a caption containing the words, "Midnight at Maxim's." The "Maxim Girl" button should be of decided help to exhibitors in arousing interest in the feature.

America's Foremost Actress in Great Fiction Character

Mrs. Fiske Consents to Appear as Becky Sharp of Immortal Fame in Thackeray's "Vanity Fair," in Elaborate Film Version Produced by Eugene Nowland, an Authority on the Great English Novelist, for the Edison Company

THE Edison Company has just made arrangements for Mrs. Fiske to star in one of the most important films of the year, a picturization of the immortal "Vanity Fair," which will be awaited with the keenest interest by persons of literary taste. It will be in about seven reels, and shown at all theatres in the principal cities.

Becky Sharp, the immortal heroine of Thackeray's novel, is perhaps associated more prominently with Mrs. Fiske's name and fame than any other role in her repertoire. Since she originated the character about fifteen years ago, its revival has been demanded again and again, until it has become one of the most familiar figures of the American theatre.

Langdon Mitchel made the dramatization used by Mrs. Fiske. For the screen, however, Mr. Mitchell's play will not be used, a completely new scenario having been written by Sumner Williams. The entire range of Becky's lively and varied experiences will be followed, introduced by a prologue which will show Thackeray, in all variety, in his study starting to write the novel. Also, every personage in the film play will be a faithful picturing of the characters of the times.

Eugene Nowland Will Direct

The Edison company has chosen for the producer of this play Director Eugene Nowland. A great lover of Thackeray, and "Vanity Fair," Mr. Nowland has for many years been collecting old prints, actual letters of the times and precious bits that bear on the story until he now has twenty-four huge portfolios as an auxiliary source of authoritative information. For several months he has been in pursuit of players of not alone proven ability but ones true to the types they will impersonate. The wide interest taken by literary people in this production has prompted the offer of many of the finest estates in the country for the proper "atmosphere."

With this is the accepted offer of two wealthy Bostonians owning an entire square, who will close off the whole square and give it over to the photoplayers, the houses being just the type needed.

A number of the society people of New York and Boston will figure in the brilliant ball scenes, the historical Duchess of Richmond's ball at Brussels and that at Gaunt House. Other scenes will be a new handling of battle scenes, including the Battle of Waterloo, Vauxhall Gardens—which Mr. Nowland knows intimately as he does many other of the original locations; the introduction a little more prominently than in the story of Napoleon at different periods of his life, Wellington, Blucher, Josephine, Tallyrand and George IV.

Leonie Flugrath, the child star of the stage, "The Poor Little Rich Girl," will be Becky as a little girl, the film treatment being that of a precious old soul in a young body. Philip Quinn will be Napoleon. Mr. Quinn has played Napoleon on the stage more than any other character. "Amelia," who has been long sought is as yet unchosen. The Marquis of Steyne is left to George Wright of "Within the Law" and "Bought and Paid For," who has made excellent progress as a film character man. Rawdon Crawley will be Bigelow Cooper; Jos. Sedley, William Wadsworth; Dobbin, Frank McGlynn; Lady Steyne, Helen Strickland; Mr. Sedley, Charles Sutton; Mrs. O'Dowd, Jessie Stevens; Major O'Dowd, John Sturgeon; Becky's father, Yale Denner.

Has "Discovered" Many Dramatists

Mrs. Fiske's position as America's representative actress is recognized universally here and abroad. She has won that leadership by virtue of genius and unswerving adherence to the finest ideals. She has "discovered" many new dramatists; she has introduced some of the best works of European authors, she has advanced the cause of truth and beauty in dramatic art, and she has exercised a large influence upon our stage throughout her active career.

The list of her productions is long, but an idea of their scope and variety may be formed from the mention of a few. These include Tess in a dramatization of Thomas Hardy's "Tess of the D'Urbervilles"; Cynthia in Langdon Mitchell's comedy "The New York Idea"; Leah in C. N. S. McClellan's "Leah Kleschna"; Nell in "Salvation Nell," and Mary Page in "The High Road," by Edward Sheldon; Nora in "A Doll's House"; Hedda in "Hedda Gabler"; Rebecca West in "Rosmersholm." and the woman from America in "Pillars of Society," by Henrik Ibsen; Cyprienne in Sardou's comedy "Divorcon"; Giulia in Horace B. Frye's "Little Italy"; Magda in Herman Sudermann's drama; the Magdalen in Paul Heyse's "Mary of Magdala"; the waif in Hauptmann's "Hannele"; the social climber in Harry James Smith's "Mrs. Bumpstead-Leigh," and the divorced wife in Mrs. Burton Harrison's "The Unwelcome Mrs. Hatch."

"Runaway June" Contest Will Close September 30

Candidates in Many States Run Close—Lottie Marguerite Bucklin Leads Nebraska—Lucky Young Woman Lives in a Small Town

THE "Runaway June" contest does not close until September 30. But there are already very definite indications as to the types of women most popular in various states. In many states, too, there are very close contests for the position of leader of the state. While the identity of the lucky women to go free to the Panama-Pacific Exposition and the San Diego Exposition is not yet determined, and many state leaders may be upset before the final result is announced, it is not likely that the types of the various state leaders will be altered.

Lottie Marguerite Bucklin, at the present time, is leading the state of Nebraska. She was nominated in the Empress theatre, Fremont.

Of interest to exhibitors, is the fact that Miss Bucklin comes from a city of 8,718, thus demonstrating that the small city has just as much chance as the large city.

In endorsing Miss Bucklin, Nebraska photoplay fans have established their preference for a number of things which mean much in American life. Miss Bucklin is an all around athlete. She swims, skates, dances, is fond of rowing and all forms of outdoor recreation.

She is also a musician and is a painter. Indeed her greatest ambition is to be a finely trained musician.

Miss Bucklin was born in Fremont and spent the greater part of her life there. She is a product of the American public school system.

The present leader in West Virginia is Susie Boggs, of Gassaway. Miss Boggs is having a hot fight, however, for Mattie Campbell and Miss Browning are only one vote behind her, while Jessie Lee is two behind Miss Boggs.

Miss Boggs was nominated in exhibitor James Paterson's Armory theatre in Gassaway.

Unlike the leader of Nebraska, Miss Boggs is a suffragist.

She, too, is musical and athletic, but her ambitions are not along these lines. She wishes ultimately to become an actress. The leader in West Virginia, at the present writing, believes thoroughly in travel and the widening of one's circle of acquaintances. It is for this reason principally that she hopes to go to California.

OAKLAND FIGHT BRINGS TAXES DOWN TO $50

The fight made by the motion picture exhibitors of Oakland, Cal., through the Alameda county local of the state league to bring about a reduction in the scale of license fees charged in that city has resulted in a complete victory for the theatre owners, and they have fared better than they really anticipated.

The former license tax has been more than cut in half, and is now about the same as is paid in other cities of a corresponding size. Small houses will now pay as low as fifty dollars a year, while the largest ones wil pay one hundred dollars.

The success that has been met with in securing the readjustment of license rates is attracting much attention to the work of the local and a greatly increased membership is anticipated.

This important victory follows closely upon the one won by the exhibitors of San Francisco, in causing the film exchanges to abandon their plans for charging in advance for all service.

Rosenbluh, Sure of His Ground, Offers Three Titles

Head of Variety Film Secures "Enoch Arden," "In the Ranks" and "Harbor Lights," a Popular Melodrama Remembered by Theatregoers Twenty-five Years Ago

LOUIS ROSENBLUH, known as a pioneer exchange man, formerly an exhibitor, and later associated with William Fox in the Greater New York Film Rental company, who is now managing the Variety Film corporation, 126 West Forty-sixth street, New York City, in a recent interview, explaining his plans for marketing the pictures of his company, said:

"The basic commercial weakness of the film business is the impossibility of a uniform product. It is an uncertainty due to the fact that all feature producers are bound to fluctuate in the quality of their product. The best director in the world will occasionally turn out a weak number, and what is the result? For years I have watched exhibitors paying for a brand and a date. One week they will be satisfied and the next they will be disappointed.

The price they pay is regulated by the age of the picture, and, beyond that, both the exhibitor and the renter strike a stone wall. For while renter agrees in the principle that a weak picture is not worth the price paid for a good production, it must be borne in mind that he pays the same price for all of them.

"I have found a way out of it, and Variety films will be the practice of the preachment. I hold open to producers the gateway to the market. I offer to exhibitors pictures in single and multiple reels which they pay for only according to the class of the picture. Length does not make a film a feature, and only the quality of the offering will determine what class the picture shall belong in.

"I have spent many weeks examining subjects made by free lance makers who ask nothing more than modest profit as an incentive to continue in the field. I am bound to say there can be no shortage of excellent pictures. I have secured a four-reel version of 'Enoch Arden,' and I might say that 'Harbor Lights' and 'In the Ranks' are the titles of two more which are fit to support any program in existence. I have also secured some films showing daring work with wild beasts that will give recommendation to any source of supply.

"I have decided to open the door wide on the basis that the exhibitor pays for no more than he receives and the maker gets what his efforts deserve. Date of release will be no element of consideration, and just as there will be no limit on length, so will I accept all classes of subjects, from scenics to classics."

Mr. Rosenbluh says that film makers desiring releases are welcome to consult him personally, his projection rooms being ready at all hours for inspection of motion pictures.

1,000 Seat Concrete Theatre Planned for Panama

Fire Damaging Colon to Extent of $2,000,000 Destroys the Star and the Garden, Houses with 500 Capacity Each, Brings Stone-Building Order from Authorities

Special to Motion Picture News

New Orleans, June 23.

IN the fire that razed twenty-five square blocks in Colon, Panama, the evening of April 30, two motion picture houses, the Star and the Garden, owned by the Tropical Amusement company, were burned. The houses each had a capacity of about five hundred, and were popular with the natives. The fire was accidental. In three hours' time, damage approximating $2,000,000 was done. United States troops saved the American part of the town by the use of dynamite.

As a result of this fire it was announced by C. Henriques, a prominent Panamanian exhibitor who has been in New Orleans, that the Panamanian government had ordered the burned section rebuilt entirely of concrete. The houses Mr. Henriques owns in Colon were not affected by the fire. If the wind had veered, however, Mr. Henriques said, the American section probably would have gone up in smoke.

Mr. Henriques also made the very interesting announcement that a company in Panama has begun building on June 1 Colon's finest motion picture palace, a building which will seat one thousand. In accordance with the government's instructions, it is to be entirely of concrete. Mr. Henriques could not give out the details of the house at present.

"We Panamanian exhibitors face troubles that you in the states never have," Mr. Henriques said. "For instance, on account of the intense heat and the usual daily siesta of the South American, we can only run our theatres four hours a day—from seven to eleven in the evening. During those hours the dark senor strolls with his senorita on the plazas, and the motion picture show is their natural gathering place. We have high rents to contend with in Panama."

A. Jules Benedic.



ONE OF THE BEST AND LATEST POSES OF EDNA MAYO, A STAR AMONG THE ESSANAY AGGREGATION

ELEANOR FAIRBANKS WILL PLAY IMPORTANT LUBIN ROLES

One of the latest additions to the Lubin players is Eleanor Fairbanks, who achieved such a success in "A Pair of Sixes," in New York. Miss Fairbanks is playing one of the important roles in "Tillie's Tomato Surprise," the feature comedy written by Acton Davies, and in which Marie Dressler will be featured, supported by an unusually strong company, headed by Tom McNaughton, the English eccentric comedian.



ELEANOR FAIRBANKS

As a screen player, Miss Fairbanks will undoubtedly be a huge success. She is just five feet in height, has blue eyes and blonde hair, and her charming personality, coupled with her ability as an actress, makes her a valuable addition to the Lubin players.

Miss Fairbanks' first big hit was as little Miss Johnson in "Tillie's Nightmare," with Marie Dressler. She was with this production for two seasons.

8 AUTOMOBILES CARRY GUESTS TO SEE METRO SCENE FILMED

On Friday evening, June 18, the Metro Pictures Corporation, alias "Can They Keep It Up," made several attempts to photograph a village street scene on Staten Island, N. Y., for a release entitled "The Right of Way." Difficulties were encountered in the shape of a heavy fog and no wind, and although the scene was taken four or five times, it is doubtful if any were perfect enough to use in the picture.

Producer John W. Noble was at work on the picture, which is adapted from Sir Gilbert Parker's novel of the same name. William Faversham is the star of the production. The street was supposed to be in a North Canadian town.

A large number of guests, including a number of press representatives, was conveyed to the spot in eight or ten automobiles, captained by Harry Reichenbach.

B. A. Rolfe, of the Rolfe-Metro Company, and manager of the Strand theatre, New York, was among those present.

THE CABARET GIRLS IN KALEM'S "MIDNIGHT AT MAXIM'S" IN A STRIKING POSE AGAINST THE NEW YORK SKY LINE



CAREFUL ATLANTIC CITY CENSOR PASSES "REGENERATION"

Chicago—the home of great industries, intelligent people, and a local board of censors.

Atlantic City—the abiding place of beauty, sanity and a stringent police department.

Both have seen the Vitagraph V-L-S-E production, "The Island of Regeneration," and it is interesting to note how the two places have received this production.

Chicago has seen it after it passed through the hands of its board of censorship. They have seen it with many beautiful and artistic scenes senselessly eliminated by the local censors, who were not satisfied with the production as approved by the National Board of Censorship. Several of the scenes that contributed to the beauty of this artistic production were considered by the Chicago board improper for exhibition to the people of Chicago.

William Riddle, mayor of Atlantic City, saw "The Island of Regeneration" when it was shown at the Vitagraph theatre in New York City, and recommends it to the people of Atlantic City as a play most interesting and ennobling. It was shown at the Colonial theatre, at Atlantic City, by special request of the mayor.

Through the cosmopolitan nature of a great portion of its population, Atlantic City has been called upon to enact many stringent laws for the safeguarding of its morals, and when the chief executive of that city goes on record as recommending "The Island of Regeneration," it is difficult to understand the action of the Chicago board of censorship.

SELIG TOURISTS WILL BE REGALED BY WESTERN CIVIC BODIES

The Chamber of Commerce of San Jose, Cal., has notified the Selig Polyscope company that a cordial reception awaits the tourists of the Selig exposition flyer when the trains arrive in that city the morning of July 14. The visitors will be taken by automobile through the beautiful Santa Clara Valley.

There are eight thousand plum trees to be seen. The civic organizations of Denver, Salt Lake City, San Francisco, Los Angeles, and San Diego have notified the Selig company that special entertainments are to be accorded the guests when they arrive at the above named cities.

2,000 Happy Souls Sail on the Universal Outing

"Mandalay" Chartered for Employees and Their Friends, and Incidentally, or Primarily, Perhaps, to Console 400 Lovely Maidens Failing to Win First Prize in Beauty Contest

A STRAW vote was cast on Wednesday June 16, by some two thousand souls, who unanimously acclaimed the heart of the Universal Film company as big as the organization itself. For, be it known this was the evening on which the aforesaid Universal company chartered the palatial S. S. "Mandalay" and sailed their many friends and employees up and down the Hudson river, until the clock registered somewhat after midnight.

Primarily the object of the excursion was to console four hundred beauties of New York and vicinity who entered the Beauty contest but failed to directly influence the results. Every member of the male species wondered if the judges were sure of their decisions in regard to the contest winners, for the disgruntled beauties were continually the object of unrestrained admiration.

But of course four hundred couldn't win at once.

Dancing, in the more or less elusive moon (search) light was the main order of the evening. There was a very heartily contested dancing contest in the course of the night in which George Warner and Rose Cohen were the winners. W. J. Moore, formerly of Universal and Itala, and Helen Conboy won the second prize. Both couples received very handsome silver cups. The very neutral judges for this affair were Julius Stern, Jack Clymer, Paul Gulick, M. H. Hoffman, Emanuel H. Goldstein, all of Universal, Ethel Mockler, of the New York "Evening World" and Mrs. Myrtle Dunham, the hostess.

While on the subject of beauties there was Miss Lillian Bradley, of vaudeville renown, who honored all the guests with three very popular selections from her repertoire of songs on the homeward trip.

Among those present were Lawrence D'Orsay, actor; Violet Mersereau, of the Imp company, and her mother; Harry Myers and Rosemary Theby of the Victor company, R. H. Cochrane, vice-president of the Universal; Julius Stern, manager of the Imp studio; Charley Simone, director; Ed. Saunders, formerly with Universal now with the Metro; R. M. Vandivert, of MOTION PICTURE NEWS; Fred E. Sniffen, General passenger agent of the Delaware, Hudson Ship company, and D. Van Wagnen, the general manager of the line.

U. K. Whipple, Universal's crack camera artist, was present to film the dancing contest and other affairs. Paul Gulick, Al Brandt and Bob Doman dispensed publicity. Jack Clymer looked after the dancing, while Bert Adler and his party, including his bride-to-be, were quite in evidence.

Less notable but no less distinguished were Lynde Denig, Wid Gunning, T. Eltonhead, Wen Milligen, Julian Solomon, Pete Schmid, Morris Pivar, Elenor Fried, Ethylle Long, Henry Walker, Ted Solomon and Jessie Barmore, of Bloch and Barmore.



A GROUP AT THE UNIVERSAL "CONSOLATION" OUTING, S. S. MANDALAY, JUNE 16

FORBES ROBERTSON WILL BE HAMLET IN KNICKERBOCKER FILM

SIR JOHNSTONE FORBES ROBERTSON, the justly famous English actor, who some years ago was made a knight by the King of England, will soon appear on the regular program of the General Film Company in a magnificent three-reel production of "Hamlet, Prince of Denmark."

Forbes Robertson made his debut on the stage in 1874 as Chastelard in "Mary Stuart," played at the old Princess theatre, London. A man of splendid education and family, he soon showed signs of wonderful possibilities, and with many years of rigid practice became an actor of world-wide renown in 1895. At this time he made his first tour of the United States, being seen with Mary Anderson.

From this time on Mr. Robertson's career is well known. In 1900 he married Gertrude Elliott, sister of Maxine Elliott, and with her has appeared in many plays both abroad and in this country. Perhaps the best known of these plays to the American theatre goer are: "The Passing of the Third Floor Back," "Mice and Men," "The Light That Failed," "Caesar and Cleopatra," "The Merchant of Venice," "Othello" and "Hamlet."

The Knickerbocker production of Hamlet was made under the personal supervision of Forbes Robertson. In it he is supported by Gertrude Elliott and the entire Drury Lane Company. It will be the Knickerbocker release of July 7.

COURTLEIGH, JR., IN PATHE SERIAL, A YOUNG ACTOR OF PROMISE

William Courtleigh, Jr., who is to be featured with Lillian Lorraine in the new Balboa serial, "Neal of the Navy," to be released by Pathé, was born in Buffalo,



WILLIAM COURTLEIGH, JR.

N. Y., March 8, 1892. His father is so well known as to require no comment.

Born into a theatrical atmosphere young Courtleigh took naturally to the stage and



MARION AND MADELINE FAIRBANKS IN "THE FLYING TWINS" Thanhouser

made his first plunge at the tender age of five years, appearing in his father's East Lynne company. From then on for a number of years he continued with his father, leaving when he was ten years old to get some schooling.

His education was continued through one year at the University of Chicago. His first job, he laughingly tells, was riding after cattle in the Chicago stock yards, but he could not long resist the lure of the stage, for being offered an engagement with a stock company in Bridgeport, Conn., he eagerly seized the chance.

Engagements at the Harlem Opera House in New York, with Robert Mantell, and in stock in Los Angeles, Atlanta and Milwaukee followed. His more recent engagements were with Ethel Barrymore in "Her Picture," "The Nightingale," and H. B. Warner in "Under Cover."

SELIG ZOO OPENING WAS A SUCCESS

Special to Motion Picture News

Los Angeles, June 21.

The Selig Jungle Zoo was opened to the general public Tuesday, recently, but on this occasion there were no fireworks or demonstration of any kind. Col. William N. Selig having made arrangements for the special features to be given in July upon the arrival of the Selig Special.

Besides containing the largest collection of wild animals of any Zoo west of New York City, this place of amusement has numerous other attractions, including dancing pavilion, artificial lakes, replicas of scenes from all parts of the world, including the largest totem poe south of Alaska, tropical gardens with plant life of every description, and a monkey land with scores of species from all parts of the tropics.

Col. Selig is still in Los Angeles and he has let it be known that he will remain here and act as a part of the reception committee for the Selig Special guests.

IGNORANCE NOT INNOCENCE IS LESSON OF ESSANAY FILM

Essanay has received letters from ministers and educators from all over the country, commending the company for producing the photoplay "The Blindness of Virtue," which is one of Essanay's great multiple-reel features, released through the V-L-S-E.

The moral of this photoplay, written by Cosmo Hamilton, has been approved by all. The play besides being a thrillingly interesting one, teaches a great moral lesson that educators have been fighting to instruct in schools and homes.

The story points out the danger facing girls who are kept in ignorance of the fundamental problems of life and the moral necessity of instructing them early in the problem of motherhood.

Edna Mayo, as the innocent minister's daughter, brings out all the sweetness and charm of this character with unusual vividness and strongly emphasizes the point of her danger through ignorance.

PERRY, OF "ON TRIAL" FAME, IS STARRED IN "DR. RAMEAU"

In "Dr. Rameau," one of the most powerful stories ever presented upon the screen, Frederick Perry, who achieved such an impressive personal triumph in the Broadway success "On Trial," is given a vehicle that will unquestionably add new laurels to his fame.

The story, by Georges Ohnet, the emi-



FREDERICK PERRY

nent French author, tells of the tremendous struggle that Dr. Rameau, portrayed by Mr. Perry, undergoes when he discovers that the child whom he has loved and cherished with a wondrous paternal love is not his own, but the child of a man he had regarded as his closest friend.

Arthur Vaughan, who assisted Will S. Davis in the production of this masterly film, supervised the correctness of the details. Supporting Mr. Perry is a cast including Dorothy Bernard, Stuart Holmes, George Alison, Jean Southern, and Edith Hallor.

"THE ROSARY"

(Selig—V-L-S-E—Seven Reels)

REVIEWED BY GEORGE D. PROCTOR

MANY Selig favorites, Kathlyn Williams, Charles Clary, Gertrude Ryan, Eugenie Besserer, Wheeler Oakman and Harry Lonsdale appear in this Red Seal special, directed by Colin Campbell, maker of "The Spoilers."

As the title indicates, the story is woven around the potency for good of the rosary. But the story is not sectarian nor restricted in any way in appeal.

Father Kelly, played by Charles Clary, with a serene faith, finds who caused the misery and disintegration of the Wilton home, and brings good out of evil. Wheeler Oakman is Wilton, Kathlyn Williams his wife. Harry Lonsdale is the villain.



HIS SWEETHEART OVERHEARS THE INTERVIEW

But that is the merest hint at the plot. To tell the plot in detail would require a magazine-length story. The opening scenes show the advent of Our Lord. Then come very well produced scenes laid in Ireland. The son leaves his sweetheart, becomes a priest, and comes to America. Later he adopts and raises the son of his old sweetheart. The son grows up to be Bruce Wilton. Then Father Kelly saves the Wilton home after it is seemingly ruined by machinations of Kenward Wright.

The production is interesting and interspersed with many natural touches, such as the scenes of the boys in swimming. It is well produced, and, with its notable cast, should be well received.

"SILVER THREADS AMONG THE GOLD"

(K and R Film—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

THAT beautiful old song "Silver Threads Among the Gold" reaches the screen in this picture, the central figure of which is Richard (Dick) José, who is best known through having sung "Silver Threads" for many years.

Appropriately, the story is given a rural setting. A country boy and girl are in love. The boy's rival, at a barn dance, slips the girl's purse in his pocket. He is suspected of theft and ordered from home by his father. This brings about a split between the father and mother.

The son goes to the city, gets in trouble, and lands on Blackwell's Island. Finally, however, all ends well. The son and his sweetheart make up and so do the father and mother. Then the father admonishes the son to love and cherish his sweetheart for all time, even when the silver threads come.

The country atmosphere of the first part of the picture is fine. Anyone who was brought up on a farm will appreciate the straw ride, the barn dance, the buggy riding and the many rural touches. Whoever wrote the subtitles "suttinly hailed from Daown East," too. Several of the city scenes show New York streets. On the whole, the production is quite adequate.

An excellent cast is seen in support of Mr. José, including Dora Dean as the sweetheart, Dick Lee as a bumpkin, little Catherine and Jane Lee in child parts, and Jim McCabe in a small part.

Pierce Kingsley wrote the picture and directed its production.

"THE PRINCESS OF INDIA"

(Sun Photoplay—Five Parts)

REVIEWED BY PETER MILNE

THE Sun Photoplay Company here presents an Italian feature made in Italy by the Gloria company. It is an excellent picture in many ways, and inasmuch as it partially fills a long-vacant gap caused by the recent absence of foreign pictures in this country its presence may be doubly welcomed.

In enumerating the merits of the offering that one which strikes the writer as the most noticeable of all is the supreme photography and toning of each and every scene. Italian camera work has long been envied by the producers of this country, but hardly ever have we seen the equal of the gorgeous photographic effects embodied in this picture. The scenes, too, have that noticeable depth, peculiar to European pictures. The settings are substantial. Indeed, it is hard to discern between the erected properties and the actual backgrounds which were employed in some few scenes.

Such scenes as the corridor of the Rajah's palace, the interior of the temple, the room of state and the scene in which the camels are crossing the desert in the dusk are fine examples of the photographic and scenic arts. It might also be mentioned that the back lighting in all these scenes is extremely good. In short, as a photographic spectacle the picture could almost stand alone without the added interest created by the story.

The plot has to do with an Englishman's experiences in India. Wild animals, chiefly tigers, are introduced with the most startling effects. Unlike most motion picture carnivori, these beasts give the appearance of being wild in reality. Especially is this fact forcibly impressed on the mind when we see a tiger fell a camel, two more of the beasts devour a kid, and another hugging a man.

And while in India the Englishman cures the daughter of the Rajah, who, by the way, is a most entrancing individual. The Rajah gives his daughter to the hunter after the young man has saved her. Lydia Quaranta appears as the princess,



IN THE PALACE CORRIDOR

and while the names of the others in the cast are not available, they do good enough work to receive just credit.

NEW ORGAN IN PHILADELPHIA THEATRE

THE Jefferson, at Twenty-ninth and Dauphin streets, Philadelphia, of which Jack Delmar is manager, has been artistically redecorated and presents an attractive interior.

Besides other improvements, a new Pilcher organ at a cost of $7,000 has been installed. With an expert organist in charge, Mr. Delmar will use this music in lieu of the small orchestra previously featured.

"THE RUNNING FIGHT"

(Pre-Eminent-Paramount—Six Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

"THE RUNNING FIGHT" deals with certain phases of high finance which have made Wall Street and the money market a by-word among all classes.

Wilkinson, the president of a trust company, deliberately plans to wreck the institution for his own enrichment. He is a man who uses his clever though sinister attainments with a cold-blooded disregard for the detrimental effect of his actions



THE NIGHT OF THE ELECTION

on innocent sufferers that arouses a feeling of indignation in the beholder.

Wilkinson exercises an uncanny foresight in all his dealings. He even provides for a pardon in case of conviction by aiding the election to the governorship of a man who the financier thinks will prove a willing tool in case of need.

The man does not stop at this, but to make additionally sure of his plans going through, he schemes to have the governor marry his daughter. But his attempts at personal safety fail. The arch schemer finds that the governor does not intend to be made a party to his plans. Wilkinson also finds that he cannot buy judges and juries as he had supposed.

The role of the daughter is played by Violet Heming, who makes the part pleasing. The girl, of course, is not cognizant of her father's villainy.

Action of an exciting nature is furnished in scenes giving a vivid presentation of a run on a metropolitan bank, a mob of depositors clamoring in front of the bank for an opportunity to take the law in their own hands on the person of the bank wrecker.

KEYSTONE COMPANY GETTING OUT NEW LOBBY DISPLAY

THE Keystone Company is now getting out a lobby display of 8 by 10 photographs of all its players. The photographs will be laid out in the following manner.

Straight head of the player in the center and in each corner will be the same player in different facial expressions or character poses.

These can be secured from the Publicity Department, three for fifty cents, seven for one dollar.

PRICE-CUTTING WAR STARTS IN MISSOURI

THERE is a fight on in Sedalia, Mo., and admission prices are being slashed.

The Sedalia Amusement Company has a string of four theatres in this town and their prices were ten cents before the entrance of one Mr. Truitt, who secured the Sedalia opera house and opened with three vaudeville acts and a four or five-reel feature, all for ten cents. The Amusement company, of which J. W. Brill is the manager, decided to lower their prices and are now running Mutual Master Pictures in all four of its houses for five cents.

"THE MARBLE HEART"

(Imp-Universal—Four Reels)

REVIEWED BY PETER MILNE

"THE Marble Heart" is an adaptation from a play produced in New York City in 1864. The author's name is not available, but whoever evolved the drama drew a very clever comparison between the lives of the ancient Greeks and the people of his time. The producing company has taken the rightful liberty to modernize the second half of the picture, staging the action in the present.

The greatest interest will result from the similarity of the two stories, practically identical in every respect. The people of each period introduced embody the same fundamental characteristics, and the outcome of each half of the production is the same.

The first story has given the director, George Lessey, a fine opportunity to introduce a realistic street scene in ancient Greece. This, peopled with supernumeraries garbed in robes of the period, lends a decided touch of likeable atmosphere to the offering. The settings, both modern and ancient, conform well with the action.

Briefly, both stories demonstrate the triumph of money over love. In the first a sculptor carves a statue of a woman so per-



BETWEEN CONFLICTING EMOTIONS

fect that it lives. The sculptor falls in love with his own creation, but the woman spurns his love and smiles favorably on a rich man.

In the modern version the sculptor's heart is lost to a society woman who poses for him, but she also prefers wealth to love without wealth, and so the broken-hearted artist marries the girl of his mother's choice.

The cast is the same in both instances. King Baggot enacts the sculptor, Ned Reardon the rich man, Jane Fearnley the woman, Frank Smith plays Volage and Diogenes, and Miss Hunter appears as the sculptor's servant.

WILL ACT AS AGENTS IN FILM RIGHTS TO BOOKS

Special to MOTION PICTURE NEWS

Los Angeles, June 21.

THE recent formation of the partnership of Willis & Inglis is an addition to the local film colony and opens up a new field of endeavor on the West Coast. This firm will act as agents for publishing houses in the sale of filming rights of books and the sale of original scenarios and stories direct from the authors.

Besides the principals, readers and writers who have had practical experience with local producing companies, are now employed. Synopses of books are prepared for the convenience of the employes of the scenario departments of the manufacturing companies.

The firm will also act as manager or representative for actors and actresses, as well as personally represent exhibitors in the matter of giving advance information with regard to productions.

Richard Willis has been identified with the industry here in the capacity of actor, scenario writer, publicity man for companies and individuals for the past four years. Mr. Inglis is a former local newspaper man, who until recently was with the Universal company, where he served in several departments.

"THE BROKEN COIN"

(Universal Special—First and Second Episodes)

REVIEWED BY PETER MILNE

IT is somewhat over a year since the Universal company placed on the market its first serial, "Lucille Love, the Girl of Mystery," in which were featured Francis Ford and Grace Cunard. After three intervening recurrent pictures comes this, "The Broken Coin," with the same two favorites again appearing in the parts of most importance.

Those exhibitors who employ Universal service can readily realize the popularity of these two stars with the patrons of their houses. They are undoubtedly great favorites. Because of their daring and dashing manner this pair fascinates and astounds those whose ideas of the film world are totally gleaned from the screen.

And so once "The Broken Coin" is journeying into your theatre, two reels for fifteen weeks, you Mr. Exhibitor, and specially Mr. Universal Exhibitor, may be certain of providing money-making entertainment for your patronage.



KITTY BUYS THE HALF-COIN

"The Broken Coin" is being written by Emerson Hough, and scenarioized by Grace Cunard. Francis Ford is producing the picture, and has already instilled in it some of his patented sensational, lightning action; enough in fact to give promise of a typical Francis Ford production.

The fights that appear in these two first instalments are exceedingly strenuous. Most of them center about Eddie Polo, who plays Rolleau. He is truly a marvelous fighter, being fully capable of getting the upper hand against ten or twelve opponents.

The locale is confined to two imaginary European principalities. The atmosphere of these places is also imaginary. Men clad in modern clothes are stirred in with sliding panels and trap doors, automobiles, Arabs, camels, deserts and robbers with a joyous incongruity that enshrouds the picture with a weird air of magnetism.

The basis of the story follows: Kitty Grey, an American newspaper woman, having found a half coin in a curio shop on which is engraved the word "Gretzhoffen," journeys to this kingdom, hoping to find there material for a serial story. By the way, the editor of the publication on which Kitty (Grace Cunard) works is none other than Carl Laemmle.

Kitty is pursued by Rolleau, an agent of Count Frederick (Francis Ford), of Gretzhoffen, who holds the other half of the coin and desires the other, so that he may determine the whereabouts of certain hidden treasure. This acquired he plans to usurp the kingdom's throne, which is held by a drunken reprobate (Harry Schumm).

This broken coin is, of course, the object on which the entire serial will swing. The further adventures of Kitty, the Count and Rolleau, who sides with Kitty after receiving a beating from his master, will consume the rest of the chapters. Already they have been through enough hairbreadth experiences to turn the ordinary individual's hair while, and as for what is to follow—well, that remains to be seen.

"CLARISSA"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

PREVIOUS to this release Hazel Dawn has appeared twice before patrons of the silent drama, but each time as a comedienne. "Clarissa," which is based on Ronald McDonald's novel, "Gambier's Advocate," is a drama and Miss Dawn's role, although containing a few humorous possibilities, is in reality a dramatic part.

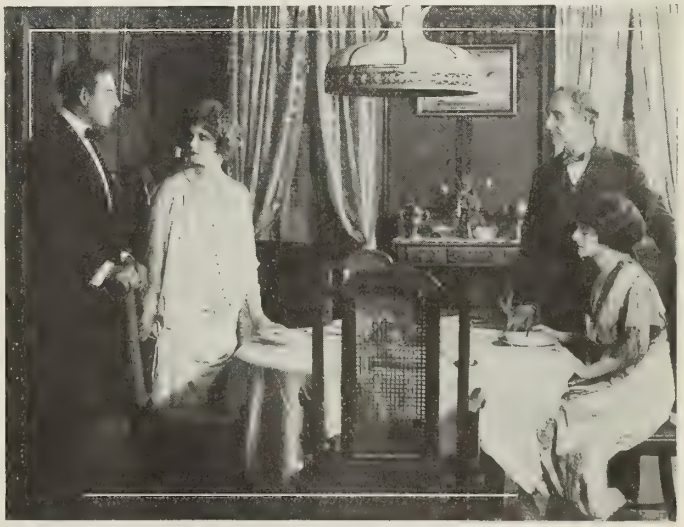
The plot is most pleasing. Some of the situations are startling in their originality, others are familiar, but taken as a whole, the story appears unconventional and refreshing. An introduction of considerable length preludes the picture proper and little bits of padding have been injected here and there, but the strength of the entire offering discounts all minor detractions such as these.

Miss Dawn, appearing in the title part, renders a captivating and winsome characterization of Clarissa. The role itself calls for a complete comprehension of its novelty and originality and Miss Dawn interprets the character with evident understanding of its many possibilities.

James Kirkwood directed the production and both from a dramatic and artistic standpoint he has made a success of it. The locations throughout are well chosen and the scenes are effectively staged. The cameraman has also achieved excellent results.

Mr. Kirkwood also appears in the cast as Stephen Gambier and pleasingly performs the role of the much misunderstood lover. Fuller Mellish is cast as Vane, while Dorothy Bernard appears as his second wife. Robert Broderick plays Muir and Maude Odell interprets the part of his wife.

The story: Clarissa returning from boarding school discovers that her father has married his stenographer. She finds it hard to stifle her pride but finally becomes reconciled to the situation. Later she meets Gambier, a young lawyer. Gambier rescues Clarissa's stepmother from drowning. Some time afterwards Clarissa sees Mrs. Muir in Gambier's arms, and to



THE END OF THE "CHEERFUL" DINNER

prevent any complications she forces a proposal from the lawyer, whom she now heartily detests.

Then Gambier sets to work to make the girl love him. Matters are cleared by Mrs. Muir confessing of having impulsively thrown her arms about the lawyer to thank him for rescuing her. To bring the story to a dramatic close, Gambier is accused of murdering his benefactress, but Clarissa manages to secure proof from the dead woman's divorced husband that he committed the crime.

WORLD FILM HERALDS PRINTED FOR MAILING

IN printing the heralds for the World Film Corporation releases the printers have arranged it so the heralds can be mailed by folding them a certain way, putting a one-cent stamp on them and sending them out. The exhibitors say this is an excellent advertisement.

"BY THE FLIP OF A COIN"

(Lubin—Two Reels)

REVIEWED BY IRENE PAGE SOLOMON

WHILE this story is interesting and well acted, it has an impossible plot, since duelling is forbidden in England. Two men of the triangle agree on the tossing of a coin, the loser to commit suicide at a given moment. And the British officers sit by in tense groups and wait for the end.

Before this point is reached, Colonel Coll, the villain, shoots Lieutenant Gerald Netter, the hero, in the back. This is another far fetched situation.

However, the story goes that the colonel, thinking the lieutenant is to die, counts him dead, and then ardently courts Marian once more, she having previously refused him for the lieutenant. Marian, urged by her father, reluctantly marries him in the end, only to find too late that Gerald is alive.

The colonel comes in on their explanation scene. Thinking it too ardent, he demands reparation, and the coin is flipped later at the club. At the eleventh hour, Marian discovers the coin is all heads, and saves Gerald from the suicidal pact. The colonel on finding that his treachery is known kills himself.

L. C. Shumway, Velma Whitman and George Routh play the leads.

"THE TRAGEDIES OF THE CRYSTAL GLOBE"

(Edison—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

FANTASTIC effects on the screen are always either ludicrous failures or brilliant successes. Needless to say the latter class is much the smaller one, but in it belongs "The Tragedies of the Crystal Globe." Not only is the plan of the picture at once novel and interesting, but it is well carried out in every way. Particular emphasis must be laid on the attractive settings, which please the eye at the same time that they create the right atmosphere for three different historical periods.

Robert Conness is seen as an American artist in Paris, while Mabel Trunelle is his sweetheart. Bigelow Cooper plays the role of an Oriental mystic, Muzaffer Mansur, who meets the American girl, and by hypnotic influence induces her to come



THE SHEIKH AND HIS FAVORITE

to his apartment. There she gazes in a crystal globe in which she seems to see herself and Mansur in three previous incarnations.

First she is leaving a convent in the Middle Ages to marry an old man picked by her father. Mansur appears as her young lover, but has hardly met her before he is discovered and killed by a servant of her husband. The girl stabs herself and dies on his body.

Next the girl sees herself as a king's daughter in the days of the Vikings. She is sent to marry a king of an adjoining country, but instead attempts to escape with Mansur, this time seen as the messenger of the king who is to marry her. She dies in the sacred flame of the temple and her lover is killed.

The third backward vision goes to the days of the glory of Bagdad, where the girl sees herself as the favorite of a powerful Sheikh. Mansur, her lover, appears as a rug merchant, but their attachment, as usual, results in death for both. Mansur then tells the girl that he has sought her for centuries, and that now he has her. Fortunately, her lover has become alarmed and arrives with a couple of officers to rescue her from her strange predicament. Richard Ridgely directed the picture.

"THE FLYING TWINS"

(Thanhouser Mutual Masterpicture—Four Reels)

REVIEWED BY GEORGE D. PROCTOR

MARIAN and Madeleine Fairbanks, real twins, and as dainty and pretty a pair of girls as one could see, play the title roles. The story contains many typical Thanhouser touches. Mr. Thanhouser believes in bringing into a picture scenes of beauty or heart interest, provided only they are not entirely extraneous to the plot.

"The Flying Twins," for instance, has many good views of life in and around the "big top" of a small circus and some



THE RUNAWAYS EMBARK

very pleasing views of farm life, the chickens, colt, ducks and cattle. Such scenes serve pleasantly to "dress" a good picture.

An acrobat aspires to the hand of a country girl. When her uncle breaks up the acquaintance he marries a trapeze performer. Later he and his wife meet the twins, whom he remembers as the other girl's cousins, and induce them to join a small circus. The twins become trapeze performers. The acrobat cannot resist the temptation to torment the father by sending him an anonymous letter. The letter is traced and the twins found.

The end certainly contains a "punch." The acrobate tries to spirit the twins away by auto. They escape by springing to an overhanging limb from the auto. The parents rescue the twins while the auto, with the acrobat, his wife and the chauffeur, plunges into the river.

Harry LaPearl, acrobat, clown and actor, plays the acrobat. He is one of the few men who can do acrobatic work and still be a real actor. Bertha Leon, also a real circus performer, plays his wife. Lorraine Huling has an important part in the first two reels as the country girl. The circus and farm scenes are very realistic. Altogether, it is a very pleasing feature with wide appeal and a "punch."

"HER MOTHER'S SECRET"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

WRITTEN by Bessie Minier and produced by Joseph Smiley, this three-reeler has touches of pathos and a sweet and satisfactory finale. Featuring, as it does, both motherly love and daughterly affection, with not a single character up to any mischief, it is suitable for the young person while also appealing to the sentimentally inclined adults.

Emily Lester, having married John Rand out of pique, never forgets Lloyd Kent, whom she jilted. When Kent returns twenty years later, a rich bachelor, it is Betty Rand, the young daughter, however, rather than his old sweetheart, now a widow, who attracts him. And Betty is flattered by the atten-

tion of the rich "old bach" and grows cool to her own young sweetheart, Hal Edwards.

Emily's mother-love dominates her jealousy, but she eats her heart out in silence. Betty, by chance, discovers her mother's secret, and not to be outdone in sacrifice, smothers her growing interest in Lloyd Kent while persuading her mother to make herself more attractive.

A costume of the old time and a dim parlor does the trick. Kent finds it is best to return to his old love, who, after all, is a more suitable companion than immature girlhood. Hal Edwards naturally reaps the benefit of the plot and is not slow to take advantage of the situation.

Clarence Elmer and Frankie Mann, usually cast in character parts, take advantage of a chance to shine as Betty and Hal. John Smiley and Carol Hallaway are good as the old lovers.

"THE WAR O' DREAMS"

(Selig—Three Reels)

REVIEWED BY T. S. MEAD

"THE War o' Dreams," the next Selig Diamond special, will be released on July 1, and will prove most popular as a Fourth of July production, particularly so with the present intense interests in war and military affairs.

The plot, aided by the introduction of a dream, serves to connect a series of exciting events and to impress one with the horrors of modern warfare.

Some of the battle scenes are elaborately staged and remarkably well done. Many trained men and horses and vast quantities of ammunition are used to obtain a realistic battlefield atmosphere for the majority of the war scenes.

The story hinges upon the invention of a powerful explosive, which can be fired by ether waves directed towards it from an especially devised machine. This idea, imaginative as it may seem, is made to appear perfectly plausible in the picture.

The old inventor, who has labored through years of poverty to perfect this chemical, is about to receive a large sum of money for the formula from the United States Government when he has a dream. In this dream he sees the havoc that his invention will play in time of war and the suffering it will cause the innocent wives and children of the victims.

On a corpse-strewn battlefield he sees the body of his own



ON THE FIELD OF BATTLE

daughter, who had just announced her engagement to an army officers. Her husband has been slaughtered by this murderous invention, and stricken with grief she is lying by his side. The nightmare is so realistic that when the representatives of the War Department come to buy the formula, having thoroughly tested its practicability, he tears the paper up, preferring to remain in poverty rather than to be rich at the expense of suffering to mankind.

The strong point of this picture is the realistic depiction of super-modern warfare with its machinery of destruction. This is played up in all cases with good photography. The vision scenes showing the sufferings of war victims and showing the Saviour on the cross are effectively brought in. Edwin Wallock and Lillian Hayward as the old inventor and his wife and Bessie Eyton take the leading roles.

"THE ROMANCE OF ELAINE"

(Pathé-Episode Two—Two Reels)

REVIEWED BY GEORGE D. PROCTOR

THIS continuation of Elaine's adventures promises, with this, the second chapter, to be as popular as was the first serial. Pearl White, as Elaine, has in her possession a model of a torpedo with which several powers wish to become familiar. Del Mar, the foreign spy, played by Lionel Barrymore, nearly gets the model. He is informed through Elaine's maid that the torpedo is in one of Elaine's trunks.

By chance Elaine changes the trays in her two trunks. So



THE GREY FRIAR OVERHEARS ELAINE

when the spy gets hold of the trunk after a thrilling chase, and throws it off a speeding train, he doesn't get the torpedo.

Four men, all at cross purposes, figure in the pursuit of the trunk. As they don't get the torpedo the way is left clear for further complications.

Craig Kennedy does not appear in this chapter. He has disappeared, but Elaine still loves and trusts him. Creighton Hale is still in the cast.

This chapter is marked by well produced masked ball and cafe scenes, as well as the thrillers in the chase of the trunk.

"ALL FOR THE LOVE OF A GIRL"

(Mirograph Corporation—Five Reels)

REVIEWED BY PETER MILNE

THIS picture was suggested by the theme of Rupert Hughes' novel of the same name, and as picturized by the Mirograph Corporation results in an engaging comedy-drama. H. J. Streyckmans adapted the story to the screen, while Roy Applegate produced the picture.

Mr. Streyckmans and Mr. Applegate together cast the picture, and in regard to the selection of correct and telling types they could hardly have done better. From the principals down to the various incidental characters that are introduced while the action carries the spectator to the farm, the casting has been exceedingly well done. When the neglect of the minor characters in a picture often mars it immeasureably, one wonders why all producers do not take the care in such matters that the producers of this feature have taken.

The story belongs to that class of lively American novels, full of adventure and impossibilities that are forever popular among the majority of the public, and so its power to entertain can well be estimated. As here produced the story is brought down to a par with the various pleasing characterizations. In fact there are times when its progress is completely halted to introduce comical scenes that have no direct bearing on the main plot, but it is easily picked up again when it actually advances.

However good in most respects, the production has its small defects. The wall of the hall room is plainly burlap and substantiates this statement by swaying in one scene. The players have the beginners' habit of directing most of their sentences directly at the camera, and while their sincerity counterbalances this

fault, many of the scenes would have been better if enacted differently.

But we are not condemning the entire picture, for it contains much that makes it rank with the better comedy-dramas. The burlesque duel between the count and the prince is most comical, the slightly exaggerated country life is truly humorous, while the experience of the four principals in a tenement are staged and enacted with a great sense of comedy. On the other hand, the rescue of Antoinette from the railroad track by Jepson constitutes a good thrill.

Photographically the subject is not to be criticised, as every scene is clear and well defined. The settings are very good in most cases. It is a safe assertion to make that from the time Jepson is rendered penniless by the ruin and death of his father, until he has made good and won the heart of an heiress, none who witness the picture will remain uninterested.

The members of the cast are: Renee Kelly, as Antoinette; Edward G. Longman, as Jepson; Frank De Vernon, as Dinwiddie; Sue Balfour, as Mrs. Van Espman; E. T. Roseman, as Briggs, and Margaret Willard, Georgia Harvey, Al Grady, Gerald Hevener and Roy Applegate.

"THE DICTATOR"

(Famous Players-Paramount—Five Reels)

REVIEWED BY PETER MILNE

A CASUAL passer-by, ignorant of modern literature and the motion picture business, dropping into the Strand theatre when "The Dictator" was on view, would emerge therefrom after the performance with the fixed idea that Richard Harding Davis prepared the story particularly for Jack Barrymore to cavort about in on the screen. All of which signifies that "The Dictator" suits Mr. Barrymore's humorous side to the last letter.

Fortunately, though, there are few if any such unintelligent characters in our midst, and so all the more credit is due to



THE DICTATOR CAUGHT IN HIS OWN TRAP

those concerned in the making of the picture. Oscar Eagle made it in Cuba, and has certainly done his share in the selection of locations and the general direction of the entire picture.

Mr. Barrymore carries the picture from first to last. Most of his comedy tricks give the appearance of being incidental, and so are good for twice the laughter that obviously and carefully worked out scenes would provoke. But then incidental humor is the mark of a good comedian, and Mr. Barrymore has long since proven himself an excellent comedian.

The story is a mirth provoking mixup itself. Young Brooke Travers after innumerable experiences finds himself the dictator of a tumultuous South American republic, and what's more, the general of the army feels inclined to shoot him. At the eleventh hour assistance arrives in the shape of an American battleship.

But an outline of the story cannot possibly do justice to the picture. Its humor is unbounded; it is pure, unadulterated humor in the bargain produced by a cast headed by the best comedian the screen has ever seen. The girl—for of course there is a girl, and a very pretty one—is played by Charlotte Ives.

The role of the general is carried by Walter Craven, who does some fine work. Ruby Hoffman appears as the southern "villainess," who isn't a villainess at all; while others are Robert Broderick, Esther Lyon, Harry West, Mario Majerino, Ivan Simpson and Thomas McGrath.

"THE BONDWOMAN"

(Kalem—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

VERA FULLER MELLISH, one of the Broadway players engaged by Kalem to appear in its Broadway Favorites series, has the leading role in this three-reel modern drama. She plays the daughter of an inventor-bank employee, who purchases freedom from prosecution for thefts for her father by marrying the banker. Amy feels herself a bondwoman. Her husband, failing to break down the barrier, changes his tactics and taunts her with her helplessness.

Amy tries to earn the money to pay off her father's indebtedness by her pen. The result is a growing friendship with a magazine editor. Amy earns enough to pay off the debt and leaves her husband. But Kipling's "almost inevitable consequences" arive in the shape of a baby, who brings father and mother together in conjugal felicity.

A side issue in the plot is the banker's passing infatuation for a show girl when he becomes convinced that his home is a failure.

Vera Fuller Mellish is histrionically excellent, if not photographically beautiful. Henry Hallam plays the banker. James B. Ross is the girl's father. Robert D. Walker is the magazine editor. Helen Lindroth is the show girl.

"BY WHOSE HAND?"

(American—Two Reels)

REVIEWED BY T. S. MEAD

THIS is a mystery drama with the interest well sustained to the very end. The picture opens with the murder of a wealthy bachelor in his city apartment. Then the scene is shifted to the country, where we are introduced to Lottie Toby.

She is in love with Jack, who helps her father till his farm. Oliver, a cripple hunchback, also appears and it develops that he idolizes Lottie. Chester Rowe, the murderer, having escaped detection, re-enters the story and immediately starts to make love to Lottie, thereby arousing the jealous hatred of Oliver. Oliver shoots at Rowe just as the latter is attacking Mr. Toby, who is returning home from the express office with a large sum of money.

Both men fall and the hunchback thinks he has killed Rowe.



THE DISCOVERY A BRIEF INTERVIEW

Later everything ends happily, when it is discovered that Oliver's bullet hit a tree and Rowe was killed by the discharge of his own revolver.

Charles Bartlett is exceptionally good in the role of the hunchback. Winifred Greenwood plays Lottie with her usual charm. George Field, as the heavy, overdoes the part a trifle. John Steppling appears as Mr. Toby.

"THE FACE IN THE MOONLIGHT"

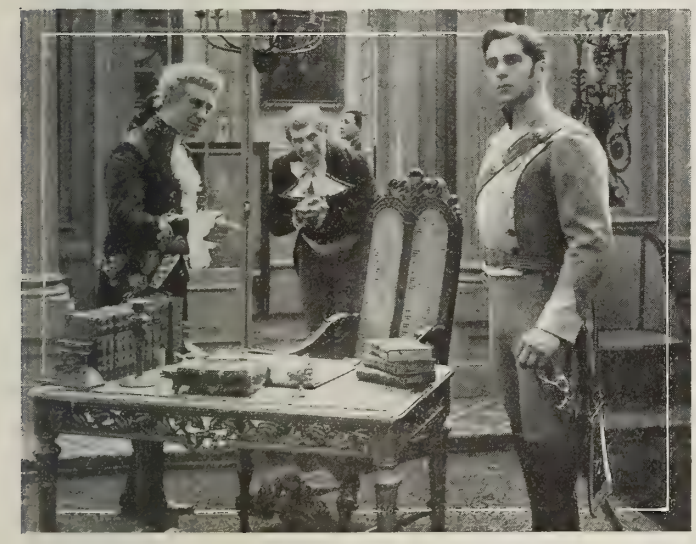
(World Film—Five Reels)

REVIEWED BY PETER MILNE

WHEN Albert Capellani arrived at the World Film studio he immediately took up the work of producing "The Face in the Moonlight." Without a doubt M. Capellani has scored a notable success with this, his first American picture. M. Capellani is a Frenchman and "The Face in the Moonlight" has for its time and locale the Napoleanic days of France.

The customs of the people, the costumes, their homes and their adventurous lives all give evidence of a keen study of the period, 1815. To be brief, the atmosphere of the entire production is decidedly realistic.

Robert Warwick, the popular featured player, renders in this



MUNIER BETRAYS VICTOR

picture two of the most excellent characterizations we have ever seen him present. He appears as two half brothers. One is the polished soldier of the king's army, the other is the gruff, blustering and elusive robber and murderer. In the latter part in particular Mr. Warwick does some exceedingly realistic work. The scene in which he robs the inn and again where he bullies old Munier in his own home are two examples of very good acting.

H. Cooper Cliffe, as Munier, makes this character a striking one. He is the heavy of the play and interprets his role with such sincerity that he brings to mind a villain of the Dickinsonian type. Lucile, Munier's niece, in love with Victor, the soldier, is played by Stella Archer, while Montague Love appears as the father of Victor and the highwayman.

Little of the story can here be mentioned, but suffice it that due to its fine construction and the unusualness of the period, it is equipped with the power to keep the spectator on edge all the time. The two brothers, of course, get mixed.

Munier, a supporter of Napolean, causes Victor to be arrested at Rabat because he is a royalist. But matters take a different turn when Munier's niece confronts him with a charge of conspiracy with the real Rabat, so he is forced to release him for fear of his own imprisonment.

The camera work in all the scenes is most appropriate. The double exposures are capably handled while some unusual photographic effects have been introduced in substitution for the ordinary vision scene. On the whole, "The Face in the Moonlight" is exceptionally good. It is a first-class feature and worthy to lead the bill at a first-class theatre.

"THE PATH TO THE RAINBOW"

(Lubin—Three Reels)

REVIEWED BY IRENE PAGE SOLOMON

IT is refreshing to come across a clean little photoplay, well directed and well acted with a plot that appeals. No villain, no vampire, no death nor destruction—only a story of everyday human beings, with the touch of pathos all life brings, but at last ending in the happiness one expects to find at the end of the rainbow.

Most of the Shannon Fife scenarios it has been my lot to witness were melodramas pure and simple; here he shows himself at home in the realm of every-day happenings, though some of his situations seem at variance with the characters.

The story revolves around the life and character of Henry Grayson, banker, whose intense longing for a child prompts him to adopt Frances, an orphan, after he has been refused by Julia Mills. Julia marries and lives abroad.

When Frances grows to maidenhood, Henry, as is usual in guardians of fiction and sometimes in life, falls in love with his ward, but delays proposing until he has a home ready on Rainbow Hill.

Delays are dangerous with young eighteen. Frances has fallen in love with Edward Hardy, a school chum's brother. Fate has brought Edward to Chicago and Frances accepts him conditionally—if he can make a success of the factory that has been willed to him.

With hard times pressing, more money is needed to carry on the business. Without this ruin is inevitable. Frances asks Henry for this loan just as he has planned to propose.

Rising above self, after an all-night struggle, Henry agrees to the loan, and even gives the happy couple his Rainbow cottage for a wedding present.

A little later, Julia, now a childless widow, comes back home and the friendship with Henry is renewed. The inevitable rebound causes a double wedding in a short time. The last scene shows the two happy couples and their respective babies following the path to the Rainbow.

Although Ormi Hawley, Florence Hackett and Earl Metcalfe deserve their usual meed of praise, the bright particular star is Arthur Matthews. He gives a fine impersonation of the Lockish hero, and in his big scene—the struggle to be generous to his rival, he seems to grow visibly older and more haggard and wan as we gaze at his countenance—a commendable bit of emotional acting. George Terwilliger directed.

"THE GOVERNOR'S BOSS"

(Governor's Boss Photo Play Co.—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS picture is a species of special pleading. The producers, judging from the subject and the manner of its development, have thought more of exciting sympathy for the alleged wrongs of William Sulzer, the impeached governor of the State of New York, than making the picture a worthy example of screen entertainment. It is an instance of a film lacking dramatic value and depending for interest on the introduction of a public personage because of the notoriety attached to his name.

As the person playing the chief role in a picture of this character naturally lacks, as a rule, histrionic ability and training, his acting can be mentioned only in words of the most lenient charity.

Ex-Governor Sulzer is no actor, and shows no indication of turning his forensic powers to advantage in photo drama. He does, however, not differ from others entering this field from ranks of endeavor widely disassociated from it in every respect.

It might be supposed that many people, indifferent to a drama well produced, will be satisfied to see what Mr. Sulzer looks like. But the general run of patrons of motion pictures are not in this infantile state of mind. They will not tolerate anything that does not first and foremost attract solely on its merits as a photo drama.

An audience wants to be entertained; they don't want to just see the face of somebody who has been in the public eye, under more or less distressing circumstances.

The special pleading lacked conviction. No one will be influenced in his previously formed opinions of the ex-Governor's conduct, one way or another by a view of these reels.

This lack of interest is due partly to the plot, loosely constructed and made up of numerous scenes obviously the merest padding. The story could have been told to better advantage in two reels.

With the possible idea, so common in the minds of many scenario writers, that no plot has strength unless something objectionable is interpolated, the inevitable "ruined goil" phase was introduced with all the straining for effect associated with cheap melodrama. Instead of this part of the play arousing sympathy or even a mild interest, it falls pitifully flat, on account of the trite situations, indifferently directed and poorly acted.

The cast might have proved adequate in another vehicle, with the exception of Dorothy Kingdon, who, as Grace Ferguson, made a difficult part stand out with individuality.

"TOIL AND TYRANNY"

(Pathé-Balboa—Three Reels)

REVIEWED BY GEORGE D. PROCTOR

THIS picture, the twelfth of the "Who Pays?" series, tells, as may easily be imagined from the title, a story of the struggle between labor and capital. Ruth Roland and Henry King are seen in the leading roles as the rich man's daughter and the ill-fed weakling lumber hand, respectively.

The capitalist father, guided by a young lawyer with beetling brows, proceeds through the foreman to crush the life and ambi-



AFTER THE ATTACK ON THE CAPITALIST'S HOME

tion out of his employees. When they threaten to strike he lets them. As his daughter goes ahead with her lavish birthday party he orders the workmen evicted from their homes for non-payment of rent. The young lawyer aspires to the daughter's hand, and she does not exactly discourage him.

But the strike goes on and violence comes. The men attack the capitalist's home. Finally comes the ending with things straightened out, and the conclusion that it is the woman who pays.

The contrast between the luxury of the rich man's home and the poverty of his employee's home is a sharp one. The interior scenes of the rich man's home are very fine. The action is kept at a high pitch throughout, and the work of Ruth Roland and Henry King is excellent, as always. Will M. Ritchie wrote the scenario.

"UNDER THE CRESCENT"

(Gold Seal—Sixth Narrative)

REVIEWED BY PETER MILNE

IN this chapter, the last of the series, the trials of the princess, the American and the dancer come to an end. Zohra, disguised as a servant, enters the household of the prince and poisons his wine. Suffering agonies the prince receives a message proclaiming him king of the adjoining principality.

He sets out for this place, but before his journey ends he dies. The princess, meanwhile, has declared herself the wife of the dead man, consequently queen of the country.

She proclaims that there shall be no massacre of the Christians. She and her few followers are forced to take refuge in the palace from the raging mob of Turks.

But just as all hope seems lost the American arrives with the Christian soldiers and saves the day.

Seldom has there been a serial of more exciting or sensational qualities than these adventures of Princess Ibrahim Hassan. Each release has been full of action, melodramatic action of a fast and most entertaining sort. There have been faults also in this number; several scenes are poorly photographed, but the good points in the production have overbalanced the defects. Doubtless many houses have been, and many more will be, entertained by the adventures of the three mistreated persons in the Turkish realm.

"THE GARDEN OF LIES"

(Broadway Universal Features—Five Reels)

REVIEWED BY PETER MILNE

THIS fine production inaugurates the policy of the Universal company of placing on its program feature pictures adapted from the works of prominent authors, and featuring renowned stars of the legitimate stage.

"The Garden of Lies" will live long in the minds of the many who witness it. It is an original story—that is, original in the world of motion pictures. The plot came from the pen of a clever author, the late Justus Miles Forman. It was prepared for the screen by Louis Reeves Harrison and produced by Jack Pratt.

To our mind there is only one fault of any note in the construction of the story as here presented. That is the swift progress of plot development at the outset of the first reel. Too much is said in the sub-titles, and some of the action is not clearly conveyed to the mind.

This may be partially alleviated, and even as it stands at present, this defect is merely apparent for the moment.

Jane Cowl is featured in the picture. It will be remembered that she scored a brilliant success on Broadway in "Within the Law." Here she appears as Princess Eleanor, the wife of the heir apparent to the throne of Novodna. Immediately after marriage the princess loses her mind from the shock experienced in an automobile accident. She continually calls for her husband, who is away attending to affairs of state.

Her friends make an experiment. They hire an American adventurer to take the prince's place. She falls deeply in love with this man; in fact, her love for him restores her memory. Then her husband returns and she learns all of the truth. She denounces the American and refuses to see her husband.

Afterwards she is captured by conspirators while both her husband and the American attempt to rescue her. In doing so the prince is mortally wounded and the American dangerously so. However, all the fear that the princess evidences is for her lover, and not for her husband, and so the termination can easily be imagined.



PRINCESS ELEANOR FINDS THE WOUNDED MEN

Such a part as that of the princess offers Miss Cowl a considerable number of scenes in which to display her emotional talent. She lives the part throughout the picture, and is continually the center of attraction.

William Russell is a realistic figure as the American, while Philip Hahn is the prince.

The production abounds with stirring action. When the scenes are not tense enough because of their situation, the interest is easily upheld by other motives. An exciting dual, a fisticuff affair, a pistol fight and several touches of humor do much to relieve the intensity of the more dramatic moments.

In the manner of scenes the picture is very good. The exteriors are most enjoyable to look upon, while the interior settings have been laid with evident care.

The photography in the print viewed was below the Universal standard in a number of scenes. "The Garden of Lies," nevertheless, is a production entirely worthy of the Universal.

"CROOKY SCRUGGS"

(Vitagraph—V-L-S-E—Five Reels)

REVIEWED BY GEORGE D. PROCTOR

PAUL WEST, who has been writing comedy for many years, calls this a comedy of errors and it surely is a comedy and a good one. Frank Daniels makes his screen debut in the title role. Anyone who doesn't laugh at his antics is joy-proof. C. J. Williams, who directed, has provided different comedy "business" for every scene, but enough of Daniels' stage mannerisms are retained so that his peculiarities are not forgotten.

Daniels plays Crooky Scruggs, a convict, who escapes and swaps identities with Col. Bob Roberts, a wealthy rancher on his first trip East. As Bob Roberts he is enthusiastically received by John Dough, Roberts' nephew, a Wall Street broker who is mostly broke. Susan Dough, a comedy character, pursues the bogus colonel. Finally the real colonel catches up and Crooky goes back to his nice, quiet cell.



CROOKY BREAKS INTO CAFE LIFE

Vitagraph players complete the cast. Charles Eldridge is Bob Roberts, Harry Morey is John Dough, Edwina Robbins is Susan, and Anna Laughlin is Dough's pretty daughter. Evart Overton is Dough's secretary.

To detail the comedy "business" would take a long time. Suffice it to say that Scruggs' adventures in society are excruciatingly funny. Almost every scene has one or more laughs in it.

"Crooky Scruggs" will live long in the hearts of those who care for good farce comedy.

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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"His Fatal Shot." (Biograph. Mon., June 28.)—Bartlett is arrested, charged with the murder, in the woods, of Hillman, his rival in love. The discovery of a note proves that the death was suicide. Ivan Christy is Bartlett, Herbert Barrington is Hillman. Mary Maletesta is the girl and Frank Bates the doctor. Excellently produced under the direction of Wray Physioc.

"Love's Melody." (Biograph. Two reels. Tues., June 29.)—A young actor is engaged to a beautiful girl. At his bachelor supper an old, blind street musician plays "Love's Melody" and then tells the story of life. Later the sweetheart plays the "Love's Melody," which her mother taught her, and thus it is found that she is the old musician's long lost daughter.

Jack Mulhall is the actor and Marie Newton his fiancee. Edward Cecil is the blind musician and Irma Dawkins the girl's mother. Edward Morrissey directed.

"Fate's Healing Hand." (Biograph. Thurs., July 1.)—The son and daughter of rival feudists fall in love with each other. The boy's father, missing his aim, shoots the girl. The minister prevents further killings among the factions. Eventually the girl recovers and the breach between the feudists is healed. The action is very interesting all the way. Frank Newburg and Isabel Rea are the young people and William J. Butler and Harland Winters their fathers. George Morgan directed.

"Luxurious Lou." (Biograph. Sat., July 3.)—A very good frontier comedy. The arrival of "Luxurious Lou" drives the camp's woman hater away. Later Lou threatens to sue her husband for $50,000 for ill treatment when the woman hater returns and says that Lou is his wife and has no claim on the other. So he gives Lou a ticket to Utah, some pin money and sends her on her way. Mrs. La Varnie plays the overdressed ancient Lou. Ivan Christy is the woman hater and Walter Coyle the near-victim. Herbert Barrington, Mary Maletesta, Joseph McDermott and Frank Bates are in the cast. Wray Physioc directed.

"Was It Her Duty?" (Edison. Sat., July 3.)—The old story of the girl who refuses to marry because she feels it her duty to stay with her selfish mother is used in this picture with an added sad effect. This is brought in by the fact that the girl, who is a dressmaker, has to make the wedding gown for the girl who marries the man she loves, and whom she might have married. Miriam Nesbitt is featured. Her suitor is Laurie Erskine and the other girl Margaret Prussing.

"Cartoons in the Hotel." (Edison. Wed., June 30.)—Another of the excellent series of animated cartoons by Raoul Barre. As usual there are some real actors who appear in scattered scenes between the cartoons. The drawings are so interesting that a thief has an easy time in the hotel lobby, but he is caught later.

"Trapped." (Essanay. Mon., June 28.)—The manner in which a detective gained a confession from a long unpunished criminal is strikingly depicted in this interesting reel. John Hope, John Thorn and Charles Stine are the leads.

"Dud Resolves Not to Smoke." (Essanay. Wed., June 30.)—In this comedy Dreamy Dud has such a nightmare resulting from smoking a very strong pipe that he resolves never to partake again. His experience with the moon is funny.

"A Countless Count." (Essanay. Thurs., July 1.)—A mixup resulting from the love affair of a perverse young girl. Her father wants her to marry a count, but she much prefers an American and eventually has her own way. Harry Pollard, Margie Rieger and Eddie Fries are featured in this.

"The Inner Brute." (Essanay. Two reels. Sat., July 3.)—A distinctly original offering that is very powerful even in its distastefulness. Jake inherits the instincts of a tiger due to the fact that his mother was frightened by such a beast before her son's birth. After killing his rival in love he slinks home late at night. His mother sees his face, which slowly turns into the head of a tiger, through the window and shoots him.

"Providence and Mrs. Urmy." (Essanay. Three reels. Tues., June 29.)—A young girl not wishing to marry a nobleman that she has never seen elopes with a chauffeur and marries him with the understanding that he is to be her husband in name only. Then the romance starts and later developments determine the chauffeur is the nobleman.

A light comedy-drama that ought to please the most critical. The cast includes a collection of favorites. Francis Bushman and Baverly Bayne are the leads, while Helen Dunbar and Louise Crolius play the other principal parts.

"The Bondwoman." (Kalem. Three reels. Mon., June 28.—Reviewed at length elsewhere in this issue.

"The Merry Moving Men." (Kalem. Tues., June 29.)—These Ham and Bud comedies are maintaining a very high standard. This is one of the best. Ham and Bud, hired to operate a moving truck, pile the furniture on and then run the truck over to a visiting circus.

They spend the night camping out while the owner of the furniture and his wife have to camp out in an empty house. When Ham and Bud arrive the next day the house owner hurries them on their work by shooting a revolver at their feet. When the revolver is empty, Ham and Bud take it away from him and blithely skip away, happy and care-free.

"The Accomplice." (Kalem. Two reels. Wed., June 30.)—One of the girl detective series. Marin Sais foils a plot to palm off a crook as the long lost son of a millionaire, the crooks having nearly killed the real son. Many good hospital and cafe scenes and an excellent crook drama.

"The Midnight Limited." (Kalem. Sat., July 3.)—The most exciting and interesting single reeler seen in many a long day. E. W. Matlack, who is writing the series, is an old train dispatcher, and he certainly dopes out thrilling stunts.

In this picture Helen Holmes leaps from the top of one speeding train to another, crawls in and out of the windows of a speeding train and generally keeps the spectator's hair on end. This is a picture that any exhibitor who wants to put "punch" in his program can run to good advantage.

"Just Like Kids." (Lubin. Sat., June 26.)—In real life people often act as the Murphys and Schultzes in this film, ready to tear each other to shreds over some quarrel of their youngsters. By the time the parents are bitter enemies, the kids have forgotten their grievances and are chums once more.

Billy Reeves as Pat Murphy has a chance to show some versatility in an Irish character. Mae Hotely is his wife, Chas. Griffith and Imy Forrest the warring Schultzes. The scenario by Epes Winthrop Sargent was directed by Arthur Hotaling.

"The Road O'Strife." (Lubin. Part Thirteen. Monday, June 28.)—Professor Gershom gives the name to this part, "The Man Who Did Not Die." Although he was supposed to be murdered, he is rescued from the river and has been very ill ever since at a hospital. Now Robert Dane is at the same hospital suffering from his wound. Of course, they are next to each other, and on Gershom overhearing the account of Alene's pardon, nothing will hold him back.

Away from the hospital he rushes, stealing the silver cup on his way. He meets Alene leaving prison, takes her to a lawyer, cuts out a false bottom from the cup and displays a document showing Alene to be not only an heiress but a princess of Urania.

At this interesting juncture the "continued next week" sign is flashed at us. Bernard Siegel is excellent in his character role of the eccentric professor.

"Her Choice." (Lubin. Tues., June 29.)—This might be called a "comedy of errors" with apologies to the immortal Bard of Avon. Betty, in love with Harry, is also sought by Count Lamont, a favorite of her father's, and Lord Chase, championed by her mother.

To get rid of these unwelcome suitors at one fell swoop, the young lovers plan an elopement, and put the nobility in a silly predicament by requiring each to dress as a woman and repair to the minister's in silence.

When the ruse is discovered, it is too late to interfere, as the young couple are married and there is nothing to do but forgive them. Mae Hotely, Ed. Lawrence, Frances Ne Moyer, Raymond McKee, Jerold Hevener and Ben Walker are in the cast.

"A Day on the Force." (Lubin. Sat., July 3.)—Billy Reeves is supported by a company of well-known comedians in this slapstick comedy among whom are Billy Potter, Arthur Mattheus, Patsy De Forest and Mae Hotely.

Arthur Hotaling directs all and writes a number of the Billy Reeves comedies. As the name indicates, this release tells the adventures of Billy while impersonating a policeman whose outfit he stole while the officer napped.

Bill, instead of anticipated enjoyment, meets with many misadventures, winding up with a chase in which he escapes, while his pursuers fall over him in the creek. Slapstick lovers will enjoy this picture.

"The Girl and the Reporter." (Selig. Two reels. Mon., June 28.)—An engaging two-reel drama concerning the romance between a society girl and a reporter. It is full of thrills and the story is exceedingly well worked out ending with the reported rescuing the girl from the clutches of a Hindu. This will certainly please.

"On the Border." (Selig. Tues., June 29.)—An interesting subject laid in the west. The line rider apprehends two opium smugglers only after a great deal of trouble. At first they alienate the affections of his sweetheart, but the discovery of their characters turns her back to her first love.

"The Mystery of Dead Man's Isle." (Selig. Wed., June 30.)—This is quite a light subject showing the manner in which a mining engineer saved a girl from the clutches of a counterfeiter.

"Trailed to the Puma's Lair." (Selig. Thurs., July 1.)—The story of the disastrous death of her mother and her lover as told to the girl by her father so influences her that she resolves not to flirt in the future, remaining true to her husband. The puma is brought into the story as the cause of the woman's death. This is good.

"Mr. Jarr and the Captive Maiden." (Vitagraph. Mon., June 28.)—A comedy belonging to the "Jarr" series need hardly be elaborated upon in review. They have all been good and this, the thirteenth, is no exception to the rule.

"The Hand of God." (Vitagraph. Two reels. Tues., June 29.)—The minister who gives shelter to his outcast sister is believed to be a hypocrite by his wife until after considerable time her eyes are opened. A worthy feature starring Charles Wellesley, Naomi Childers and Betty Gray. It should take at most houses, for it contains the necessary qualities for arousing the spectator's sympathy for all the characters concerned.

"The Evolution of Cutey." (Vitagraph. Wed., June 30.)—Wally Van is here featured as "mamma's boy," until one day he breaks the apron strings and becomes engaged all of a sudden. A humorous number. Supporting Mr. Van are Nitra Frazer, Cissy Fitzgerald, Albert Roccardi and Edwina Robbins—a fine cast. Mr. Van produced the picture from a scenario by Templer Saxe.

"The Goddess." (Vitagraph. Two reels. Chapter seven.)—In this number Celestia continues her good work among the poor of New York's East Side. She prevents a panic in a factory fire by her quick wit, and so endears herself to the workers that the papers of the city praise her. This results in her receiving money with which to carry on her work. The fire scenes are unusually good.

In the latter part of the chapter the society girl who loves Tommy comes to Celestia, demanding that she leave him alone. Celestia refuses. Tommy is disinherited by his father, and for this reason refuses to marry Celestia at her request. And she refuses to be reconciled with him believing that he loves the other girl.

MUTUAL PROGRAM

"An Unlucky Suitor." (Royal. Sat., June 12.)—A comedy number featuring a very weighty lady who is under treatment to get thin. There is quite a bit that is funny in this reel.

"The House Breaking Hound." (Keystone, Mon., June 14.)—A side-splitting comedy in which a strange looking dog adds to the gayety of nations, ably assisted by the Keystone players. Difficult to describe but highly entertaining to see.

"Not a Ghost of a Show." (Royal. Sat., June 19.)—A very poor comedy portraying the adventures of a penniless theatrical troupe who attempt to play Hamlet.

"The Old Clothes Shop." (Reliance. Two reels. Sat., June 19.)—Thomas Jefferson and Bessie Buskirk are featured in this romantic picture. The old clothes man's daughter is constantly reading fiction of the Laura Jean Libby brand. It so happens that her own career works out like one of her heroines. Not only is she tormented by a villain, but she discovers the thieves who have stolen a valuable necklace, and then marries her gay hero. The incidents are such as to make the film border on the burlesque, as was doubtless intended.

"The Two Cent Mystery." (Thanhouser. Sun., June 20.)—A pretty juvenile comedy of a little girl whose two pennies mysteriously disappear. She believes fairies took them, but her playmate thinks witches were responsible. When the pennies are strangely returned the girl's view seems the better.

"Where Breezes Blow." (Komic. Sun., June 20.)—This story is built about the triumph of a country girl who is unceremoniously hustled into a bathing suit contest at a shore resort. The fact that Fay Tincher, who is featured, is really shown at the Venice, Cal., beauty contest adds to the interest. Miss Tincher won the first prize in this event.

"The Woman from Warren's." (Majestic. Two reels. Sun., June 20.—When a woman who had been tricked by a man discovered the same man paying attention to a young girl her suspicions were aroused. Her betrayer's threats to expose her forced a silent game, but she easily bested the crook and sent him on his way on the evening that he had planned to carry out a mock marriage with the trusting girl. A loosely constructed but well acted story. In the cast are Lucille Younge, F. A. Turner, Billy Hutton and Charles West.

"The Choir Boys." (Reliance. Mon., June 21.)—Two boys fight, but later at a church picnic one saves the other's life. Years after one of the boys is a minister and the other has become a burglar. The latter's gang attacks the minister in his house, and when the leader discovers the identity of their victim he rescues him from his own men at the cost of his life.

"The Little Teacher." (Keystone. Two reels. Mon., June 21.)—An all-star Keystone cast help to make this picture a success. Mabel Normand is seen in title role, while Mack Sennett and Roscoe Arbuckle are rubes. The work of Owen Moore is a weak spot, as it usually is. The new school teacher proves to be "the marryin' sort" in spite of the school board's hopes. A comedy which is a sure laugh producer.

"The Ash Can." (Majestic. Tues., June 22.)—One of the excellent juvenile comedies of the exploits of Detective Dick. First the gallant detective punishes a raid on his secretary's supply of candy, and then he is led on a long chase by the fickle girl. He solves the mystery of the ash can, but not just as he had supposed.

"Which Shall It Be?" (Thanhouser. Two reels. Tues., June 22.)—Founded on the old Fifth Reader poem of the same name, this picture shows the way in which a poor man refuses the offer of a rich man to provide him with a home and income if he can adopt one of the poor man's seven or eight children. There is not enough weight to the story to carry it for two reels.

"The Silent Witness." (Reliance. Wed., June 23.)—The familiar story of a man who is falsely accused of crime, and who is subsequently cleared by a photograph taken accidentally of the real thief at work. The thieves are captured. Claire Anderson is seen as the heroine.

"By Whose Hand." (American. Two reels. Fri., June 25.)—Reviewed at length in another part of this issue.

"When the House is Divided." (Royal. Sat., June 26.)—Two pairs of cousins don't get along well in the same house, and the old chalk line is resorted to. Matters end in a mixup. A good story is the foundation of this picture, but poor acting has marred many of its comic possibilities.

"The Madonna." (Beauty. Sat., June 29.)—Showing how a painting of the Madonna reforms a wealthy young profligate and leads him to seek the girl who posed for it. He protects her from her sister's worthless husband and declares his love. Neva Gerber and Webster Campbell are assisted by Jimsy Maye and Ray Berger.

"A Good Business Deal." (American. Wed., June 30.)—A novel and enjoyable comedy number featuring Joe Galbraith and Vivian Rich. The poor suitor won't propose, so the girl incorporates his poor business, making herself president of the concern. Then she dictates to him the girl he shall marry and the rest is easy.

"The Sea Ghost." (Broncho. Two reels. Wed., June 30.)—Mutineers lead by the first mate put their captain to float in a cask. He lands on an island on which are two castaways, an old man and his daughter. They have waited a long time for a ship. At length the captain's ship comes to the island, and the brutal mate takes all the old man's money and his daughter and starts away.

The captain conceals himself until evening, when he and the old man swim out to the ship and board it. The mate, who is at the wheel, thinks he sees a ghost and is so frightened that he jumps overboard. The rest is easy.

For a thrilling sea melodrama, a perfectly impossible yet entertaining tale, this picture is one of the best we have seen. The storm at sea is very well handled. Arthur Maude is the captain, while the girl's part is taken by pretty and clever Margaret Gibson. Save for the fact that from a distance the island appears inhabited, the production is an excellent one of its kind.

"The Failure." (Domino. Two reels. Thurs., July 1.)—An old and in the present case ineffectively produced story, lowers the value of this picture. The plot is made use of in which the man robs to save his child. is discovered but allowed to go free by the relenting sheriff. The locale is the west and in scenes and photography the picture is good. However, inconsistencies appear, such as a man walking into his house with handcuffs on, then showing him inside with them off. Walter Edwards and Leonna Hutton are the leads in this.

"A Woman's Scorn." (American. Fri., July 2.)—An interesting drama which shows how an attractive but unscrupulous widow tries to estrange a man from his wife by a snap-shot taken of the widow in the husband's arms. The man who is forced to take the picture confesses and everything ends happily. Harry VonMeter, Nan Christy, Beatrice Van and Robyn Adair make a good cast.

"His Mother's Portrait." (Kay-Bee. Two reels. Fri., July 2.)—The automobile in which are riding a chorus girl and her drunken escort is disabled. The girl takes refuge in a farmhouse owned by a young bachelor farmer. His simple and gentlemanly ways appeal to her, so his proposal of marriage is accepted. Slightly far fetched but most entertaining. The contrasts between the gay city life and that led by the country farmer is striking. The interior of the farmhouse is most realistic. Frank Borzage and Margaret Gibson play the principal parts.

UNIVERSAL PROGRAM

"Animated Weekly, No. 172." (Wed., June 23.)—This is an unusually interesting number, including such events as; the launching of our largest battleship, the "Arizona"; Flag Day events, including a view of President Wilson; a noteworthy picture of a 300,000 ton dynamite blast; and the excursion of the Universalities on the Hudson River excursion steamer, "Mandalay."

"The Cheval Mystery." (Victor. Three reels. Mon., June 28.)—A detective melodrama endowed with a large sprinkling of hypnotism enacted by the Harry Myers Victor company. A hypnotist possesses such power over a beautiful young girl that he is able to transform her from her ordinary self into a raving maniac at will. Under his influence she shoots a man, but through the efforts of a friend her actual innocence is proved.

Of its kind this is an excellent production, produced with an evident understanding as to the method of invoking great suspense and interest. Some of the settings in the rich family's home are slightly too lavish, but otherwise the properties are good. Harry Myers and Rosemary Theby, a favorite combination, appear in the leading roles.

"The Mechanical Man." (Joker. Mon., June 28.)—A novel comedy offering featuring Phroso, the renowned vaudeville performer. A life-sized mechanical man is broken by the janitor immediately before its delivery. The janitor is forced to take the dummy's place, and in the home of the buyer things are very lively after the entrance of the janitor. Supporting Phroso are Max Asher, William Franey, Gale Henry, Milburn Moranti and Lillian Peacock.

"Under the Crescent." (Gold Seal. Fifth narrative. Tues., June 29.)—Reviewed at length in issue of June 26.

"When Hubby Grew Jealous." (Nestor. Tues., June 29.)—Most of hubby's jealousy is created by an over-polite burlesque doctor, who pays much attention to his pretty wife. The mix-up in the hospital is most humorous, likewise is the chase through the crowded streets, hubby clothed in pajamas. Horace Davey directed this "laughfest" with Billie Rhodes and Kingsley Benedict playing the couple, and Neal Burns the doctor. The latter renders some amusing work.

"The Grail." (Laemmle. Two reels. Wed., June 30.)—In which after a girl's faith in her lover has been shattered by the deceit of her father, he re-establishes her faith in him by proving himself only the gentleman under the most trying circumstances.

This is a very entertaining drama produced by

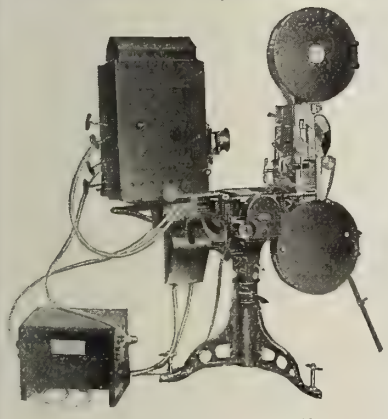
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William Worthington and made doubly interesting through the story's continual comparison with the days of old. Herbert Rawlinson, Anna Little and William Worthington handle the principal parts in effective style. The scenes and photography leave little to be desired.

"**Vanity.**" (Rex. Two reels. Thurs., July 1.)—The story of a woman who deserts her husband because of his poverty, later meeting him when the man with whom she eloped has proved a failure and her husband a success, and so being reconciled. A heart-interest picture well worked out. The scenes and photography are good, some most original locations having been chosen as backgrounds. Arthur Shirley and Edna Maison are featured.

"**The Old Grouch.**" (Big U. Thurs., July 1.)—A very good picture with an equally fine moral. A harsh and grouchy contractor experiences a dream in which he fails utterly in business. From the people he mistreated previously he receives no help or consolation. On awakening he resolves to lead a better life. Murdock MacQuarrie is featured in this, and save for a slight tendency to overdo the name part his performance is noticeable only for merit. Edith Lehr appears as his wife.

"**The Cameron Sisters.**" (Powers. Split reel. Thurs., July 1.)—On the same reel with "Marvels of the Insect World." An interesting half-reel featuring Dorothy and Madeline Cameron in various dances.

"**Marvels of the Insect World.**" (Powers. Split reel. Thurs., July 1.)—On the same reel with "The Cameron Sisters." An excellent educational subject prepared by Professor Raymond Ditmars. The evolution of the cocoon is shown, together with pictures of various species of beetles.

"**The Marble Heart.**" (Imp. Four reels. Fri., July 2.)—Reviewed at length elsewhere in this issue.

"**When the Spirits Moved.**" (Nestor. Fri., July 2.)—One of Al Christie's best, with Lee Moran appearing as Dr. Bunk, a spiritualist. Eddie comes to see his girl and discovers that her family believes in spirits. Rain forces him to remain in the house over night, and he has to sleep with the doctor. The comedy moments throughout this reel are many and uproarious. The picture should score a big success anywhere. Ed Lyons, Victoria Forde and Harry Rattenberry are also in the cast.

"**Fifty Years Behind.**" (Powers. Sat., July 3.)—An old fashioned jeweler falls in love with a social butterfly, but discovering she is engaged returns to marry his mother's ward. This story is quite poor in development. It contains the substance of a novel picture, but as it stands it is mediocre. Sydney Ayres and Doris Pawn are featured.

"**A Skin Game.**" (Joker. Sat., July 3.)—This was produced by Bob Daly and features Fritzi Brunette, supported by Tom Walsh and Frank MacQuarrie. The plot contains several rather risque situations. Most of the laughs fall in the latter part of the reel. An artist innocently gets himself into all manner of predicaments with another man's wife, much to that gentleman's distaste. A bear and a man in a bearskin furnish the usual humorous moments.

"**The Advisor.**" (Big U. Sun., July 4.)—An adventuress is hired to "get something on" the candidate for mayor, and because of her the candidate and his wife have a quarrel. But this is smoothed over by a doctor, an old friend of the family. A light offering but produced well. Adele Lane and Harry Linkey are the principals.

"**Billy's Baby.**" (Laemmle. Sun., July 4.)—A pretty romance in which the young lawyer proves his worth by defeating a rascally broker who attempts to swindle the girl's landlady. Millard Wilson and Peggy Hart enact the principal roles.

"**The Curse of Work.**" (L-Ko. Two reels. Sun., July 4.)—An average low comedy number with Billie Ritchie, Louise Orth and Henry Bergman leading the cast. Ritchie is a bootblack and poses as a baron while out of the shop. He is shown up finally. There is too much of the same thing toward the end, but there are quite a number of laughable scenes throughout the two reels.

PATHE EXCHANGE INC.

"**Pathe News, No. 47.**"—The war section is devoted to scenes from the Russian army at the front. The Czar and Grand Duke Nicholas are both shown visiting the troops, as is the Archbishop of Poland. Another interesting foreign

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subject is the wreck at Gretna Green, Scotland, in which three trains collided with a loss of two hundred lives, mostly soldiers who were bound for the front. The departure of the 115-foot schooner which is going to the Arctic in search of the MacMillan polar expedition is a scene of much interest. There is also an animated cartoon and a fashion section.

"When Charlie Was a Child." (Pathe. One reel.)—Although his name is not mentioned, Charles Chaplin is the man in mind. A juvenile actor made up in Mr. Chaplin's style takes part in a slapstick comedy with two other juveniles and several grown-up players.

"Bing, Bang, Biff." (Pathe. One reel.)—All that the name implies. A riot of slapstick comedy with no plot or attempt at a plot. Suitable for audiences who take their slapstick strong.

"The Tomboy." (Balboa. Two reels.)—A Western drama featuring Jackie Saunders. The foreman of a mine knocks down a workman who is trying to kiss another workman's daughter. Later the foreman is kidnapped by the man he has punished, and some of his pals. After exciting adventures the daughter of the mine owner saves the foreman, and a wedding ceremony closes the picture. Henry King is seen as the hero.

"When Knights Were Bold." (Pathe. Three-quarter reel.)—One of Bray's clever animated cartoons. Most of the picture shows the adventures of a daring knight who slays a mighty dragon.

"Malay Dances." (Pathe. Quarter reel.)—An educational and scenic picture showing native customs in the East Indies.

INCORPORATIONS

At Albany, N. Y.:

BERGER AMUSEMENT COMPANY, INC., Brooklyn. Motion pictures and vaudeville. Capital, $500. Directors: Louis Phillips, Belle Popper and Emil Berger, 2159 83rd street, Brooklyn.

SUN PHOTOPLAY COMPANY, INC., New York City. Motion pictures. Capital, $10,000. Directors: Arthur C. Langan, William C. Thompson, Louis Auerbach, 322 West 107th street, New York City.

BUNNY THEATRE COMPANY, INC., Manhatan. Motion pictures and theatricals. Capital, $1,000. Directors: Julian W. Brandon, James A. Bradbury and Abner B. Stupel, 57 East 96th street, New York City.

MAYFAIR PLAYHOUSE COMPANY, INC., Great Neck, L. I.; motion pictures and vaudeville; capital, $10,000. Directors: Leon A. Birck, Hiter King and Beatrice J. Tyson, Flushing, L. I.

COMBINED PHOTOPLAY PRODUCERS, INC., New York; motion pictures and theatrical producers; capital, $2,800. Directors: Martin Lippman, Emanuel L. Meyer and Emma Ullman, 228 Duncan avenue, Jersey City, N. J.

VARIETY FILMS CORPORATION, Manhattan; motion picture business; capital, $5,000. Directors: Edward Larkin, Nathan Frankel and Anna Galitz, 67 St. Nicholas avenue, New York City.

JEFFERSON CORPORATION, Brooklyn; motion pictures; capital, $500. Directors: Leon A. Kellner, Sam Kellner and Marie J. Kellner, 538 Union street, Brooklyn.

RAY PHOTOPLAY CORPORATION, New York; motion picture theatres; capital, $5,000. Directors: William B. Hofstadter, S. Michael Cohn and Dora E. Horwitz, 625 West 138th street, New York City.

S. I. G. MOTION PICTURE CORPORATION, Manhattan; motion picture business; capital, $200,000. Directors: F. E. Gribbon, A. Schmidt, Jr., and F. Lipnick, 1838 Seventh avenue, New York City.

At Hartford, Conn.

SOUTHWESTERN MOTION PICTURE COMPANY, Middleton, Conn.; capital, $10,000. Kenneth MacDougal, George Griswold and Leonard G. Ryan.

THE AUDITORIUM COMPANY, of New Haven; $50,000. Russel E. Chatfield, Sterling R. Chatfield, Helen R. Chatfield, all of New Haven.

CONNECTICUT BOULEVARD COMPANY, of Hartford; $50,000. Charles Griffit, Nicholas F. Conran, John P. MacDonald and Edward J. Emerson.

CROWN THEATRE COMPANY, of Hartford; $2,500. David B. Roberts; Maude Roberts, of East Hartford; Thomas F. O'Laughlin, of Rockville, and John J. O'Laughlin, of Hartford.

HARTFORD FILM CORPORATION; $50,000. H. B. Holland, J. H. Slade, Edwin M. Dahill and William I. Rogers, all of Hartford.

At Boston, Mass.

S. AND B. AMUSEMENT COMPANY, of Fall River; $5,000. C. L. Benson, president and treasurer; J. F. Shaughnessy and E. F. Fields.

At Dover, Del.;

ARCTIC EDUCATIONAL FILMS, Wilmington; $150,000.

HAROLD AMUSEMENT COMPANY, Wilmington; $10,000.

WESTERN FILM COMPANY, Wilmington; $10,000.

CHATEAU DE LUXE FILM COMPANY, Wilmington, $500,000.

At Oklahoma City:

MIDWEST FILM MANUFACTURING COMPANY of Oklahoma City; capital stock, $15,000. Incorporators: R. L. Smith, L. P. Smith, G. B. Hale, Oklahoma City.

At Lansing, Mich.:

FERRY PARK THEATRE COMPANY, Detroit, name changed to Ferry Field Theatre Company.

ELK PHOTO PLAY COMPANY, Flint, name changed to Strand Photo Play Company.

HARRIS & WARREN AMUSEMENT COMPANY, Wyandotte; capital stock increased from $25,000 to $85,000.

STRAND THEATRE, INC., Detroit; capital stock decreased from $80,000 to $50,000.

At Paterson, N. J.:

A new moving picture company, the GRA DAV PRODUCING COMPANY, filed a certificate of incorporation at the office of County Clerk Slater. There are 20,000 shares at $10 each. The subscribers are: Frederick H. D. Grahame, of 1402 Broadway, Manhattan, thirty-three shares; Charles E. Davenport, 308 East 109th street, Manhattan, thirty-three shares, and Rogers L. Barstow, Jr., of Mountain Lakes, Morris county, thirty-four shares.

At Mobile, Ala.:

THE GULF COAST MOTION PICTURE COMPANY, motion pictures; capital, $25,000. The company will begin business with $7,500. The incorporators and officers are: Walter G. Bevill, president; J. Law Siple, general manager; Archie E. Irens, vice-president, and Aubrey Boyles, secretary and treasurer. The principal offices of the firm will be in Mobile. The company is authorized to buy, sell, make and control motion pictures and to purchase and utilize photoplays. The stock subscribed by the incorporators is as follows: Mr. Bevill, 5 shares; Mr. Siple, 50 shares; Mr. Irons, 35 shares, and Mr. Boyles, 1 share.

At Nashville, Tenn.:

THE PEERLESS COMPANY has filed application for a charter in the office of the county register to operate a new moving picture theatre. It will be known as the Alamo and will be located in the building formerly occupied by the Saratoga billiard hall at 419 Church street, next to the Parthenon theatre. The company has a capital of $5,000 and the following incorporators: J. F. Beaty, Harry H. Tabler, J. P. Walman, Avery Handly and Dr. J. N. Buchanan.

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We wish to state that in deference to the wishes of the exchanges which have contracted to handle the ASSOCIATED SERVICE, we have decided to postpone the initial release date from July 12th, as originally intended, to the early part of August.

For months past we have been concentrating our undivided efforts to the planning and developing of our project. The difficult problems of distribution have been solved, the operating details of our organization have been decided upon, and thousands of feet of film have already been completed and are stored in our vaults.

There will be, however, no cessation in the activities of the studios of the seven companies composing the Associated. These plants are running and will continue to run to their full capacity, producing the full amount of their allotted work.

While we are in a condition to begin releasing on the date at first intended, we will utilize the extra time at our disposal to bring every department of our organization to a state of higher preparedness, so that our operations, when once started, will go forward steadily, without delay or interruption.

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VITAGRAPH

"MR. JARR AND THE CAPTIVE MAIDEN" Comedy — MONDAY, JUNE 28
Another riot of fun—when the maiden is tossed from the roof, Jarr comes in for the brunt of it. Gus refuses to help him, but the women come to his rescue. HARRY DAVENPORT and ROSE TAPLEY are the leads.

"THE HAND OF GOD" Two-Part Drama — TUESDAY, JUNE 29
The man's good deeds are misinterpreted. Divine intervention reveals the truth. His goodness is magnified in her eyes. CHARLES WELLESLEY, NAOMI CHILDERS, BETTY GRAY, BOBBY CONNELLY and GEORGE STEVENS are the cast.

"THE EVOLUTION OF CUTEY" Comedy — WEDNESDAY, JUNE 30
He is suddenly transformed from childhood to manhood. He gives his aspiring "Ma" her choice between Bones and Lizzie. The latter wins. WALLY VAN as Cutey.

"THE HONEYMOON PACT" Comedy — THURSDAY, JULY 1
It's a strange agreement between a young husband and wife. They play a joke on each other and find out they are no different from other young people. LILLIAN WALKER and EVART OVERTON are the principals.

"HUNTING A HUSBAND" Comedy — FRIDAY, JULY 2
Love is blind and Jud's is an exaggerated case of obscure vision. In hunting a husband for the girl, he himself is the lucky fellow. ALFRED VOSBURGH, JANE NOVAK and JACK MOWER are the principals.

"THE CRIMINAL" Three-Part Drama
Broadway Star Feature — SATURDAY, JULY 3
A young girl is caught fast in the net of circumstantial evidence. The District Attorney finds he is prosecuting his own daughter, tells her and her confession saves them both. Presenting MAURICE COSTELLO, NORMA TALMADGE, VAN DYKE BROOKE, THOMAS R. MILLS and ESTELLE MARDO.

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"THE WHITE AND BLACK SNOWBALL"—Juvenile Comedy — WEDNESDAY, JULY 7
"BERTIE'S STRATAGEM"—Comedy.....THURSDAY, JULY 8
"LOVE'S WAY"—Comedy-Drama.....FRIDAY, JULY 9
"INSURING CUTEY"—Two-Part Comedy.....SATURDAY, JULY 10

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WHERE TO BUY

ADVERTISING NOVELTIES
Philip Hano, 806-810 Greenwich St., New York.

BOOTHS
Sharlow Bros., 442 W. 42nd St., New York.

COSTUMERS
Miller-Costumier, 236 South 11th St., Philadelphia, Pa.

CHAIRS, NEW AND SECOND HAND
Atlas Seating Co., 501 5th Ave., N. Y. C.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., New York.

FILM, TITLES, PRINTING, DEVELOPING
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.

FEATURE FILMS
Phoenix Feature Film Co., 129 Columbus Ave., Boston.
E. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.

LABELS
Ever Ready Roll Label Co., 203 W. 40th St., New York.

LIGHTING PLANTS
Cushman Motor Works, Lincoln, Neb.

PICTURE MACHINES & SUPPLIES
Calehuff Supply Co., 1301 Race St., Philadelphia.
Sweeley's Photo Supply House, 514 Erie Ave., Renova, Pa.

MOTION PICTURE APPARATUS
Burke & James, Inc., 240 E. Ontario St., Chicago.

POSTER & PICTURE FRAMES
Menger & Ring, 442 W. 42nd St., New York.

PIPE ORGANS
M. P. Moller, Hagerstown, Md.

PRINTING
The Winthrop Press, with which is consolidated the Chasmar-Winchell Press, 141 E. 25th St., New York.

REWINDERS
Williams, Brown & Earle, Inc., 913 Chestnut St., Philadelphia, Pa.

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Longacre Building **1476 Broadway** **New York City**

Calendar of Current and Coming Releases

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

Monday, June 28, 1915.

BIOGRAPH—His Fatal Shot, D., 1000 18211
ESSANAY—Trapped, D., 1000 18219
KALEM—The Bondwoman, D., 3000 18212
LUBIN—The Man Who Did Not Die (Road o' Strife, No. 13), D., 1000 18220
SELIG—The Girl and the Reporter, D., 2000 18215
*SELIG—Hearst-Selig News Pictorial, No. 51, N., 1000 .. 18218
VITAGRAPH—Mr. Jarr and the Captive Maiden, C .. 18217

Tuesday, June 29, 1915.

BIOGRAPH—Love's Melody, D., 2000 18229
ESSANAY—Providence and Mrs. Urmy, D., 3000 18221
KALEM—The Merry Moving Men, C., 1000 18228
LUBIN—Her Choice, C., 1000 18227
SELIG—On the Border, D., and Some Speed, C., Split Reel 18224
VITAGRAPH—The Hand of God, D., 1550, and A Cute Little Bear, Ed., Split Reel 18226

Wednesday, June 30, 1915.

EDISON—Cartoons in the Hotel, C., 1000 18231
ESSANAY—Dud Resolves Not to Smoke, C., and Scenic, Split Reel 18234
KALEM—The Accomplice, D., 2000 18232
LUBIN—The Path to the Rainbow, D., 3000 18237
SELIG—The Mystery of Dead Man's Isle, D., 1000 18236
VITAGRAPH—The Evolution of Cutey, C., 1000 18235

Thursday, July 1, 1915.

BIOGRAPH—Fate's Healing Hand, D., 1000 18240
ESSANAY—A Countless Count, C., 1000 18241
LUBIN—By the Flip of a Coin, D., 2000 18242
MINA—A Harmless Flirtation, C., 1000 18246
SELIG—War o' Dreams, D., 3000 18247
*SELIG—Hearst-Selig News Pictorial, No. 52, N., 1000 .. 18245
VITAGRAPH—The Honeymoon Pact, C., 1000 18244

Friday, July 2, 1915.

BIOGRAPH—The Sands of Dee (Reissue), D., 1000 ... 18257
EDISON—The Tragedies of the Crystal Globe, D., 3000. 18250
ESSANAY—The Little Prospector, West. D., 1000 18253
KALEM—The Suffragette Sheriff, D., 1000 18254
LUBIN—Her Mother's Secret, D., 1000 18256
VITAGRAPH—Hunting a Husband, C., 1000 18255

Saturday, July 3, 1915.

BIOGRAPH—Luxurious Lou, D., 1000 18266
EDISON—Was It Her Duty? D., 1000 18258
ESSANAY—The Inner Brute, D., 2000 18259
KALEM—The Midnight Limited, D., 1000 18265
LUBIN—A Day on the Force, C., 1000 18261
SELIG—Trailed to the Puma's Lair, D., 1000 18267
VITAGRAPH—The Criminal, D., 3000 18262

RELEASES OF THE WEEK AFTER

Monday, July 5, 1915.

BIOGRAPH—The Summoning Shot, D., 1000 .....
ESSANAY—A Boomerang of Blood, D., 1000 .....
LUBIN—A Story of the Past (Road o' Strife, No. 14), D., 1000 .....
KALEM—The Seventh Commandment, D., 3000 .....
SELIG—A Studio Escapade, D., 2000 .....
*SELIG—Hearst-Selig News Pictorial, No. 53, N., 1000.
VITAGRAPH—The Revolt of Mr. Wiggs, C., 1000 .....

Tuesday, July 6, 1915.

BIOGRAPH—The Smuggler's Ward, D., 2000 .....
ESSANAY—The Rajah's Tunic, D., 2000 .....
LUBIN—The Cannibal King, C., and Ping Pong Woo, C., Split Reel .....
KALEM—Some Romance, C., 1000 .....
SELIG—The Coyote, W. D., 1000 .....
VITAGRAPH—The Man from the Desert, W. D., 3000.

Wednesday, July 7, 1915.

EDISON—It May Be You, C., 1000 .....
ESSANAY—In King Koo Koo's Kingdom, Cart., and Scenic, Split Reel .....
LUBIN—The Beast, D., 2000 .....
KALEM—The Frame-Up, D., 3000 .....
SELIG—The Adventure Hunter, D., 1000 .....
VITAGRAPH—The White and Black Snowball, Juvenile, C., 1000 .....

Thursday, July 8, 1915.

BIOGRAPH—The Claim of Honor, D., 2000 .....
ESSANAY—Education, C., 1000 .....
LUBIN—Whom the Gods Would Destroy, D., 3000 .....
MINA—A Night's Lodging, C., 1000 .....
SELIG—Ebb Tide, D., 3000 .....
*SELIG—Hearst-Selig News Pictorial, No. 54, N., 1000.
VITAGRAPH—Bertie's Stratagem, C., 1000 .....

Friday, July 9, 1915.

BIOGRAPH—A Timely Interception, D. (Reissue) ....
EDISON—Eugene Aram, D., 4000 .....
ESSANAY—Title Not Reported .....
LUBIN—Money! Money! Money!, D., 1000 .....
KALEM—Hiding from the Law, D., 2000 .....
VITAGRAPH—Love's Way, Com.-D., 1000 .....

Saturday, July 10, 1915.

BIOGRAPH—Old Offenders, D., 1000 .....
EDISON—The Brand of Cain, D., 1000 .....
ESSANAY—The Counter Intrigue, D., 3000 .....
LUBIN—The New Valet, C., 1000 .....
KALEM—A Wild Ride, D., 1000 .....
SELIG—Bound by the Leopard's Love, D., 1000 .....
VITAGRAPH—Insuring Cutey, C., 2000 .....

*Hearst-Selig News Monday's release in the East is Thursday's release in the West; Thursday's release in the East is the following Monday's in the West.

For Table of Contents See Page 86.



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Calendar of Current and Coming Releases

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

Monday, June 28, 1915.

AMERICAN—By Whose Hand, D., 2000 03584
RELIANCE—The Showdown, D., 1000 03586
KEYSTONE—Fatty's Plucky Pup, C., 1,000 03587
KEYSTONE—Foiled by Fido, C., 2000 ..... Special

Tuesday, June 29, 1915.

THANHOUSER—Crossed Wires, D., 2000 03589
MAJESTIC—The Kid Magician, C., 1000 03591
BEAUTY—The Madonna, D., 1000 03592

Wednesday, June 30, 1915.

BRONCHO—The Sea Ghost, D., 2000 03594
AMERICAN—A Good Business Deal, D., 1000 03596
RELIANCE—In Old Mexico, D., 1000 03597

Thursday, July 1, 1915.

DOMINO—The Failure, D., 2000 03599
Brand and Title Not Reported, C 03601
MUTUAL WEEKLY—No. 26, N., 1000 03602

Friday, July 2, 1915.

KAY-BEE—His Mother's Portrait, D., 2000 03604
FALSTAFF—The Silent Co-Ed, C., 1000 03606
AMERICAN—A Woman Scorned, D., 1000 03607

Saturday, July 3, 1915.

RELIANCE—Little Marie, D., 2000 03608
Brand and Title Not Reported, C 03610
ROYAL—One Good Cook, C., 1000 03611

Sunday, July 4, 1915.

MAJESTIC—The Old High Chair, D., 2000 03612
KOMIC—Mr. Wallack's Wallet, C., 1000 03614
THANHOUSER—His Two Patients, D., 1000 03615

RELEASES OF THE WEEK AFTER

Monday, July 5, 1915.

AMERICAN—Mountain Mary, D., 2000 03616
RELIANCE—The Healers, C., 1000 03618
Brand and Title Not Reported, C 03619
KEYSTONE—Court House Crooks, C., 2000 ..... Special

Tuesday, July 6, 1915.

THANHOUSER—A Maker of Guns, D., 2000 03620
MAJESTIC—The Hired Girl, C., 1000 03622
BEAUTY—The Guy Upstairs, C., 1000 03623

Wednesday, July 7, 1915.

BRONCHO—Tools of Providence, D., 2000 03624
AMERICAN—The High Cost of Flirting, D., 1000 03626
RELIANCE—The Fortification Plans, D., 1000 03627

Thursday, July 8, 1915.

DOMINO—The Ace of Hearts, D., 2000 03628
Brand and Title Not Reported, C 03630
MUTUAL WEEKLY—No. 27, N., 1000 03631

Friday, July 9, 1915.

KAY-BEE—The Hammer, D., 2000 03632
FALSTAFF—Mme. Blanche, Beauty Doctor, C., 1000 03634
RELIANCE—At the Postern Gate, D., 1000 03635

Saturday, July 10, 1915.

RELIANCE—The Headliners, D., 2000 03636
Brand and Title Not Reported, C 03638
ROYAL—They Ran for Mayor, C., 1000 03639

Sunday, July 11, 1915.

MAJESTIC—The Mountain Girl, D., 2000 03640
KOMIC—Beppo, the Barber, C., 1000 03642
THANHOUSER—Tracked Through the Snow, D., 1000 03643

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 2), "Satan of the Sands," D., 2000 0632

Monday, June 28, 1915.

VICTOR—The Cheval Mystery, D., 3000 0614
JOKER—The Mechanical Man, C., 1000 0615

Tuesday, June 29, 1915.

GOLD SEAL—Under the Crescent (Adventure 5), "In the Name of the King," D., 2000 0616
REX—Title Not Decided 0617
NESTOR—When Hubby Grew Jealous, C., 1000 0618

Wednesday, June 30, 1915.

LAEMMLE—The Grail, D., 2000 0619
L-KO—No Release This Week .....
ANIMATED WEEKLY—No. 173, N., 1000 0620

Thursday, July 1, 1915.

REX—Vanity, D., 2000 0621
BIG U—The Old Grouch, D., 1000 0622
POWERS—The Cameron Sisters and the Miniature Circus, Vaudeville, and Marvels of the Insect World, Ed., Split Reel 0623

Friday, July 2, 1915.

IMP—The Marble Heart, D., 4000 0624
VICTOR—No Release This Week .....
NESTOR—When the Spirits Moved, C., 1000 0625

Saturday, July 3, 1915.

BISON—Jane's Declaration of Independence, D., 2000 0626
POWERS—Fifty Years Behind, D., 1000 0627
JOKER—A Skin Game, C., 1000 0628

Sunday, July 4, 1915.

BIG U—The Advisor, D., 1000 0629
LAEMMLE—Billie's Baby, Com.-D., 1000 0630
L-KO—The Curse of Work, C., 2000 0631

RELEASES OF THE WEEK AFTER

UNIVERSAL SPECIAL FEATURE—The Broken Coin (Episode 3), "When the Throne Rocked," D., 2000 0652

Monday, July 5, 1915.

VICTOR—The Little White Violet, D., 2000 0633
IMP—The Wrong Label, D., 1000 0634
JOKER—Right Off the Reel, C., 1000 0635

Tuesday, July 6, 1915.

GOLD SEAL—Under the Crescent (Adventure 6), "The Crown of Death, D., 2000 0636
REX—Steady Company, Com.-D., 1000 0637
NESTOR—When Their Dads Fell Out, C., 1000 0638

Wednesday, July 7, 1915.

LAEMMLE—Betty's Dream Hero, D., 2000 0639
L-KO—The Child Needed a Mother, C., 1000 0640
ANIMATED WEEKLY—No. 174, N., 1000 0641

Thursday, July 8, 1915.

REX—Souls in Pawn, D., 3000 0642
POWERS—Lady Baffles and Detective Duck in "Baffles Aids Cupid," C., 1000 0643

Friday, July 9, 1915.

IMP—Copper, D., 2000 0644
VICTOR—The Violin Maker, D., 1000 0645
NESTOR—Lizzie Breaks into the Harem, C., 1000 0646

Saturday, July 10, 1915.

BISON—The Ulster Lass, D., 2000 0647
POWERS—Was She a Vampire? D., 1000 0648
JOKER—Bobby Bumps Gets Pa's Goat, C., and A Trip to the Pyramids, Ed., Split Reel 0649

Sunday, July 11, 1915.

BIG U—The Closing Chapter, D., 3000 0650
LAEMMLE—Martine Lowe—Fixer, Com.-D., 1000 0651
L-KO—No Release This Week .....

For Table of Contents See Page 86.

Calendar of Current and Coming Releases

UNITED PROGRAM

RELEASES OF NEXT WEEK

Monday, June 21, 1915.

IDEAL—When the Call Came, D., 2000..... 4208

Tuesday, June 22, 1915.

SUPERBA—The Dime Novel Hero, C., 1000..... 4209

Wednesday, June 23, 1915.

GRANDIN—The Stranger, D., 2000..... 4210

Thursday, June 24, 1915.

STARLIGHT—The Black Statue, C., 1000..... 4211
LUNA—An Accidental Parson, C., 1000..... 4204

Friday, June 25, 1915.

PREMIER—When the Tide Turned, D., 2000..... 4213

Saturday, June 26, 1915.

PYRAMID—His Wife's Past, D., 2000..... 4214

Sunday, June 27, 1915.

UNITED—Somebody's Baby, C., 1000..... 4215

RELEASES OF THE WEEK AFTER

Monday, June 28, 1915.

IDEAL—The Unpardonable Sin, D., 2000..... 4216

Tuesday, June 29, 1915.

SUPERBA—Bumped for Fair, C., 1000..... 4217

Wednesday, June 30, 1915.

EMPRESS—In Leash, D., 2000..... 4218

Thursday, July 1, 1915.

STARLIGHT—They're in Again, C., 1000..... 4219
LUNA—When Quality Meets, C., 1000..... 4220

Friday, July 2, 1915.

PREMIER—The Gambler's Daughter, D., 2000..... 4221

Saturday, July 3, 1915.

LARIAT—Montana Blunt, D., 2000..... 4222

Sunday, July 4, 1915.

UNITED—The Beauty Parlor, C., 1000..... 4223

For Complete Lists of Releases by Companies, for All Programs, See the Pages Headed "Release Dates for Ready Reference." Feature Release Charts Will Be Found Following These.

Kansas City Kills "Race Hatred" Measure

IN Kansas City last week a number of negro politicians caused a bill to be introduced in the city council aimed at the moving pictures pertaining to race problems. Their hope was to suppress any further showing of William Fox's feature, "The Nigger," and the coming exhibition of "The Birth of a Nation," which has not as yet been shown there.

The bill was framed and introduced in the lower house of the city council, where it was passed by a large majority.

Very little publicity was given the bill before its introduction in the house, and but very few persons, except those who planned it, knew that it was coming up. The bill was to go to the upper house on Monday night.

A few of the film men got real busy on the Monday morning following the introduction and passage of the bill in the lower house, and rallied enough of the lawmakers in the upper house to practically kill the bill. The bill was referred back, which is the same as killing it for good.

Chas. W. Harden, manager of the Fox Film Corporation, and Martin E. Williams, manager of the Mutual Film Corporation, deserve most of the credit for having this unjust measure suppressed.

The strongest argument against the measure was the fact that the city maintains a board of public welfare whose duty it is to review objectionable subjects, and that it was not necessary to have a special ordinance and also maintain the welfare board for the same purpose.

Broach Municipal Censorship of Films for Omaha

CENSORSHIP of motion pictures was again broached in Omaha, Thursday evening, June 10, when fifty Improvement club delegates met at the City Hall to discuss what should be included in a new charter for Omaha. Those familiar with the situation say this is the most serious threat of censorship since the bill was before the legislature last winter, as the charter is almost assured for the near future.

Timely work last winter not only killed a censorship bill that was rushed through the house, but died in the senate committee, but it also pulled the teeth from a law authorizing a Welfare commission by taking away every chance the commission had of securing funds with which to work.

It was only this week, when the mayor came to appoint the Welfare commission, that its failure was noticed. Then it was discovered no reliable provision had been made for funds. Those familiar with the situation said the film men did it, as the commission had autocratic powers in censoring motion pictures and moving picture theatres.

Immediately after the discovery, talk was started of a provision in a contemplated new charter. The Improvement club federation, representing organizations of several thousand citizens, took the first step this week.

Omaha newspapers have merely mentioned the situation, refusing to take sides. Film men hope to get the influence of the big local papers when the fight begins, as there has always been a friendly spirit between the showmen and the press.

NETHERSOLE WILL BE SEEN IN "WRITING ON THE WALL"

Olga Nethersole's starring vehicle, William J. Hurlburt's psychological drama of greed, is the next big picture to be undertaken for production by the Vitagraph company. "The Writing on the Wall" has been picturized from the original play script by Marguerite Bertsch and will be produced by Director Tefft Johnson with a strong cast including Joseph Kilgour as Irving Lawrence, Virginia Pearson as Barbara, Naomi Childers as Muriel, Robert Gaillard as Schuyler Lawrence, and Bobby Connelly as Harry Lawrence.

The principal interior scene will be taken in the house at the corner of Fiftieth street and Madison avenue, New York City, leased and elaborately furnished by the Vitagraph company for the exclusive purpose of filming special scenes that require a rich background. "The Writing on the Wall" when completed will be in five parts and listed as a Blue Ribbon feature.

For Table of Contents See Page 86.

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

6—21. The Condemning Circumstance, D.....1000
6—22. The Wives of Men, D.....2000
6—24. Her Convert, D.....1000
6—25. Fighting Blood (Re-issue), D.....1000
6—26. The Girl Hater, C.-D.....1000
6—28. His Fatal Shot, D.....1000
6—29. Love's Melody, D.....2000
7— 1. Fate's Healing Hand, D.....1000
7— 2. The Sands of Dee (Re-issue), D.....1000
7— 3. Luxurious Lou, D.....1000
7— 5. The Summoning Shot, D.....1000
7— 6. The Smuggler's Ward, D.....2000
7— 8. The Claim of Honor, D.....1000
7— 9. A Timely Interception, D. (Re-issue)..1000
7—10. Old Offenders, D. 1000

EDISON

6—11. Cohen's Luck, C.....4000
6—12. MacQuade of the Traffic Squad, D....1000
6—16. Cartoons in the Parlor, C.....1000
6—18. The Working of a Miracle, D.....3000
6—19. The Corporal's Daughter, D.....1000
6—23. A Sport of Circumstances, C.....1000
6—25. Through Turbulent Waters, D.....4000
6—26. The Breaks of the Game, D.....1000
6—30. Cartoons in the Hotel, C.....1000
7— 2. The Tragedies of the Crystal Globe, D..3000
7— 3. Was It Her Duty? D.....1000
7— 7. It May Be You, C.....1000
7— 9. Eugene Aram, D. 4000
7—10. The Brand of Cain, D.....1000

ESSANAY

6—19. Vain Justice, D.....1000
6—21. The Man Who Found Out, D.....1000
6—21. Work. (Chas. Chaplin), C.....2000
6—22. Braga's Double, D.....2000
6—23. The Fable of "The Search for Climate" C. 1000
6—24. A Hot Finish, W.-C.....1000
6—25. Her Realization, D.....1000
6—26. A Dignified Family, D.....3000
6—28. Trapped, D. 1000
6—29. Providence and Mrs. Urmy, D.....3000
6—30. Dud Resolves Not to Smoke, C., and Scenic .....Split reel
7— 1. A Countless Count, C.....1000
7— 2. Title Not Reported.
7— 3. The Inner Brute, D.....2000
7— 5. A Boomerang of Blood, D.....1000
7— 6. The Rajah's Tunic, D.....2000
7— 7. In King Koo Koo's Kingdom, Cartoon and Scenic .....Split reel
7— 8. Education, C. 1000
7— 9. The Little Prospector, D.....1000
7—10. The Counter Intrigue, D.....3000

KALEM

6—19. Near Eternity, D. 1000
6—21. The Missing Man, D.....2000
6—22. In High Society, C.....1000
6—23. The Vivisectionist, D.....2000
6—25. Honor Thy Father, D.....3000
6—26. In Danger's Path. D.....1000
6—28. The Bondwoman, D.....3000
6—29. The Merry Moving Men, C.....1000
6—30. The Accomplice, D.....2000
7— 2. The Suffragette Sheriff, D. (Re-issue).1000
7— 3. The Midnight Limited, D.....1000
7— 5. The Seventh Commandment, D.....2000
7— 6. Some Romance, C.....1000
7— 7. The Frame-up, D. 3000
7— 9. Hiding from the Law, D.....2000
7—10. A Wild Ride, D.....1000

KNICKERBOCKER STAR FEATURES

6—23. The Kick-Out, D.....3000

LUBIN

6—22. Father Said He'd Fix It, C., and With the Help of the Ladies, C....Split Reel
6—23. The Life Line, D.....2000
6—24. The Dream Dance, D.....3000
6—25. Her Answer, D.....1000
6—26. Just Like Kids, C.....1000
6—28. Road o' Strife, No. 13 (The Man Who Did Not Die), D. .....
6—29. Her Choice, C. .....
6—30. The Path to the Rainbow, D.....3 reels
7— 1. By the Flip of a Coin, D.....2000
7— 2. Her Mother's Secret, D. 1000
7— 3. A Day on the Force, C.....1000
7— 5. A Story of the Past, D. (Road o' Strife, No. 14).....1000
7— 6. The Cannibal King, C.....1000
Ping Pong Woo, C.....1000
7— 7. The Beast, D. 2000
7— 8. Whom the Gods Would Destroy, D...3000
7— 9. Money! Money! Money! D.....1000
7—10. The New Valet, C.....1000

MINA

5—27. Once Is Enough, C.....1000
6—10. Father Forgot, C.....1000
6—17. A Mix-Up in Males, C.....1000
6—24. The Stolen Case.....
7— 1. A Harmless Flirtation, C.....1000
7— 8. A Night's Lodging, C.....1000

HEARST-SELIG NEWS PICTORIAL

Issued every Monday and Thursday.

SELIG

6—10. Pals in Blue, D.....3000
6—12. The Journey's End (Animal D.).....1000
6—14. Letters Entangled, D.....2000
6—15. The Heart of the Sheriff, W. D.....1000
6—16. A Tragedy in Panama, D.....1000
6—17. His Father's Rifle, D.....3000
6—19. The Angel of Spring, D.....1000
6—21. The Fortunes of Mariana, D.....2000
6—22. With the Aid of the Law, D.....1000
6—23. The Onion Patch, D.....1000
6—24. Sands of Time, D.....3000
6—26. The Tiger Cub, D.....1000
6—28. The Girl and the Reporter, D.....2000
6—29. On the Border, D., and Some Speed, C. .....Split reel
6—30. The Mystery of Dead Man's Isle, D...1000
7— 1. War o' Dreams, D.....3000
7— 3. Trailed to the Puma's Lair, D.....1000
7— 5. A Studio Escapade, D.....2000
7— 6. The Coyote, W. D.....1000
7— 7. The Adventure Hunter, D.....1000
7— 8. Ebb Tide, D. 3000
7—10. Bound by the Leopard's Love, D.....1000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Essanay, Hearst-Selig News Pictorial, Kalem, Selig, Vitagraph.
Tuesday—Biograph, Edison, Essanay, Lubin, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Selig, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Mina, Selig, Vitagraph.
Friday—Biograph, Edison, Essanay, Kalem, Selig, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Vitagraph, Selig.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual, Weekly.
Friday—Kay Bee, Princess, American, Reliance, Thanhouser or Majestic.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNITED PROGRAM

Monday—Ideal.
Tuesday—Luna, and Superba or Premier.
Wednesday—Premier, Grandin.
Thursday—Superba, and Starlight or Luna.
Friday—Lariat, Empress.
Saturday—Regent, Lariat.
Sunday—Starlight, United, Jupiter.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Joker.
Tuesday—Gold Seal, Rex, Nestor.
Wednesday—Laemmle, L-Ko, Animated Weekly.
Thursday—Rex, Big U, Sterling.
Friday—Imp, Victor, Nestor.
Saturday—Bison, Powers, Joker.
Sunday—Big U, Laemmle, L-Ko.

VITAGRAPH

6—23. An Intercepted Vengeance, W. D....1000
6—24. What's Ours, C. D.....1000
6—25. Their First Quarrel, C.....1000
6—26. The Silent W Comedy, 1550 feet; When We Were Twenty-One—Cartoon, 450 feet.....2000
6—28. Mr. Jarr and the Captive Maiden, C...
6—29. The Hand of God, D.....1550
A Cute Little Bear, Ed. 250
6—30. The Evolution of Cutey, C.....1000
7— 1. The Honeymoon Pact, C.....1000
7— 2. Hunting a Husband, C.....1000
7— 3. The Criminal, D.....3000
7— 5. The Revolt of Mr. Wiggs, C.....1000
7— 6. The Man from the Desert, W. D....3000
7— 7. The White and Black Snowball, C....1000
7— 8. Bertie's Stratagem, C. 1000
7— 9. Love's Way, Com.-D.....1000
7—10. Insuring Cutey, C. 2000

KRITERION SERVICE

C K

Hotel de Hobo, C.....1 reel
Steve's Steadfast Steed, C.....1 reel
When You and I Were Young, C...1 reel
A Mother's Awakening, D.....2 reels
Irresponsible Syd, C.....1 reel
A Railroad Holdup, D.....1 reel

KRITERION

Thoughts of Tonight, D.....2 reels
His Partner's Sacrifice, D.....2 reels
A Mask, a Ring, a Pair of Handcuffs, D. .....2 reels
The Border Runner, D.....2 reels
The Two-Gun Bad Man, C.....1 reel
The Cowboy's Sweetheart, D.....2 reels
Cattle Queen Rancher, D.....2 reels

NOLEGE-PYRAMID

The Men Who Run Our Government, Ed. .....500 ft.
Printing U. S. Stamps, Ed.....500 ft.
American Winter Sports.....500 ft
Cigar Making, Ed.....500 ft.
Printing U. S. Money.....Split reel
Ruins, Ed. .....Split reel
All On Account of a Sneeze, C.....500 ft.
Kriterion Komic Kartoons.....500 ft.
Kriterion Komic Kartoons.....Split reel
Kriterion Komic Kartoons.....Split reel

PARAGON

Fate's Vengeance, D.....2 reels
The Skein of Life, D.....2 reels
A Voice From the Sea, D.....2 reels
The Hawk and the Hermit, D.....2 reels
The Heritage of a Century, D.....2 reels

PUNCHINELLO

Shadows, C. .....1 reel
A Terrible Tragedy, C.....1 reel
Cy's Triumph, C.....1 reel
An Amateur Burglar, C.....1 reel
A Rube Conductor, C.....1 reel

THISTLE

Cousin Fluffy, C.....1 reel
A Devilish Dream, C.....1 reel
Taming Father, C.....1 reel
Rena's Pet Pirate, C.....1 reel
A Family Mixup, C.....1 reel

TRUMP

In Raw Color, D.....2 reels
Kidnapped, D. .....2 reels
Love's Tribunal, D.....2 reels
Broken Vows, D.....2 reels
The Only Son, D.....2 reels
The Accusing Finger, D.....2 reels

MUTUAL FILM PROGRAM

AMERICAN

6— 4. The Guiding Light, D.....1000
6— 7. The Right to Happiness, D.....2000
6— 9. The Soul of the Vase, D.....1000
6—14. His Obligation, D. 2000
6—16. Her Musical Cook, Com.-D.....1000
6—21. Peggy Lynn, Burglar, D.....2000
6—23. One Woman's Way, D.....1000
6—28. By Whose Hand? D.....2000
6—30. A Good Business Deal, D.....1000
7— 2. A Woman Scorned, D.....1000

BEAUTY

5—18. Naughty Henrietta, C.-D.....1000
5—25. The Stay at Homes, C.-D.....1000
6— 1. Little Chrysanthemum, D.....1000
6— 8. The Redemption of the Jasons, D....1000
6—15. The Mollycoddle, C.-D.....1000
6—22. A Deal in Diamonds, Com.-D.....1000
6—29. The Madonna, D.....1000

BRONCHO

6— 9. The Tavern Keeper's Son, D.....2000
6—16. His Superficial Wife, D.....2000
6—23. The Shadowgraph Message, D.....2000
6—30. The Sea Ghost, D.....2000

For Table of Contents See Page 86.


1776
WHEREAS, the signing of the Declaration of Independence marked the birth of a republic, to-day one of the powers of the earth, the new series of MinA Films marks a new era in the production of one reel comedies which, though but a few months on the market, have already taken their place in the first rank of motion picture releases.
MinA Films assure exhibitors of the best in the film world. Released every Thursday.
General Film Program
MINA FILMS
1915

RELEASE DATES FOR READY REFERENCE

7— 7. Tools of Providence, D.....2000
7—14. The Ruse, D. 2000
7—21. Cash Parish's Pal, D.....2000

DOMINO

5—27. Hostage of the North, D.....2000
6— 3. Scales of Justice, D.....2000
6—10. The Strike at Centipede Mine, D.....2000
6—17. The Soul of Phyra, D.....2000
6—24. Hearts and Swords, D.....2000
7— 1. The Failure, D. 2000
7— 8. The Ace of Hearts, D.....2000
7—15. The Burglar's Baby, D.....2000

FALSTAFF

6— 4. Truly Rural Types, C.....1000
6—11. His Guardian Auto, C.....1000
6—18. Ebenezer Explains, C., and Little Herman, C. .....Split reel
6—25. The Stolen Anthurium, C.....1000
7— 2. The Silent Co-ed, C.....1000
7— 9. P. Henry Jenkins and Mars, C.....1000

KAY-BEE

5—21. Bad Buck of Santa Ynez, D.....2000
5—28. Her Easter Hat, D.....2000
6— 4. A Piece of Amber, D.....2000
6—11. The Pathway from the Past, D.....2000
6—18. The Secret of Lost River, D.....2000
6—25. The Floating Death, D.....2000
7— 2. His Mother's Portrait, D.....2000
7— 9. The Hammer, D.....2000

KEYSTONE

5—29. A Versatile Villain.....1000
5—31. (Special) Those College Girls.....2000
6— 3. Mabel Lost and Won, C.....1000
6— 7. Those Bitter Sweets, C.....1000
5—10. A Hash House Fraud, C.....1000
6—12. Nearly a Married Man, C.....1000
5—14. The Cannon Ball, C.....2000
6—14. A Home-Breaking Hound, C.....1000
6—21. The Little Teacher, C.....2000
6—21. (Special) The Little Teacher, C.....2000
6—28. Fatty's Plucky Pup.....1000
6—28. (Special) Foiled by Fido, C.....2000
7— 5. (Special) Court House Crooks, C.....2000

KOMIC

5—23. The Rivals C.....1000
5—30. Gasoline Gus 1000
6— 6. Brave and Bold, C.....1000
6—13. Unwinding It, C.....1000
6—20. Where Breezes Blow, C.....1000
6—27. Beautiful Love, C. 1000
7— 4. Mr. Wallack's Wallet, C.....1000
7—11. Beppo, the Barber, C.....1000

MAJESTIC

6— 1. Her Filmland Hero, C.-D.....1000
6— 6. The Living Death, D.....2000
6— 8. Dirty Face Dan, C.-D.....1000
6—13. The Burned Hand, D.....2000
6—20. The Woman from Warren's, D.....2000
6—22. The Ash Can, D.....1000
6—25. The Motor Boat Bandits, C.....1000
6—27. Children of the Sea, D.....2000
6—29. The Kid Magician, C.....1000
7— 4. The Old High Chair, D.....2000
7— 6. The Hired Girl, D.....1000

MUTUAL WEEKLY

Issued every Thursday.

RELIANCE

6—26. A Bad Man and Others, D.....2000
6—28. The Showdown, D. 1000
6—30. In Old Mexico, D.....1000
7— 2. Little Marie, D. 2000
7— 5. The Healers, D. 1000
7— 7. The Fortification Plans, D.....1000
7— 9. At the Postern Gate, D.....1000
7—10. The Headliners, D. 2000

ROYAL

5—22. When Beauty Came to Kos Kob, C...1000
5—29. Oh! Baby! C.....1000
6— 5. His Twin, C.....1000
6—12. An Unlucky Suitor, C.....1000
6—19. Not a Ghost of a Show, C.....1000
6—26. When the House Divided, C.....1000
7— 3. One Good Cook, C.....1000

THANHOUSER

6—15. The Country Girl, D.....2000
6—18. In the Valley, D.....1000
6—20. The Two Cent Mystery, C.....1000
6—22. Which Shall It Be? D.....2000
6—27. Innocence at Monte Carlo, D.....1000
6—29. Crossed Wires, D.....2000
7— 4. His Two Patients, D.....1000
7— 6. The Picture of Dorian Gray, D.....2000

PATHE EXCHANGE, INC.

The Pathé News—Issued Twice Every Week.

Week of June 14, 1915—
Romance of Elaine, No. 25, D.....2 reels
Nick Winter and the Masked Thieves, D.3 reels
Man to Man (Balboa Colored Drama)...1 reel
Whiffles' Busted Alibi, C.....1 reel
Who Pays? No. 10, "Pomp of Earth" Balboa Drama) .....3 reels

Week of June 21, 1915—
Romance of Elaine, No. 26, D.....2 reels
The Heart that Knew, D.....3 reels
When Knights Were Bold, Cartoon, and An Intimate Study of Birds, Ed...Split reel
Woman and War (Special Drama).....3 reels
Bing, Bang, Biff, C.....1 reel
Who Pays? No. 11, "The Fruit of Folly" (Balboa D.) .....3 reels

Week of June 28, 1915—
Romance of Elaine, No. 27, D.....2 reels
The Tom Boy (Balboa Com. D.).....2 reels
When Charley Was a Child, C., and Dances of the Malays, Ed.....Split reel
The Rim of the Desert (Balboa D.).....1 reel
They Nearly Got the Money (Am. Gol'n-b'g C.) .....1 reel
Who Pays? No. 12, "Toil and Tyranny" (Balboa D.) .....3 reels

UNITED FILM SERVICE

CAMEO

4—29. Can a Man Fool His Wife? C.....1 reel
5— 9. Can Love Grow Cold? C.....1 reel
5—16. Where Can I Get a Wife? C.....1 reel
5—23. Can a Jealous Wife Be Cured? C..1 reel

EMPRESS

5—19. The Spender, D.....2 reels
6— 2. The Vivisectionist, D.....2 reels
6—16. The Turning Point, D.....2 reels

FEATURES IDEAL

5—31. Man in the Law, D.....2 reels
6— 7. Stepping Westward, D.....2 reels
6—14. Brand Blotters, D.....2 reels
5—21. When the Call Came, D.....2 reels

GRANDIN

5—12. In Her Daddy's Footsteps, C.....2 reels
5—26. War at Home, D.....2 reels
6— 9. The Spider, D.....2 reels
6—23. The Stranger, D. .....2 reels

LUNA

6— 3. Aunt Matilda Outwitted, C.....1 reel
6—10. The Near Capture of Jesse James, C.1 reel
6—17. The Rube Sleep Producer, C.....1 reel
6—24. An Accidental Parson, C.....1 reel

LARIAT

5—22. Alias Holland Jim, D.....2 reels
6— 5. The Word, D.....2 reels
6—19. Out of the Silence, D.....2 reels

PREMIER

6— 4. The Picture on the Wall, D.....2 reels
6—11. At Twelve O'clock, D.....2 reels
6—18. Lilly of the Valley, D.....2 reels
6—25. When the Tide Turned, D.....2 reels

PYRAMID

5—29. Law of Nature, D.....2 reels
6—12. Canned Curiosity, C.-D.....2 reels
6—26. His Wife's Past, D.....2 reels

STARLIGHT

6— 3. Amateur Night, C.....1 reel
6—10. Heinie's Millions, C.....1 reel
6—17. The Hungry Boarders, C.....1 reel
6—24. The Black Statue, C.....1 reel

SUPERBA

6— 1. O, You Mule, C., and Copped, C..Split reel
6— 8. Almost Luck, C., and Mixing the Cards, C. .....Split reel
6—15. The New Photographer, C.....1 reel
5—22. The Dime Novel Hero, C.....1 reel

UNITED

6— 6. The Mystic Well, C.....1 reel
6—13. Love's Strategy, C.....1 reel
6—20. Horseshoe Luck, C. .....1 reel
6—27. Somebody's Baby, C.....1 reel

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UNIVERSAL PROGRAM

ANIMATED WEEKLY

Issued every Wednesday.

BIG U

6—13. Across the Footlights, D.....2000
6—17. The Second Beginning, D.....1000
6—20. Her Own Blood, W. D.....1000
6—24. The Tinker of Stubbenville, D.....1000
6—27. Their Secret, D.....2000
7— 1. The Old Grouch, D.....1000
7— 4. The Adviser, D.....1000

BISON

6—12. The Circus Girl's Romance, D.....2000
6—19. One Man's Evil, D.....2000
6—26. The Test of a Man, D.....2000
7— 3. Jane's Declaration of Independence, D.2000

GOLD SEAL

Under the Crescent Series—
6— 8. (Adv. 2) "The Cage of the Golden Bars," D. 2000
6—15. (Adv. 3) "In the Shadows of the Pyramids," D. 2000
6—22. (Adv. 4) "For the Honor of a Woman," D. 2000
6—28. (Adv. 5) "In the Name of the King," D. 2000

IMP

6—11. A Strange Disappearance, D.....3000
6—14. The Riddle of the Silk Stockings, C..1000
6—18. The White Terror (Everytown), D....4000
6—21. Mismated, C. 1000
6—24. Larry O'Neil, Gentleman, D.....2000
6—25. Conscience, D. 4000
7— 2. The Marble Heart, D.....4000

JOKER

5—31. Hearts and Clubs, C.....1000
6— 5. The Lover's Lucky Predicament, C....1000
6— 7. How Billy Got His Raise, C., and The Fox Hunt, Cartoon.....Split reel
6—12. When Ignorance Is Bliss, C.....1000
6—14. A Duke for a Day, C.....1000
6—19. At the Bingville Barbecue, C.....1000
6—26. When Shultz Led the Orchestra, C...1000
6—28. The Mechanical Man, C.....1000
7— 3. A Skin Game, C.....1000

LAEMMLE

6—13. Little Mr. Fixer, D.....1000
6—16. The Snow Girl, D.....3000
6—23. A Boob's Romance, C.....2000
6—27. Eleven to One, D.....1000
6—30. The Grail, D.....2000
7— 4. Billie's Baby, Com.-D. 1000

L-KO

6— 6. Park Johnnies, C.....1000
6— 9. Bill's Blighted Career, C.....2000
6—20. Blue Blood and Yellow Backs, C.....2000
6—23. A Dismantled Beauty, C.....1000
7— 4. The Curse of Work, C.....2000

NESTOR

6— 1. Too Many Crooks, C.....1000
6— 4. When They Were Co-Eds, C.....1000
6— 8. Their Friend the Burglar, C.....1000
6—15. On His Wedding Day, C.....1000
6—18. The Downfall of Potts, C.....1000
6—22. A Peach and a Pair, C.....1000
6—29. When Hubby Grew Jealous, C.....1000
7— 2. When the Spirits Moved, C.....1000

POWERS

6—24. An Eighteen Carrot Mystery, C.....1000
6—26. Learning to Be a Father, Com.-D.....1000
7— 1. The Cameron Sisters, The Miniature Circus, C., Vaud., and Marvels of the Insect World, Ed.....Split reel
7— 3. Fifty Years Behind, D.....1000

REX

6— 3. The Heart of Cerise, D.....3000
6— 8. The Struggle, D.....1000
6—10. The Valley of Silent Men, D.....2000
6—15. The Last Act, D.....1000
6—17. Into the Light, D.....2000
6—22. A Mountain Melody, D.....1000
7— 1. Vanity, D. 2000

VICTOR

5—31. The House of a Thousand Relations, C.2000
6— 4. The Judgment of Men, D.....1000
6— 7. A Daughter of the Nile, D.....3000
6—11. Mumps, C. 1000
6—14. The Oyster Dredger, D.....2000
6—21. Circus Mary, D.....3000
6—25. The Remedy, C.....1000
6—28. The Cheval Mystery, D.....3000

FEATURE RELEASES—CURRENT AND COMING

ALLIANCE FILMS CORPORATION

BALBOA
Beulah ..... 6 parts

CLIMAX COMPANY
The Lone Star Rush ..... 5 parts

COSMOS FEATURE FILM CORPORATION
Hearts and Flowers, D. ..... 5 parts

FAVORITE PLAYERS
The Last Chapter ..... 5 parts
The High Hand ..... 5 parts
The Man Who Could Not Lose ..... 5 parts

MASTERPIECE FILM COMPANY
Hoosier School Master ..... 5 parts
The Truth Wagon ..... 5 parts
Jack Chanty ..... 5 parts

PAGEANT FILM COMPANY
Pageant of San Francisco ..... 5 parts

OZ FILM COMPANY
The Last Egyptian ..... 5 parts
The New Wizard of Oz ..... 5 parts

F. C. WHITNEY
The Chocolate Soldier ..... 5 parts

CONTINENTAL FEATURES

MAJESTIC
Ruy Blas .....

MUTUAL SPECIAL
Mexican War Pictures .....

NEW MAJESTIC
Sapho .....

N. Y. MOTION PICTURE
The Battle of Gettysburg .....
The Wrath of the Gods .....
Zu Zu, the Band Leader .....

B & M
The Battle of the Sexes .....
The Floor Above .....
The Dishonored Medal .....
The Mountain Rat .....
Home, Sweet Home .....

THANHOUSER
Robin Hood .....
A Legend of Provence .....
Joseph in the Land of Egypt .....
Cardinal Richelieu's Ward .....
Dope .....

CORT FILM CORPORATION
The Melting Pot ..... 5 reels

COSMOFOTOFILM COMPANY
Incomparable Mistress Bellairs ..... 4 parts
"1914" by "Rita" ..... 2 parts
Liberty Hall ..... 3 parts
Lil o' Lady ..... 4 parts
The King's Minister ..... 3 parts
Two Little Britons ..... 3 parts
The Middleman ..... 5 parts

FOX FILM CORPORATION

A Fool There Was ..... 6 reels
The Girl I Left Behind Me ..... 5 reels
A Gilded Fool ..... 5 reels
Children of the Ghetto ..... 5 reels
Celebrated Scandal (Betty Nansen) ..... 5 reels
The Kreutzer Sonata ..... 5 reels
The Nigger ..... 5 reels
Anna Karenina (Betty Nansen) ..... 5 reels
Valley of the Missing ..... 5 reels
Clemenceau Case ..... 5 reels
Princess Romanoff ..... 5 parts
A Woman's Resurrection ..... 5 reels
The Plunderer ..... 5 reels
Wormwood ..... 5 reels
The Devil's Daughter ..... 5 reels

GEORGE KLEINE ATTRACTIONS
Stop, Thief! ..... 5 parts
The Woman Who Dared ..... 5 parts
The Commuters ..... 5 parts
Who's Who in Society ..... 3 parts
The Spendthrift ..... 5 parts

GOTHAM FILM COMPANY, INC.
6— 1. The Man Who Beat Dan Dolan ..... 4 parts
7— 1—A Trade Secret ..... 5 parts

GREAT NORTHERN FILM COMPANY
A Deal with the Devil ..... 5 reels
Through the Enemy's Lines ..... 4 reels
The Evangelist (*W. Fothergill*) ..... 4 reels

ITALA FILM COMPANY
Cabiria .....
Treasure of the Lonmats ..... 4 parts
Jules Porel—Serpent ..... 3 parts

LEWIS, WOLFF
Billy Sunday ..... 1 reel

LIFE PHOTO FILM CORPORATION
A Modern Magdalen ..... 5 parts
Strange Conduct of Judge Legare ..... 5 reels
The Unbroken Road ..... 5 reels

LADY MACKENZIE FILM COMPANY
Big Game Pictures .....

METRO PICTURES CORPORATION

POPULAR PLAYS & PLAYERS
Shadows of a Great City .....
Heart of a Painted Woman .....
The Shooting of Dan McGrew .....
The Spell of the Yukon .....
Vampire .....

B. A. ROLFE PHOTOPLAYS INC
Satan Sanderson .....
The Cowboy and the Lady .....
The High Road .....
The Right of Way .....
The Purple Lady .....
The Liars .....
A Royal Family .....

TIFFANY FILMS CORPORATION
Heart of Maryland .....

QUALITY PICTURES
The Second in Command .....

MUTUAL MASTER PICTURES
8. Man and His Mate (*Reliance*) ..... 4 reels
9. Maid's Prerogative (*Reliance*) ..... 4 reels
10. Captain Macklin (*Majestic*) ..... 4 reels
11. The Cup of Life (*N. Y. Motion*) ..... 5 reels
12. Child of God (*Reliance*) ..... 4 reels
13. The Absentee (*Majestic*) ..... 5 reels
14. The Victim (*Majestic*) ..... 3 reels
15. Rumpelstiltskin (*N. Y. Motion*) ..... 4 reels
16. Strathmore (*Reliance*) ..... 4 reels
17. Lure of the Mask (*American*) ..... 4 reels
18. God's Witness (*Thanhouser*) ..... 4 reels
19. Ghosts (*Majestic*) ..... 4 reels
20. The Failure (*Reliance*) ..... 4 reels
21. The Darkening Trail (*N. Y. Motion*) ..... 4 reels
22. The Lonesome Heart (*American*) ..... 4 reels
23. Patriot and Spy (*Thanhouser*) ..... 4 reels
24. Her Shattered Idol (*Majestic*) ..... 4 reels
25. Up from the Depths (*Reliance*) ..... 4 reels
26. The Reward (*N. Y. Motion*) ..... 5 reels
27. The Flying Twins (*Thanhouser*) ..... 4 reels

F. O. NIELSEN
Guarding Old Glory ..... 5 reels

PARAMOUNT PICTURES

BOSWORTH
5—17. Betty in Search of a Thrill ..... 5 reels
7— 5. Ringmaster's Daughter ..... 5 reels

EDISON
5— 9. House of the Lost Court ..... 5 reels

FAMOUS PLAYERS
5—10. Hamilton, the Choke ..... 5 reels
5—13. The Mask and the Flame ..... 4 reels
5—31. Pretty Sister of Jose ..... 5 reels
6— 3. Jim, the Penman ..... 5 reels
6— 7. Dawn of Tomorrow ..... 5 reels
6—14. Caprice ..... 4 reels
6—21. The Dictator ..... 5 reels
7— 1. Little Pal ..... 5 reels
7—28. Silent Sliders ..... 5 reels

JESSE LASKY COMPANY
5— 3. The Woman ..... 5 reels
5—24. Stolen Goods ..... 5 reels
5—27. Wild Goose Chase ..... 4 reels
6—14. The Arab ..... 5 reels
6—28. Chimmie Fadden .....
7— 8. The Dan ..... 5 reels
7—14. Something ..... 5 reels
7—19. The Fighting Hope ..... 5 reels
7—26. Pioneer Spirit ..... 5 reels

MOROSCO PHOTOPLAY COMPANY
5—24. Wild Oats ..... 5 reels
7—12. Kilmeny ..... 5 reels

PARAMOUNT
5—20. Doodles Baby, and Man in the Case. 5 reels
6—28. Brother Officers ..... 5 reels
7—26. The Running Fight ..... 5 reels

PROHIBITION FILM CORPORATION
Prohibition ..... 5 parts

STANDARD NEWSFILM, INC.
Are We Ready? ..... 4 reels

SUN PHOTOPLAY CO., Inc.
The Princess of India ..... 5 reels

UNITED PHOTOPLAYS
Japan ..... 6 reels
China ..... 6 reels

VITAGRAPH-LUBIN-SELIG-ESSANAY, INC.

VITAGRAPH
Week of
4—19. The Juggernaut ..... 5 parts
5—10. The Island of Regeneration ..... 6 parts
6—14. Sins of the Mothers ..... 5 parts
7— 1. Sunday Struggle ..... 5 parts

LUBIN
4—12. The Eagle's Nest ..... 6 parts
5—10. The College Widow ..... 6 parts
6— 7. The Sporting Duchess ..... 5 parts
7— 5. Valley of Lost Hope ..... 5 parts

SELIG
5— 3. The Carpet from Bagdad ..... 5 parts
5—31. The Millionaire Baby ..... 6 parts
6—28. The Rosary ..... 5 parts
7— 5. A Tenas Steer ..... 5 parts

ESSANAY
4—21. Trumpark ..... 6 parts
5—14. The Slim Princess ..... 4 parts
6— 7. The White Sister ..... 6 parts
7— 5. The Phantom of Fortune ..... 5 parts

WORLD FILM CORPORATION

—14. Nine Feathers .....

BRADY
5— 3. Woman and Wine .....
5—24. The Boss .....
6—28. The Face in the Moonlight .....
7— 12. After Dark .....
7—19. The Cub .....

CALIFORNIA MOTION PICTURE CORP.
Lily of Poverty Flat ..... 5 parts
A Flywife of the Sierras ..... 5 parts

FLAMINGO FILMS
Compressed Air ..... 2 parts
The Rival Inventors ..... 2 parts
The Book Agent ..... 2 parts

FROHMAN AMUSEMENT CORP.
5—31. Daddy-Long-Legs .....

KING LARDNER
7— 3. Big League Stuff, No. 1 .....
7—11. Big League Stuff, No. 2 .....

SHUBERT
5—17. The Butterfly .....
5—17. When It Strikes Home .....
6— 7. The Golden Diamond .....
6—21. The Moonstone .....
7—26. Mysterious Mister .....

WIZARD
7— 5. The Temples of Palms & Jars .....
7—12. Pluto & Lulu in "The Big Cheese" .....
7—19. Pluto & Lulu in "The Big Show" .....

WORLD COMEDY STARS
6— 7. Rafferty Stops the War (Selig) .....
6—14. The Children of Mike and Meyer Elope (Weber & Fields, L. & K.) .....
6—21. Rafferty Signs a Marathon Runner (Selig) .....
6—28. Mike and Meyer Go Fishing (L. & K.) .....

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BRUCE MITCHELL
PRESENTS



Mr. William ("Bill") Parsons
"YOU KNOW BILL"

The Comedy Star
in a series of High-Class
Comedy Features
(EDITED BY ANTHONY W. COLDEWEY)

Watch the News for Future Announcements

NATIONAL FILM CORPORATION
SANTA MONICA BLVD. GOWER TO LODI STREETS
HOLLYWOOD, CALIFORNIA

BRUCE MITCHELL
PRESENTS



Miss Norma Talmadge
THE INTERNATIONAL DARLING

in World Famous
Comedy and Dramatic
Features
(EDITED BY ANTHONY W. COLDEWEY)

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NATIONAL FILM CORPORATION
SANTA MONICA BLVD. GOWER TO LODI STREETS
HOLLYWOOD, CALIFORNIA

85

The Majestic Motion Picture Co.

Presents for its two-part feature



GLADYS BROCKWELL

Sunday, July 4th

THE OLD HIGH CHAIR

A poetical drama of deep heart interest, featuring Gladys Brockwell and W. E. Lawrence

MUTUAL PROGRAM

MAJESTIC AND KOMIC GUIDE FOR EXHIBITORS

(In which we try to tell only the truth about all Majestic and Komic Releases)

THE ASH CAN. (1 Reel Majestic.) Release date Tuesday, June 22. A child comedy by the Majestic juvenile company. Little Dick, the detective, and his friends receive a bad scare when the captive heroine disappears from the ash can.

THE MOTOR BOAT BANDITS. (1 Reel Majestic.) Release date Friday, June 25. Irene Hunt as the girl reporter aids the detective in running down a band of motor boat crooks.

CHILDREN OF THE SEA. (2 Reel Majestic.) Release date Sunday, June 27. Charles Clary and Francelia Billington in an unusual heart interest story. The fisher girl is saved from following the downward steps of her mother.

BEAUTIFUL LOVE. (1 Reel Komic.) Release date Sunday, June 27. A farce comedy with a new idea, featuring Fay Tincher, Elmer Booth, and the entire company of Komic comedians. In this story the relations of the males and females of society are reversed.

THE KID MAGICIANS. (1 Reel Majestic.) Release date Tuesday, June 29. One of the best of the series by the Majestic juvenile company, showing how the little children tried to imitate the Magicians, and the sad results.

THE OLD HIGH CHAIR. (2 Reel Majestic.) Release date Sunday, July 4. An unusual heart interest, poetical drama, with Gladys Brockwell and W. E. Lawrence. The mother of three boys recalls her past as she gazes at the little old high chair in the garret.

MR. WALLACK'S WALLET. (1 Reel Komic.) Release date Sunday, July 4. A very interesting farce comedy in which Fay Tincher appears as a female tramp and wins the reward for the recovery of Mr. Wallack's Wallet.

LOBBY DISPLAY

New poses of Majestic and Komic players in sizes up to 5 feet high. Prices and particulars on request.

MAJESTIC MOTION PICTURE COMPANY

Studios: 4500 Sunset Blvd.
Los Angeles, Calif.

Business Office: 71 West 23rd St.,
New York, N. Y.

Mutual Movies MakeTime Fly

ABOVE ALL QUALITY

MUTUAL PROGRAM

Growing BIGGER

"The Broken Coin"

Advance Bookings Are Growing Bigger Every Day

Just Because it is worthy of all the good things we have been saying about it; because it is the culminating and superior achievement of the Universal in serial production. Because it was written by one of the greatest American authors, Emerson Hough, who wrote and writes only big things, such as "54-40, or Fight," "The Mississippi Bubble," "John Rawn," and others, known to millions as red-blooded books written by a real man.

"THE BROKEN COIN"

Just Because the scenario was written by Grace Cunard, who is also leading woman. The same beautiful Grace Cunard who made millions of fans who saw her in "Lucille Love" think her the loveliest actress in the film world. Her work in "The Broken Coin" is far better even than it was then.

"THE BROKEN COIN"

Just Because the leading man is Francis Ford. Because Francis Ford produced the wonderful "Broken Coin." The same great actor and artistic producer who delighted all the fans in the country who saw him in "Lucille Love." Francis Ford has grown, too. He is one of the big screen stars today.

"THE BROKEN COIN"

Just Because it was staged under conditions and with facilities impossible to any concern but the Universal, at Universal City, Cal. That's the "BECAUSE" of the wonderful booking success of this world's greatest serial. Wise Exhibitors who read the Universal Weekly and the trade press know a good thing when they see it, and so they have been keeping the mails jammed and the wires hot sending in to their Exchange and to the Home Office their orders for bookings.

"THE BROKEN COIN"

Just Because you want to make a killing now. Just because you want to hook up with a sure thing. Just because here is an opportunity to capture coin and popularity for your house, and give competition a black eye; just because there has been prepared for you the strongest advertising and publicity campaigns ever prepared for your benefit—

"YOU, MR. EXHIBITOR"

Do this NOW. Wire, write or phone your Exchange this instant for your booking date, or communicate at once with the home office.

Universal Film Manufacturing Co.

CARL LAEMMLE, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway NEW YORK

The advertising in the "News" is the gateway to a wise purchase.



Presented by

The UNIVERSAL

A Remarkable 5-Reel Broad

"SCANDAL"

Written by LOIS WEBER—Author of

Direction of Lois Weber

The story of "Scandal" deals with the tragedy of idle gossip. It's talented author, LOIS WEBER, the justly celebrated author of "HYPOCRITES," got her idea from a newspaper editorial, based on an every day newspaper item. Thus the story is intensely human, fascinating in its swiftly moving plot development. There is nothing morbid or distasteful about this absorbing play—but it does make one pause and think with regret of every word of idle gossip one has ever listened to or repeated. "Scandal" is the sort of photoplay that makes the movies worth while. It is the sort that gets to the movie fans hard. It is the sort of play you cannot boost too strongly. The Universal is noted for doing big things in an unusual way, and "Scandal" is one of the biggest things the Universal has ever done.

Released on the Regular Universal Program **July 19**

ARRANGE FOR YOUR BOOKING DATE NOW

BROADWAY UNIVERSAL FEATURES


al!
"And there's a lust no man can tame,
Of loudly publishing a neighbor's shame;
On eagles' wings immortal scandals fly,
While virtuous actions are but born and die."
FILM Mfg. Co.
way Universal Feature
"A Drama You'll Never Forget"
"HYPOCRITES"
and Phillips Smalley
Remember that "Scandal" is by LOIS WEBER, author of "HYPOCRITES." Remember that "Scandal" is released on the REGULAR UNIVERSAL PROGRAM. Remember that "Scandal" is included in your regular program at so slight an advance in cost that you'll never feel it. Yet the play is bigger than those special features you've been paying big extra money for to "feature concerns."
Magnificent Morgan paper has been prepared for "Scandal"—a 16-sheet, a 6-sheet, a 3-sheet and two 1-sheets. This is a chance for you to clean up some big money. Heralds, banners, throwaways, snipes, post cards and ad cuts, also player post cards and player poster portraits are in preparation. Wire or write your nearest Exchange for booking date, or direct to
NIVERSAL Film Mfg. Co.
CARL LAEMMLE, President
The Largest Film Manufacturing Concern in the Universe
600 Broadway
New York

The UNIVERSAL presents ITS FIRST BROADWAY FEATURE RELEASE



THIS is the most important announcement ever made to Exhibitors. It is the proof positive that we have made good on our promise to release every week on the regular UNIVERSAL WEEKLY PROGRAM a great (and genuine) Broadway star or a famous Broadway play or best seller book. Arrangements have been made far in advance. There will be no break in our plans.

The first release on July 12, Jane Cowl in "The Garden of Lies," is more than a truly great production. It is the end for you of paying more for a "capacity" feature than your capacity receipts amount to. The advance in cost over the old program is so slight that the net to you means more money than you have ever made before.

Write or wire your Exchange for complete details. Magnificent advertising matter has been prepared. Everything is ready for a tremendous success. The Universal assures you that this is the greatest opportunity ever presented to Exhibitors. When the Universal says it, it's true.



UNIVERSAL FILM MANUFACTURING CO.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 Broadway, New York

The film industry is agreed that the Universal has "put one over."

BROADWAY UNIVERSAL FEATURES

JANE COWL

THE BEAUTIFUL BROADWAY DRAMATIC STAR IN

"THE GARDEN OF LIES"

A GRIPPING DRAMATIC NOVELTY BY

JUSTUS MILES FORMAN



Released July 12

BROADWAY UNIVERSAL FEATURES

Be ... isers.

Our advertisers tell us when we give YOU the best magaz

Marshall W Faggart
PRESIDENT

The Gotham Film Company, Inc.

PRESENTS

"A TRADE SECRET"

FROM MUNSEY'S ALL-STORY MAGAZINE.

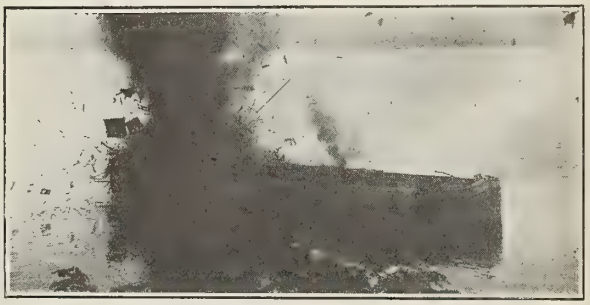
IN FIVE MASSIVE PARTS

Featuring

MISS BETTY MARSHALL AND FREDERIC DE BELLEVILLE

(The Gotham Fashion Plate) (Broadway's Popular Star)





Five acts of superb melodrama portrayed by two of America's greatest stage artists. Full of tense moments woven into an absorbing love story replete with hair-breadth escapes and wonderful adventures.

RELEASED JULY 1st, 1915

THROUGH THE FOLLOWING EXCHANGES:

NEW YORK GOTHAM FILM EXCHANGE, 1600 Broadway, New York. (C. L. Brookheim, Mgr.) For Greater New York.
NEW YORK GOTHAM FILM EXCHANGE, Syracuse, New York. (C. L. Brookheim, Mgr.) For the State of New York.
NEW YORK GOTHAM FILM EXCHANGE, 1600 Broadway. (C. L. Brookheim, Mgr.) For the State of New Jersey.
BOSTON PHOTO PLAY CO., 131 Columbus Ave., Boston, Mass. For Mass., Maine, New Hampshire, Vermont and Conn.
GOTHAM FILM EXCHANGE, 1126 Vine St., Philadelphia, Pa. For Eastern Penn., Delaware, Maryland, Dis. of Col., Virginia.
QUALITY FILM CO., 404 Ferry St., Pittsburgh, Pa. For Western Penn. and Western Virginia.
GOTHAM WOLVERINE FEATURE FILM CO., 17 Campau Bldg., Detroit, Mich. For the State of Michigan.
FEATURE FILM SALES CO., 37 Wabash Ave., Chicago, Ill. For Northern Ills. and Wisconsin.
STANDARD FEATURE FILM SERVICE, 216 Columbia Bldg., Cleveland, Ohio. For the State of Ohio.
NO. WESTERN STATES FEATURE FILM CO., Minneapolis, Minn. For North and South Dakota.
SOUTHERN FEATURE FILM CO., Bisbee Bldg., Jacksonville, Fla. For No. and So. Car., Ala., Georgia, Florida, Miss., La., and Tenn.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Missouri and Kansas.
WICHITA FILM & SUPPLY CO., Wichita, Kansas. For Iowa and Nebraska.
UNION SUPPLY & FILM CO., 731 So. Olive St., Los Angeles, Calif. For Southern Calif. and Arizona.
UNION SUPPLY & FILM CO., Golden Gate Ave., San Francisco, For Northern Calif. and Nevada.
GOTHAM FILM EXCHANGE, 33 State St., Seattle, Wash. For Washington, Oregon, Idaho.
GOTHAM FILM EXCHANGE, 306 Washington St., Salt Lake City, Utah. For Utah, Wyoming and Colorado.

Other release of June 1st, "THE MAN WHO BEAT DAN DOLAN," featuring Willie Ritchie (America's Lightweight Champion); houses reporting phenomenal success on this feature. Book Now. Willie Ritchie Fights Freddie Welsh, the English Champion, on July 3, 1915.

THE GOTHAM FILM COMPANY, Inc., Mecca Building, 1600 Broadway, New York, N. Y.

Clarence Schottenfels, Mgr. of Sales

THE GOTHAM FILM COMPANY INC. GOTHAM 1600 BROADWAY NEW YORK CITY FEATURES

MUTUAL MASTERPICTURES

The Most Impressive Picture That Has Ever Come to My Vision"

The Commercial Review

THE COMMERCIAL AND FINANCIAL JOURNAL OF THE WEST

CALGARY ALBERTA

May 25th. 1915

Mutual Film Corporation,

New York, U. S. A.

Dear Sirs:

Two weeks ago I read your ad. in the Saturday Evening Post; last evening I had the pleasure of witnessing the most impressive and reasonable picture that has ever come to my vision -- that picture was "The Absentee."

As you perhaps know, a great many films of various studios are released here. A certain young lady and myself see every one of any importance, we learn a great many things from the movies, these things are not always visible, but they are there.

I simply had to write this note of appreciation, not that my conscience troubles me one iota but the solemn truth of it all, the wonderfully true situations and vivid picturization of the weakness of our strength and the natural solution that lies within our grasp for all the obstacles we meet in commercial life; these things were so clearly expressed that I simply must extend my hearty thanks to you in your successful endeavors to entertain the public.

Very truly yours,

Alfred E. Hardy

Editor.

A Proof of Success

The man who influences public opinion is in a position to know what the public wants. Therefore, the letter from Mr. Hardy, reproduced on this page, carries added weight. Mr. Hardy, besides being a well-known journalist, is also a lover of good pictures, and just one of thousands who have testified to our "successful endeavors to entertain the public." Every Mutual Masterpicture is just as impressive as the one that attracted him.

Following Are the Mutual Masterpictures Released to Date:

THE QUEST
THE LOST HOUSE
THE OUTCAST
THE DEVIL
THE OUTLAW'S REVENGE
ENOCH ARDEN
A MAN AND HIS MATE
ON THE NIGHT STAGE
MAN'S PREROGATIVE
CAPTAIN MACKLIN
THE CUP OF LIFE
A CHILD OF GOD
THE ABSENTEE
THE VICTIM
RUMPELSTILTSKIN
STRATHMORE
THE LURE OF THE MASK
GOD'S WITNESS
GHOSTS
THE FAILURE
THE DARKENING TRAIL
THE LONESOME HEART
THE PATRIOT AND THE SPY
HER SHATTERED IDOL
UP FROM THE DEPTHS
THE REWARD

The Next Mutual Masterpicture Released Will Be

"THE FLYING TWINS"

A Four Part Thanhouser Feature

A THRILLING PHOTO-PLAY OF THE CIRCUS

Presenting MADELINE AND MARION FAIRBANKS

Book this feature now and secure the special advertising material

MUTUAL FILM CORPORATION, 71 W. 23rd Street, New York City

MUTUAL MASTER PICTURES

Edwin Thanhouser Presents



Madeline Fairbanks Marion Fairbanks

IN

"The Flying Twins"

This four-act MUTUAL MASTERPICTURE represents the Thanhouser conception of the so-called "thrill picture." It abounds in novelty both in situation and in the exploits of the characters. There is enough exciting incident to more than satisfy, and the tension throughout is high.

At the same time, however, the story is so absorbing and the action so well-balanced that "THE FLYING TWINS" win interest and sympathy by their charming performance, well supported by a strong Thanhouser cast. An unusual feature of this production is its genuine circus atmosphere, which helps portray the lure of the saw-dust ring. "The Flying Twins" is a *thriller-classic.*

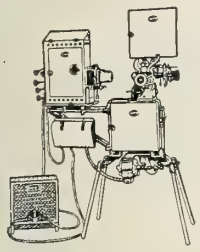
Released through the MUTUAL FILM CORPORATION

THANHOUSER FILM CORPORATION

New Rochelle, New York

Accessory News

SECTION OF MOTION PICTURE NEWS DEVOTED TO THE CONSTRUCTION, EQUIPMENT AND OPERATION OF THE MODERN PICTURE THEATRE

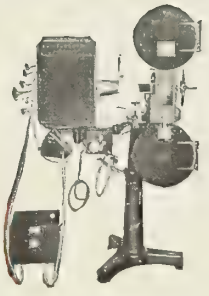


POWER'S 6A

J. H. HALLBERG,

SWEDISH ELECTRICAL ENGINEER

34 EAST 23rd STREET
NEW YORK CITY



SIMPLEX

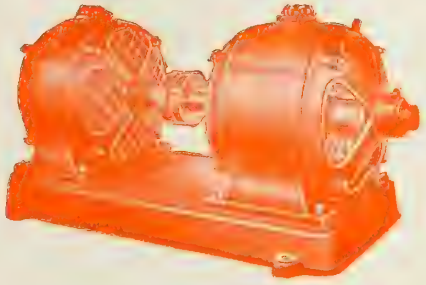
"The House of Quality"

SOLICITS YOUR INQUIRIES AND ORDERS

WHEN IN NEED OF

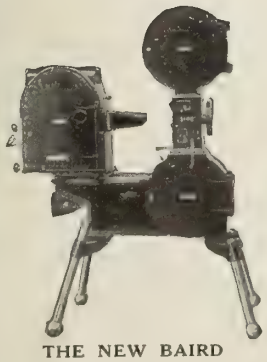
"QUALITY EQUIPMENT"

SAVES
The Most



HALLBERG A C—D C ECONOMIZER

GIVES
The Best Light



THE NEW BAIRD

Send for Free Circulars and Catalogues, but for Hallberg's Big 100-page Catalogue, send 25 Cents.

I EQUIP THEATRES COMPLETE AND CARRY ALL MAKES CARBONS AND SUPPLIES.

Send $2.50 for new book
MOTION PICTURE
ELECTRICITY
EVERYBODY NEEDS ONE



Simplex

A GOVERNOR OF SPEED

Simplex Motor Driven Machines Now Furnished With

NEW VARIABLE SPEED CONTROL

No Addition in Price.



TOP VIEW

SIDE VIEW

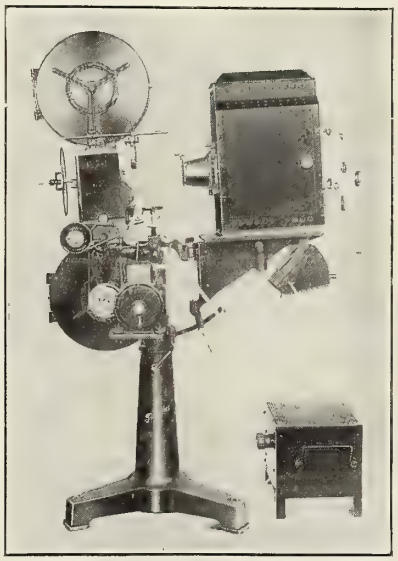
This device is extremely simple, has minimum number of wearing parts which are readily interchangeable and is the most efficient mechanical speed controlling device furnished with Moving Picture Projectors.

There are no adjustments to be made and it can be installed on any Simplex Machine now in use. It eliminates unsatisfactory electrical control and the motor troubles of the past, which have been particularly prevalent when alternating current is used.

New Speed Control also means considerable saving in power.

It has been thoroughly tested in one of the largest theatres in New York City.

Speed Control shown on Motor Driven Simplex Machine



Simplex Variable Speed Control gives absolutely every variation the exhibitor requires INSTANTLY!

The PROJECTOR that received the UNANIMOUS APPROVAL of the U. S. GOVERNMENT WAR DEPARTMENT.

Write for Catalog "N"

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317 East 34th St. New York

Construction, Equipment and Operation

Accessory News

Section of Motion Picture News

Everything for the Modern Picture Theatre

Motion Picture Projection Simplified

Copyright, 1915, by J. H. Hallberg

Q. 5—What is the next thing you would do if the machine is to be operated by the use of a rheostat?

A. 1—I would, after making sure that the electric wiring and other equipment is large enough to supply the number of amperes and proper voltage required by the machine, proceed to connect the machine switch

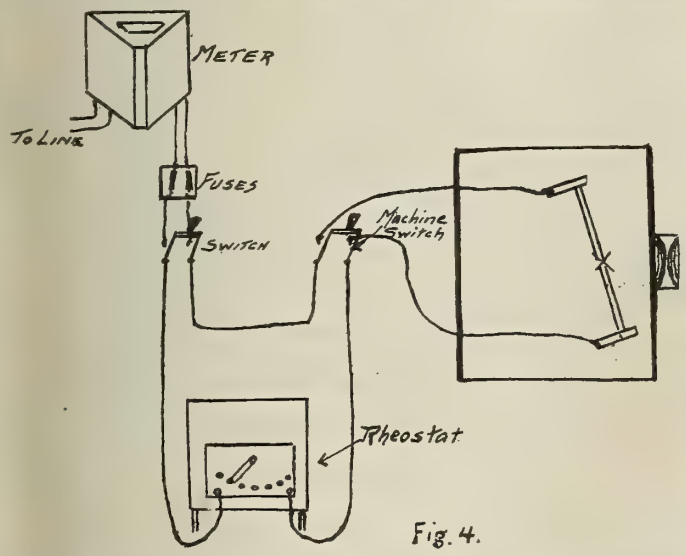


Fig. 4.

with the current supply switch on the wall of the booth, using in no instance a wire smaller than No. 6 B & S gauge.

2—I would then run one of the asbestos covered cables from one of the lamp terminals to the other side of the machine switch, and from the opposite pole of the machine switch I would connect one terminal of the rheostat, and the other rheostat terminal would be connected to the other carbon holder of the arc lamp by means of asbestos covered cables, as illustrated, Fig. 4.

Q. 6—Having made proper connection, what would you do next?

A.—I would place in the carbon holders of the arc lamp the proper carbons as specified by the manufacturer of the machine. I would then close the switch and strike the arc. After allowing the arc to burn for a few minutes so as to form proper craters, I would open the dowser, then open the film gate and set the rotating shutter so that the light would pass through the motion picture lens. I would then focus the outline of the aperture plate on the screen and adjust the machine up or down or sideways, as the case may require, until the illuminated outline of the aperture plate would be located and focused on the screen in the desired position.

Q. 7—Taking for granted that the size of the aperture projected on the screen is satisfactory, what would you do next?

A.—I would coat the screen with whatever compound is to be used, if any, and then I would again project the outline of the aperture. After the machine has been solidly secured to the floor and permanently fixed, I would outline the



Fig. 5.

illuminated field all the way around the screen with a piece of black chalk or a heavy pencil. The current could then be shut off, and for best results, the space between the outer edge of the screen and the outline of the illuminated field should be painted with a flat, dull black paint, such as lamp black mixed with water and sizing, for instance, or the outer edge may be outlined with black cloth, if desired, depending upon the ideas of

the manager. I would make the width of the black border around the picture at least one foot wide, and for a very large picture exceeding 18 feet or so, I would make the black margin wider, possibly as much as two feet wide for a 20 to 24 foot picture, as illustrated in Fig. 5.

Q. 8—After you have in a preliminary way, as outlined above, located your machine and prepared your screen for service, what would you do?

A—I would bring the illumination on the screen up to the highest point of efficiency, that is, I would try to secure the most brilliant and uniform field of light upon the screen which the equipment on hand would give.

Photoplay Theatres Here and There

MISSOURI

The Lindell theatre, at Grand avenue and Hebert street, St. Louis, is another mixed bill house to go over to motion pictures. On June 13 the manager, A. J. Dervin, announced his intention of discontinuing the vaudeville, musical comedy and tabloid dramatic plays and inaugurating an exclusive motion picture program, running big features as the special attraction.

The Robin theatre, 2301 Robin avenue, St. Louis, has had alterations made and new equipment, including a new Minusa Gold Fibre screen.

On account of the long continued cool weather this spring many theatres in St. Louis that usually close for the summer have kept on showing to good audiences until the middle of June. Three such theatres, the Russell, 2100 South Broadway; the Chippewa, Broadway and Chippewa street, and the Shenandoah, Broadway and Shenandoah avenue, all without airdomes in connection, have just closed until September.

The Happy Hour theatre at St. Joseph, Mo., has been sold by D. A. Gordon and son to I. Fox, of the same city.

The Monroe airdome, of California avenue and Chippewa street, St. Louis, is now showing the program of the Monroe theatre, 2816 Chippewa street. It seats 1,200 patrons. Mrs. L. B. Stoddard is the manager of both theatre and airdome.

The Family theatre, Broadway and Miller street, St. Louis, which has remained open summer and winter for the past six years, has broken away from the old habit and has moved its program to a fine new airdome a short block away, at Broadway and Barry streets. The new airdome seats 2,400 persons and is managed by Christ Zotos, who also manages the Family.

There is one exhibitor of motion pictures in St. Louis who is so decidedly opposed to long features that he positively will not show any picture of more than three reels, and prefers one-reelers, or two, if he cannot do any better. Manager Wolf, of the Iola theatre and airdome, 2726 Lafayette avenue, is the exhibitor, and states that there is no diminishing in his audiences as a result of his short-reel program, and until his patrons demand big features he will continue with his present policy.

A very attractive new airdome, called the Parkview, has just opened to the public on Mississippi avenue, opposite Lafayette Park, St. Louis. The Parkview seats 1,200 patrons and shows an all picture program.

Frank Root, manager of the Eagle theatre, 1717 South Broadway, St. Louis, will give only one performance a week during the summer months, beginning June 20, a matinee on Sunday afternoon.

The Willis Wood theatre, of Kansas City, Mo., has contracted for ten Fox productions for the summer months, running each one a solid week. This theatre, formerly a high-class play house, is one of the finest in the state and has a seating capacity of two thousand. A remarkable business has been enjoyed by the management despite the fact that an admission of twenty-five cents has been charged.

The Iris theatre at Bucklin, Missouri, which has been closed for some time on account of weather conditions, is again open under the management of A. B. Cantwell.

The management of the Auditorium theatre at Excelsior Springs, Mo., has reverted to S. H. Snaverly, the owner of the building. Mr. Snaverly was former owner of the theatre, but sold out to Burt Jones, and it was under the direction of Jones until Mr. Snaverly repurchased.

OHIO

The Alhambra theatre, 146-48 West Fifth street, Cincinnati, has been recently remodeled so that its seating capacity is five hundred instead of three hundred. The stage was set further back and the lobby extended and widened. The interior of the theatre was redecorated throughout.

A new theatre is to be erected at Central avenue and East Fourteenth street, Cleveland, by O. G. and F. Melaragno. The building will cost $60,000, with offices over the theatre. Herbert J. Norris has financed the project through the Associated Investment Company. Contracts will be let at once and the new picture house will be open for business in the fall. Architect Nicola Petti has drawn the plans.

TEXAS

Colonial Park, Houston's new playpark, with free motion pictures as the stellar offering, received an enthusiastic welcome from Houstonians in June. Music from an eight-piece orchestra, dancing, roller skating, coasters, merry-go-rounds and picnic grounds and children's playgrounds are a few of the other attractions.

A new motion picture theatre will soon be in operation at Idabel, Oklahoma, owned and managed by J. B. Lee.

L. A. Buvens has purchased equipment for a new motion picture house at Houston, Texas, which will seat about 350.

Mrs. J. Carl Robinet has purchased opera chairs, projection machines, a large automatic orchestra for the Gem theatre at Whitesboro, Texas, and will soon open the theatre.

The Lyric theatre at Clifton, Texas, has changed hands, the new owners being Griffin Brothers. Fred Nelson, former manager, is now devoting all of his time in the lumber business at Clifton.

H. J. Rickelman is the new owner of the Lyric theatre, Riesel, Texas, having bought it from the trustee of Otto Nehring.

Sailer and Ladig are the new owners of the Novelty theatre, Sealy, Texas, purchased from J. J. Piper.

G. C. Carter has sold the Dixie theatre at Mart, Texas, to J. M. Reynolds, who is making a number of improvements.

The Wonderland at San Antonio, Texas, has been changed to the Odeon, and will be managed by the Royal Amusement Company, of that city, operating the Royal also.

C. L. Hilger has bought the Pastime at Collinsville, Texas, and has planned some needed improvements.

G. W. Trammell has sold the Crown theatre, of Timpson, Texas, to W. R. Mills.

E. H. Hulsey, who operates the Queen theatre, Houston; the Hippodrome, Waco; Queen, Galveston; Old Mill and Queen, Dallas, has bought the Newport theatre, of Dallas, Texas, which is a five-cent house located next door to the Queen.

David Bernbaum is now sole owner of the Dixie theatre, Dallas, Texas, having bought the interest of Jesse Warden recently. Warden is now managing the Newport theatre in Dallas for E. H. Hulsey.

Joseph Rotramel has bought a half interest in the Lyric at Sulphur Springs, Texas, and is now managing the house.

Ray and Coleman have opened a new house at Midland, Texas, known as the Dreamland, which is modern in every detail.

H. W. McSpadden and Son have leased the opera house at Colorado, Texas, for motion pictures, and have employed Sam Majors as manager of the theatre, with F. McSpadden in charge of the operating booth.

W. R. Jackson and O. T. Smith have bought the airdome at Moran, Texas, from J. L. Terry, and are remodeling.

Adolph Fertsch and J. A. Sommerlatte have leased the airdome at Hallettsville, Texas, to Ben A. Burkhardt.

P. N. Steadman is now running the Alberta theatre and airdome at Sinton, Texas, which he bought from R. A. Abbey.

E. B. Goldschmidt and L. E. Shaw are operating a new airdome at Strawn, Texas, and another is soon to be in operation, owned by Gustav Peterson and Horace Crum. The former seats eight hundred and the latter will seat about six hundred.

Fitting the Winter Theatre for the Summer

DOING the usual things in an unusual way, is the plan of George Schoettle, manager of the Forest theatre, Forest avenue, Avondale, Cincinnati, one of the most successful suburban motion picture theatres of Cincinnati.

"There is always room for improvement in the old methods of popularizing your theatre," says Schoettle. "A manager cannot always be expected to evolve new ideas calculated to attract patronage. He is supposed to do something original once in a while, but I maintain that originality in developing old ideas is equally as important as doing the absolutely new thing."

As an indication of how his principle works out, Schoettle points to a popularity contest, which he recently held at the Forest. "This is about the oldest idea in the show business," he said. "In fact, it is so old that my using it last week made a direct appeal as a novelty."

Ballots and Tickets

Mr. Schoettle announced on his screen two weeks in advance of the beginning of the contest that he would give a valuable prize for the most popular young woman in the suburb, the decision to be made by the patrons of the theatre.

Balloting was done by means of admission tickets, a printed



FOREST THEATRE, CINCINNATI, OHIO

ballot being given to the purchaser of each ticket. The young women were required to enter the contest several days before it began. When the voting started there were six candidates for the honor. Schoettle played to capacity houses every night during the week of the contest, and on the closing night the demand for seats was so great that the operator was forced to work overtime for an extra performance.

Male ushers have been done away with by Schoettle and girls now serve in this capacity.

"Girl ushers in Cincinnati are out of the ordinary and the character of the Forest's patronage is such that no supervision of the audience is necessary.

Girl Ushers a Success in the Forest

"A neatly uniformed young woman, in white apron and black dress, who courteously leads the patron to his or her seat, creates a very favorable impression. Boys are absolutely needed as ushers to handle crowds in some districts, but I think girls are better in a theatre of this kind."

The theatre was built by the Forest Amusement Company and represents an investment of about $80,000. The front is of a subdued gray tint with sand stone columns, and when the seven boulevard cluster lamps in front of the house are lighted it presents an imposing picture. George Schoettle, the manager, was formerly connected with Keith's theatre. He had been in the theatrical business for fifteen years.

The theatre will seat six hundred people and is electrically controlled throughout. The ticket seller, in the ticket booth to the east side of the first foyer, is of the newest type made by the National Cash Register Company. The ticket is printed electrically as it climbs out of its little space in the same fashion that a receipt is printed in other cash registers.

The picture machines, and there are two of them in the cabin, are controlled by electricity. The question of ventilation is solved by the cooling system which has been installed. And the windows, which rest near the ceiling, are handled in such fashion that when one is open all of them have to be opened. This is true of both sides of the house.

Effective Ventilation

The proscenium arches are put to good use in that the heat which is blown out from a large fan and serves to make the patrons of the Forest comfortable comes out of the arches. The gas furnaces are located in the front part of the house and the heat is drawn through pipes to the upper part of the stage. After traveling through a series of pipes the heat is then thrown against the fan, which, in turn, throws it into two tunnel-like pipes leading to the ventilators in the proscenium arches. This system can be used in the summer and ice water can be run through the pipes so as to make the house cool and inviting when the thermometer shows a desire to climb.

Manager Schoettle said that in case this was done during the summer when rain suddenly sprang up the audience could quickly move into the theatre proper and avoid any inconvenience.

The house as it stands now has six side exits and the four big doors in front can easily be pressed into service in case of absolute necessity. There are ladies' and gentlemen's rest rooms located on the left or eastern side of the house. The ladies room can be reached in the theatre proper while the gentlemen's room is reached through the second foyer.

The building is one story high with the exception of the extreme front and back. In the front Manager Schoettle's office and the operators' cabin are located above the entrance, while the fan for heat and air and the motor for the Wurlitzer organ are established in what might be termed the second floor, in the rear.

The Forest issues a program carrying the titles of the pictures that will be shown during the succeeding eight days.

The house has a frontage of one hundred feet on Forest avenue and runs 130 feet deep. The empty lot that rests directly next to the house and which, it is said, will be turned into an airdome is of about the same dimensions. The house is located near the brightest corner in Avondale, as it is just off of Reading road. However, this does not seem to have had any effect on the attendance. Ten cents is the charge that is made for admission.

New Hampshire Theatre, Seating 1,400, Nearly Ready to Open

THE feature service to be presented regularly at Goldstein Brothers' new theatre, the Strand, at Hampton Beach, N. H., will be the Paramount, Fox and World, with miscellaneous films from the open market. The house, to be opened June 27 and to give two shows daily, with a ladies' orchestra, is 125 by 60 feet, with a balcony and a total seating capacity of 1,400.

The theatre is of the most modern construction throughout, with roomy seats and broad aisles. The plans were drawn by Samuel Goldstein, treasurer of the company, who prepares the plans for all their new enterprises. The projection booth will be supplied by the Johns-Manville Company, of Boston, and equipped with two new Power's 6-A projecting machines, dissolver and spotlight.

The house is attractively but not guadily decorated. The owners, with home offices in Springfield, Mass., will continue to operate the Bijou and other amusement enterprises at Hampton Beach.

This company also owns a large New England circuit, including the Broadway in Springfield; the Plaza in Northampton; the Plaza in Springfield; the Westfield opera house; the Mountain Park in Holyoke, and the Exeter opera house.

Hallberg Helps

Projection
Electricity

Questions Answered

Repairing
Equipment

Here Mr. Hallberg will answer all the questions you send in—no matter how simple or difficult.

New Speed Control Device for Simplex 1915 Projector

THE Precision Machine Company, of New York City, manufacturer of the Simplex Projector, has announced the perfection of Frank B. Cannock's latest invention, which constitutes a new and novel type of speed-controller for the Simplex motor-driven projector. This new Simplex mechanical speed control is now ready for the market, and it has been my good fortune to see it and to make a careful examination and test of the same.

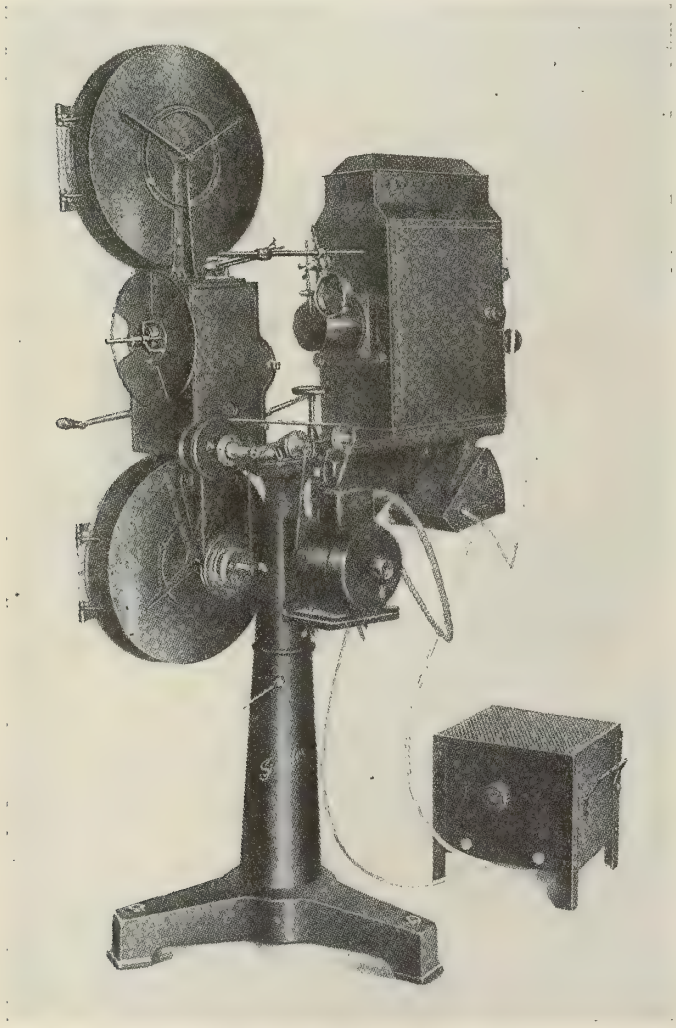


FIGURE 1

The following description, with illustrations, is intended to give a clear and concise idea of its construction and operation. Referring to Fig. 1, there is illustrated a complete latest type Simplex projector with the new mechanical speed control applied.

The first point which strikes one upon an examination of the illustrations is the control handle or wheel which extends just above the mechanism base within convenient reach of the operator. By means of this wheel any speed from that at which the fire shutter will drop to the maximum speed which one could ever imagine a film to be operated can be obtained.

The speed changes are infinitesimal or so graduated that you can hardly detect a change in speed unless the movement is made very suddenly. From the view point of simplicity it appears to be perfect. The device can be applied to any of the present type of Simplex projectors within a few minutes, and it is not necessary to remove or disturb any part of the machine or mechanism. The controller looks as if it would last a lifetime with a very small amount of repair.

Referring to Figs. 2 and 3, the operation is as follows:

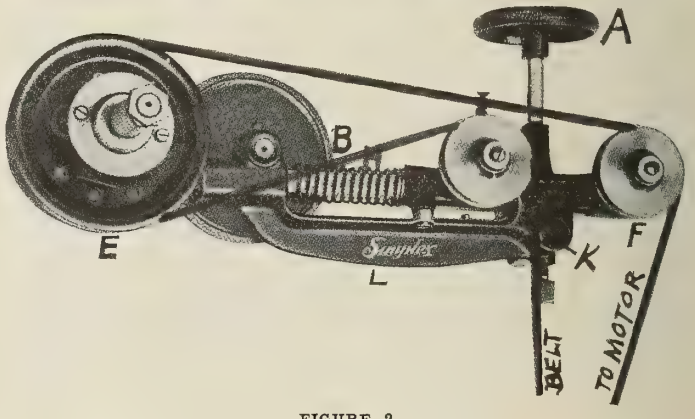


FIGURE 2

By means of control wheel A the members C, D, E, F and G may be moved forward or back relative to the main support L, which holds disc B and idler I. The movement of these parts is under tension of spring H, which will always give flexibility to the belt tension.

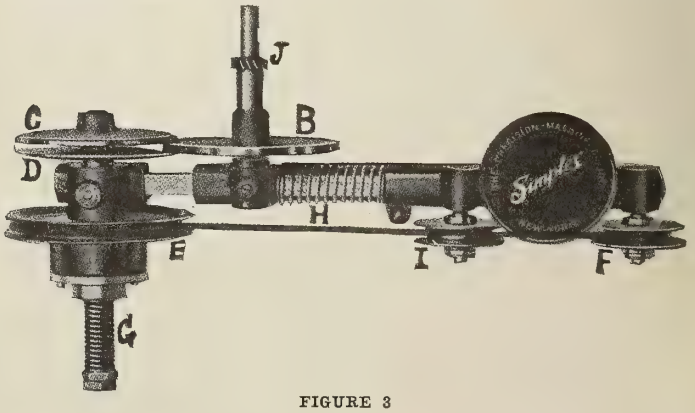


FIGURE 3

Friction disc B is really the driver of the mechanism which is connected at gear J. This disc B is made of the finest phosphor bronze and is driven by the flexibility mounted discs C and D, which are made of cast iron and are held under spring

tension G against the sides of disc B. The shaft upon which is mounted disc C and D is driven by pulley E by means of the belt which passes over idlers I and F onto the motor pulley.

While Fig. 3 does not clearly show the shape of the inside surface of discs C and D, I may state that if you remove disc B these discs will touch in the center and be slightly tapered so that on the outer edges they may be ⅛ inch apart. You will note that the disc B has a small rim about 3/16 inch deep, which is the only part of B engaged by the rotating discs C and D.

With the above description you can readily understand that when the motor belt drives pulley E the spring controlled discs C and D will drive friction disc B and consequently the mechanism at the highest speed when set in the position illustrated in Figs. 2 and 3.

This device is so arranged that in the position illustrated the disc B will run at the same speed as pulley E. Now if you turn the control wheel A so as to pull the friction discs C and D towards B, then due to the discs being tapered the disc B will spread C and D apart, which is allowable under spring tension G.

But in so doing the rim on disc B will be engaged by a smaller diameter until C and D have been pulled all the way over towards B, when the slowest speed will be obtained, which actually gives 4 revolutions of E to 1 revolution of B, or, in other words, a 4 to 1 speed control. This ratio might be transferred to actual crank turns which would mean 25 turns per minute for slow speed and 100 turns per minute for high speed.

You understand that by merely changing the size of the motor pulley a higher speed than 100 can be obtained, but in all instances the slow speed will be ¼ of the high speed and you can secure any degree of speed between low and high in the smallest fractions.

I understand there is to be no additional charge for this great improvement on the motor-driven Simplex projector and that it can also be applied to any of the old type Simplex projectors, whether of the hand or motor-driven type. With A. C. motors, which cannot very well be subject to a great range of speed control, this device is of great value.

Why the Machine Rattles; How to Remedy the Trouble

Ray Irwin, Operator, Scenic Theatre, Elkton, S. D.—*I received copy of* Motion Picture News, *and can say that I am pleased with it. In looking through the Accessory News I notice that you answer all questions asked by operators. I have been operating a* 1914 *model Motiograph for the past three months.*

Sometimes it runs very quiet, and again it seems to make a great deal of noise. This machine has only been used a couple of years, and has always been kept well oiled. Can you tell me what causes it to rattle, and how I can remedy the trouble?

Answer.—The Motiograph machine should last many years with good attention and care. Like all other machines it is likely to wear in time, and it may be that one or two parts require replacement. I have had a great deal of experience with the Motiograph, and have found that in case of a peculiar rattling noise, which only happens sometimes, it is well to first of all tighten the fly-wheel.

Next see that the fly-wheel shaft bushing is not worn. Perhaps the bushing should be loosened by unscrewing the set-screw so that any end shake in the fly-wheel shaft can be removed.

Next I would examine the ball arbor which connects the mechanism socket immediately under the shutter with the ball arbor socket on the framing device.

The Enterprise Optical Company, of Chicago, have made two distinctly different design ball arbors, or ball shafts, as they are sometimes called. The first kind had square blocks of hardened steel swiveling on steel pins, riveted in each end of the shaft. It may be that these square blocks are loose on the pins, due to wear.

You may remove the ball-shaft and gently tap with a small hammer on the head of the pins, which will slightly spread the pin, preventing the square block from rattling. Be sure, however, that you do this gently and a little at a time so that the block will not stick, but can still be worked with your fingers.

This will temporarily at least remove shake in the square blocks of the ball arbor shaft. It may be that the slot for the square blocks on the ball arbor in the sockets have worn, due to the constant action of the machine, so that there is a perceptible shake at the ball joint. The only remedy is to remove the old sockets and put in new ones.

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PROFESSOR SIMON H. GAGE says in Optical Projection, "Every care should be taken to render the surface as smooth, white, and opaque as can be made, in as much as the brilliancy and perfection of the picture will greatly depend on the whiteness, and the sharpness of outline upon the smoothness of the screen."

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PANAMA-PACIFIC EXPOSITION

SAN FRANCISCO
JULY 13th to 17th, 1915

THE "F" MEANS THAT THE FEASTER FILM FEED MACHINE

WHICH ABSOLUTELY ELIMINATES REWINDING OF FILM IS ON EXHIBITION THERE

OUR SPACE IS NUMBER 14

(BETWEEN THE SIMPLEX AND BAIRD EXHIBITS)
AT YOUR RIGHT AS YOU ENTER THE HALL

In some of the Motiograph sockets there is a small piece of leather driven into the shaft which holds the socket. The object of this leather is to furnish a cushion to prevent the slamming of the ball arbor due to side shake. On some of the models there is a small spiral spring pressing against the ball arbor.

This spring is inserted in a hole drilled in the shaft which holds the socket. If you have another type of ball arbor which was also made instead of the blocks, there will be pins inserted with flat sides which engaged the slots in the socket. This type you cannot repair. It is best to get a new one.

The Motiograph is one of the easiest machines there is to repair and adjust, but you must thoroughly study each adjustment, and I am sure that you will secure perfect results, and that you will eliminate the noise of which you speak.

If I were you I would write to the Enterprise Optical Company, of Chicago, and ask them for one of their brown paper covered "Hand Books," which they will gladly send you free of charge. The parts which I have referred to are fully and clearly illustrated on pages 49 to 53, inclusive.

The fact that the noise appears only at intervals proves to me that the above remedy ought to help you. You may prove this yourself in a small way by cranking the machine with film in it, or even without film; then shift the framing lever in different positions, and there may be one or two positions in which it will run quietly in another, or maybe several, positions where the machine will rattle. Usually the rattle happens when there is a great deal of end shake and lost motion in the ball arbor.

Best Coating for the Wall

J. F. S., Hazleton, Pa.—*Please advise what is the best coating for a wall in order to bring out a picture sharp and clear. My picture comes out clear but very dull, not sharp. There are times when the picture does not seem to have enough light.*

My wall is pure white, and is not soiled or dirty. I have considerable trouble with pictures that are dark in photography, and it is to get the best possible results with such pictures that I am asking for expert advice. If you would advise a particular coating for the wall I would be thankful to you.

ANSWER.—Your complaint is an important one, but it is difficult to answer in detail without further information. Kindly write the following information:

First, distance from lense to screen and width of the theatre; second, size of picture; third, make and style of machine; fourth, make M. P. lense; fifth, make, style and size carbons used; sixth, give the kind of current supplied by the electric company, and the means you have installed for controlling the current at the arc, and also state, if you know, the amperes which you maintain at the arc.

Upon receipt of this information I will give you an answer in detail, but in the meantime all I can do is to recommend that you install one of the good screens, of which there are now several kinds on the market, with metallic coated surface. They can be had at all prices from 35 cents per square foot up to $1.05 per square foot.

The price paid for the screen generally signifies its ultimate value to you. Therefore it is safe to say that the better screen costs more money. Do not attempt to coat your wall with any kind of aluminum or metallic paint, of which several kinds are offered for sale. It is almost impossible to secure a paint which will not turn gray or very dark after it has been applied. You will secure further information upon receipt of the information asked for.

Power Receives Grand Prix at the Panama Exposition

THE Nicholas Power Company has been awarded the Grand Prix, the highest honor, for its splendid display of projection equipment in the Palace of Liberal Arts at the Panama-Pacific International Exposition. This concern also has a display in the Palace of Machinery, both of these being in charge of R. W. Horn, who went there as special representative of the company for the exposition period.

A Power's Cameragraph No. 6-A has recently been installed on the historic old battleship Oregon, which lies at anchor off the exposition grounds, and entertainments are given there three times a week.

Indianapolis Airaome Licenses Held Up by Dispute

OWING to a dispute as to the amount of license that should be charged for an airdome, the city controller of Indianapolis refused to issue such licenses until a decision was given by the city legal department.

The city council passed an ordinance recently fixing an annual license of twenty-five dollars for moving picture shows, but the ordinance provides a license shall not be issued until the "room or building" in which the show is to be located has been inspected and approved by the city building commissioner.

The city controller's office decided that the ordinances applied only to indoor shows and that an airdome would have to be licensed the same as a side show or carnival at the rate of ten dollars a day. The airdome men naturally objected and the matter was put up to the city legal department.

The city legal department gave an opinion this week to the effect that airdomes should pay an annual license fee of twenty-five dollars and an issuing fee of one dollar, the same as motion picture theatres.

General Ordinance No. 7, 1915: An ordinance licensing and regulating moving picture shows.

Section 1. (a) Be it ordained by the Common Council of the City of Indianapolis, Indiana, that every person, firm or corporation desiring to operate or conduct any moving picture show within the City of Indianapolis shall first secure a license so to do and make application to the Commissioner of Buildings so to do. (b) Said Commissioner of Buildings, being satisfied with the fitness and safety of such room or building where such moving picture show is proposed to be held, shall issue approval for said license, and upon the presentation of said approval to the City Controller and upon the payment of twenty-five dollars ($25.00) said Controller shall issue to said person, firm or corporation a license to operate or conduct such moving picture show for one (1) year from date of issuing of such license. (c) Said license shall set forth the exact street location of such motion picture show, and no removal shall be made to any other location under such license. (d) No person, firm or corporation shall operate more than one (1) motion picture show under any one license. (e) No license shall be issued for a period of less than one (1) year, and said license shall not be issued until said fee of twenty-five dollars ($25.00) is paid in full.

Section 2. It shall be unlawful for any person, firm or corporation to operate or conduct a motion picture show without being licensed as provided for in Section 1 of this ordinance.

Section 3. Any person, firm or corporation violating any of the provisions of this ordinance shall, upon conviction, be subject to a fine of not less than twenty-five ($25.00) dollars nor more than one hundred dollars ($100.00), to which may be added imprisonment for a period not exceeding six (6) months.

Section 4. All ordinances and parts of ordinances in conflict with the provisions of this ordinance are hereby repealed.

Section 5. This ordinance shall be in full force and effect from and after its passage and publication once each week for two consecutive weeks in "The Indianapolis Commercial," a daily newspaper of general circulation printed and published in said city.

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One Simplex New, shopworn	$195.00
One No. 6A, shopworn, new, with motor and motor drive complete	225.00
One No. 6A, used, good condition	140.00
One Motiograph, used, good as new	100.00

We have a good supply of Bio and Electra Carbons for immediate shipment, prices on request.

One Motiograph Lamp House, latest type, new, complete	25.00
Imported Condensers, guaranteed not to color, Maltese Brand, for 6.	$3.75

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Building and Furnishings

Theatre De Luxe Opens in Montgomery

ONE of the largest and finest appointed theatres in the South, the Strand, in Montgomery, Ala., opened June 12 with "Salambo."

A NEWS correspondent visited Montgomery recently and had a chance to see first-hand the construction in Court square on what the owners say is to be "the Strand of the South." Truly, it is a Strand, THE Strand of Dixie.

Conveniences galore have been provided for patrons. One enters on a level with the sidewalk. The seats are comfortable, and space enough exists between each row to admit of passing without standing up. The rows are placed in circular formation, so that it is not necessary to turn in your seat to see the screen from any part of the house. Chairs have deep, curved backs, and besides a hatrack there is a footrest.

All along the wainscoting on either wall, and in sections of the floor, registers, through which is continually forced pure fresh air, are placed and this air is drawn through pipes from an upper story opening and distributed throughout the auditorium by oscillating and ceiling fans. In the ceiling proper are six large ventilators, part of which afford a natural escape for accumulated heat. Powerful, noiseless exhaust fans draw out the foul and stagnant air. Thus the theatre will be free at all times from foul air.

On the left side of the spacious lobby is provided a ladies' rest room with a maid constantly in attendance. On the right side of the lobby is the manager's office. His office, the operating room and the orchestra pit are all connected with a telephone system which is expected to keep things together in perfect working harmony.

"Salambo," the opening bill, was projected on a Day and Night screen. The Strand selected this screen as the best in the business, Manager Hix said.

The proposed orchestra will consist of the orchestra at present playing at the Orpheum theatre, augmented by other professionals. Roy Mullendore, a well-known organist, has been selected to play the new pipe organ.

In an effort to install "super-sanitation," the walls of the Strand are tiled five feet from the floor and the aisles are covered with a special floor covering, all of which will be washed daily.

In the operators' room will be installed two Power's 6-A projecting machines.

The Strand Amusement Company on the eve of opening its new show have made this announcement:

"The Strand will offer its patrons daily attractions obtainable only in a manner based on years of personal experience in the picture business, through close study of the many issues involved, and, as you know, could not be achieved were our business run upon the basis of a 'side line.'

"The Strand Amusement Company has made the investment which will stand as a monument to the picture business in Montgomery, and evidence of the confidence which the owners have in the Montgomery public, who can and will show their appreciation of the best in this line of amusement."

Michigan Fire Marshal Warns Against Lax Methods

HEREAFTER picture theatre owners of Michigan who violate the law will be severly dealt with by the state fire marshal's department, is the announcement just made by John T. Winship, fire marshal of Michigan. Heretofore warnings sent by mail or delivery through fire chiefs have been used, but now Fire Marshal Winship says he will act differently.

"The terrible death of Bernard Ohman in a Hancock, Mich., theatre should serve as a warning to exhibitors," said Mr. Winship. "It should also show them the necessity of complying with all of the provisions of the theatre law, especially that section which prohibits the employment of operators under eighteen years of age. Statements differ as to how the film caught fire, but an investigation by this department shows that the boy had charge of the booth but a few moments before the fire."

All theatre owners have been notified many times of the provisions of the law and there can be no possible excuse, according to Mr. Winship. Arrests will be ordered where boys under the legal age are allowed in picture booths. Theatre owners, operating in violation of the law in case of accidents, will face not only prosecution and damage suits, but will have their licenses revoked, says Winship.

$30,000 Milwaukee House, the Regent, Opens

ONE of Milwaukee's most up-to-date outskirt theatres is the new Regent, corner of Fortieth street and North avenue, which opened Saturday evening, June 12.

The house, which cost $30,000, has a seating capacity of nine hundred. The theatre, 55 by 120, is of terra cotta and hytex brick construction.



THE REGENT THEATRE, MILWAUKEE, WIS.

"From the Valley of the Missing" was the opening attraction. Sunday "The Clemenceau Case" played to big business, while on Wednesday "The Spoilers" was presented.

South St. Louis Will Have $35,000 Theatre

A BEAUTIFUL new theatre is being built at the corner of Thirty-ninth street and Shaw avenue, St. Louis, by Meyer Brothers & Pracht, who own and operate the Knickerbocker theatre and airdome at 3145 Park avenue.

The new theatre will be built with all the latest devices known to modern theatre construction, with drinking fountains, retiring rooms for both sexes, a roomy operating booth, a completely appointed managerial office, and everything needed to conduct an exclusive motion picture playhouse. The new house is to be absolutely a motion picture house. There will be no stage at all in the theatre, consequently no vaudeville or other spoken plays will be shown.

Meyer Brothers & Pracht are well known in St. Louis amuse-

ment circles, and the location they have selected for the new house denotes sound judgment and business acumen. There is no theatre within walking distance of the Shaw avenue site, and as the neighborhood has been built up within the last three years and is fast becoming an active business district, the location is an ideal one.

The theatre will be built in the same style of architecture that characterizes many of the big houses built in St. Louis during the past year, one feature of which is that the seating space is all on one floor.

Strict Building Laws Passed in Portland, Ore., Exchanges Also Affected

FIRE MARSHAL STEVENS and other fire officials of Portland, Oregon, have recently passed rigid regulations concerning picture theatres. One of the rules provides for the inspection of each theatre throughout—lamp house, balcony, stage and so forth, each night, with rigid enforcement as to buckets of water, sand and so forth, always being close at hand. But the latest comes in the shape of an ordinance ready for the City Councel on Wednesday, June 16.

On Tuesday, June 15, at noon, film exchange men were notified of the proposed ordinance, and finally succeeded in securing a copy of it. The substance of the matter is that if the proposed ordinance does go through, all the exchanges will have to move out of the city limits, with various other rules to go by.

Acting on a precedent established by Seattle, Wash., Portland exchanges have gotten busy with the Chamber of Commerce of Vancouver, Wash., a nearby town, asking what arrangements and what inducement would be offered if the exchanges all moved to Vancouver in a body.

Vancouver notified that they would donate six acres of ground, put up a building for the exclusive use of the exchanges and complying with all requirements, together with six months' free rent.

Upon receipt of such an offer in writing by the Seattle exchange people from the Tacoma Chamber of Commerce, Seattle's mayor immediately vetoed the ordinance, saying they could not afford to drive away so large an industry. Vancouver people have promised to provide Portland with a written agreement as to their promised inducements.

Pearce Puts Gold Fibre Screens in Two More Theatres

JOSIAH PEARCE & SONS, the most extensive exhibitors of motion pictures in the South, who own and operate twenty-two theatres, and who standardize all of the houses under their control as to policy, management and equipment, have just given the Bijou and Trianon, two theatres controlled by them in New Orleans, a thorough overhauling, and have added many improvements, which included the installation of specially built Minusa Gold Fibre screens in each house.

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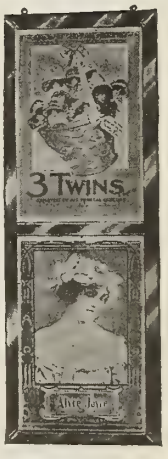
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Directory of New Theatres

This department is designed to be a weekly guide to all sales, leases, construction and remodeling of photoplay theatres throughout the country. If you are building, selling, leasing or renovating, and this department fails to record the fact, kindly communicate it at once for publication.

ALBERTA

THE Bijou theatre, the oldest photoplay house in Edmonton, Alta., changed its policy, starting June 21, after a career of five years as the pioneer of this far northern city in the field of motion pictures, and is devoted to musical stock and two reels of films.

John Hazza, who has managed the Bijou and Empress, has placed Mr. Fiddes at the managerial end of the Bijou under the new policy.

ALABAMA

It is understood from reliable sources that citizens of Selma, Ala., are behind a movement to have Elkdale Park renovated and made into an up-to-date amusement park. Moving picture theatres will be one of the chief attractions, the promoters say. The park is owned and controlled by the Selma Suburban Street Railway Company, and has an ideal location for the many amusements the promoters are understood to be planning.

CALIFORNIA

The Alhambra theatre, Los Angeles, has been sold by E. J. Tally to an organization composed of Charles Greenburg, T. H. Butcher, Owen C. Emery, George Newberger and Frank Hawkins, which will be known as the Alhambra Theatre Company. The last named party will act as manager of the theatre, and the new owners took over the property the first of last week. Mr. Hawkins was formerly connected with this theatre in the capacity of manager. The present policy of the theatre —that of using V-L-S-E subjects, together with "The Goddess" serial—will not be changed at the present.

The Parnassus theatre, located in the Sunset District, San Francisco, has been reopened by Auddifred & Stanley.

J. Hayes has closed the Dreamland theatre at Woodland, Cal., and will remodel this house for use during the coming winter. He has taken over the Laugenour airdome and will conduct this during the summer months.

Plans are being prepared by Architect B. J. Joseph, new Call building, San Francisco, Cal., for a new theatre to be erected by A. Bernheim at Vallejo, Cal., during the present summer.

The Liberty theatre, Sacramento, Cal., has made arrangements to show the first run V-L-S-E productions in that city. Its proprietor, Charles Goddard, former president of the state league, was in San Francisco recently arranging for bookings.

The new house of Charles Mosher on Telegraph avenue, Oakland, Cal., is known as the Central theatre. It was opened about the middle of June.

The Hippodrome has been opened at Oakland and moving pictures are being featured jointly with vaudeville.

An airdome has been opened at Lodi, Cal., by P. M. Hunt and associates.

P. S. Braun has opened a moving picture house at Rio Vista, Cal., for the summer vacation season.

The announcement is made that the Fink theatre at Gridley, Cal., will be ready for occupancy early in July. William Fink is the owner.

INDIANA

The first moving picture theatre in Burnettsville, Ind., will be opened soon by Anton Perrigo, who will run a show Tuesday, Thursday and Saturday nights. The nearest moving picture theatre is at Monticello.

The Skydome, in Eleventh street, Richmond, Ind., was opened recently, with a six-reel show every night.

Vaudeville has been added to the program of the Dome theatre at Clinton, Ind., in addition to the moving picture program.

The Walois theatre, which seats 175 persons, was opened recently at Indiana Harbor.

John S. Purnett, of Jeffersonville, Ind., has leased the Hartford building on Main street, at Shelbyville, Ky., and will convert it into a motion picture theatre. He will take immediate possession and work on the necessary alterations at once. It is expected that the new place of amusement will be opened some time in July.

Guy Kinman and Carl Thompson are building an airdome in Sullivan, Ind., at Main and Wall streets.

The airdome at Rochester, Ind., opened recently with "The Gilded Fool."

Fred Beckenrager, manager of the Colonial theatre, Evansville, Ind., has employed private detectives to assist the city and state authorities in finding incendiaries who set fire to his theatre recently, which caused a loss estimated at $1,000.

The Irvin theatre at Winchester, Ind., one of the best theatres in the state in a town the size of Winchester, will be opened shortly by John Stark, one of the proprietors of the Rex theatre at Decatur, Ind., as a moving picture and vaudeville theatre. Mr. Stark will devote his time to the Irvin theatre for the time being, while his partner, Mrs. Kirschner, operates the Rex theatre.

The Lyric theatre, Indianapolis, which has been running photo dramas and vaudeville during the last season, opened June 20 as an exclusive motion picture theatre for the summer months, showing "Graustark," the six-act production of the Essanay company in which Francis X. Bushman is featured.

The Elite theatre, Eighteenth and Montcalm streets, Indianapolis, has been reopened by McDonald & Holland after having ben closed for improvements

Zaring & Rhoades have sold the Delight theatre, Twenty-fourth street and college avenue, Indianapolis, to J. Woolley. The theatre is running the Kriterion program.

The big double exits at the Palms, a moving picture theatre at 136 North Illinois street, Indianapolis, averted a panic in the theatre one night last week when a roll of film exploded in the operator's booth. The exits were all opened and the crowd walked out quietly. While the patrons were going out without confusion, A. R. Strickley, the operator, had a busy time trying to extinguish the flames. The reel was destroyed, causing a loss of five hundred dollars. The moving picture machine also was badly damaged. Strickley was not injured.

A moving picture theatre owned by Frank White, at Monroeville, near Fort Wayne, was destroyed by fire June 17 when four buildings were destroyed. The fire started in a lunchroom and threatened to wipe out the business district until firemen and apparatus was sent from Fort Wayne.

IOWA

Frances Groom, one of the ladies who have entered the motion picture field in the Middle West and made a big success of it, has opened an airdome at Clarinda, Ia., where she owns the Bon Ton. The airdome is modern in structure and conveniently located. Clarinda is one of the busy county seats of Iowa.

A. F. Larson has bought the Iris at Hamburg, Ia., from J. K. Fisher.

E. H. Bennett has bought the Grand theatre at Cedar Falls, Ia. He is improving it and redecorating the interior. He has introduced World pictures into the town of Cedar Falls.

The Midwest Amusement Company, of Missouri Valley, Ia., has recently completed the erection of a combination airdome and theatre which they will operate this summer. On bad evenings the show will be in the theatre; on good evenings out doors. This is a new idea in this part of the country.

KANSAS

H. E. Herbert, owner of the Gem at Newton, Kan., opened his new theatre on Main street, June 2, with the feature "A Fool There Was." This is said to be one of the finest picture play houses in the state. Mr. Herbert will use Fox features.

A new airdome has been opened at Clyde, Kan., by L. W. Bloom. Mutual service will be used exclusively.

H. L. Bourne, Delphes, Kan., has changed the policy of his house and will in the future show every night instead of three nights a week as heretofore.

The J. W. Admire theatre at Hiawatha, Kan., has closed temporarily for remodeling.

L. W. Miller, manager of the Princess theatre at Hiawatha, Kan., has discontinued his policy of vaudeville for the summer and is running high-class features, changing three times weekly. He is using the Fox features. Mr. Miller has let a contract for a large moving picture theatre to be erected on Douglas avenue with a seating capacity of fifteen hundred. This will be completed some time this fall and will be devoted exclusively to feature films.

The Empress theatre, in Kansas City, formerly a vaudeville house, has opened with pictures. The Pathé "News," along with the "Who Pays?" features, make up the program.

G. W. Tinsley has sold his theatre and airdome at Falls City, Neb., to W. M. Oliver, of Scandia, Kan. Mr. Oliver will continue with Paramount features.

The Electric theatre at Sixth and Minnesota avenues, Kansas City, Kan., was recently damaged by fire, thought to be of incendiary origin. Two five-gallon cans that were said to have contained gasoline were found on the stage. A. F. Baker, manager, declared no gasoline was used or kept in the theatre.

Wonderland Park, Wichita, Kan., has opened with Pathé service.

V. A. Fleming has sold the Popular theatre at Larned, Kan., to Karl Borshein, of Ellsworth, Kan. It will continue under Mr. Borshein's management.

KENTUCKY

Roman's opera house at Lancaster, Ky., has been leased to Ramsey & Dudley, of Lexington, who will open with a picture program.

A new motion picture theatre was opened on June 19 at Salvisa, Ky., under the management of R. E. Cunningham.

Manager Bartlett, of the Lyric theatre, Lawrenceburg, Ky., has purchased a new Wurlitzer Unit Orchestra.

After trying summer vaudeville, which has not proven entirely satisfactory, Keith's Louisville theatre inaugurates a policy of photoplays beginning this week. According to present plans, this house will show pictures only until the advent of the regular vaudeville season in the fall. Admission will be five and ten cents.

J. L. Shrode, of the Cooperative Photoplay Company, of Hopkinsville, Ky., is seeking to purchase from George Bleich both the Empress and Queen theatres at Owensboro. Mr. Bleich denied a few days ago that any deal had been made, but admitted that a handsome figure had been offered him for his two houses.

Mr. Shrode states that he has an option on both theatres which he expects to close within a short time. The Cooperative Photoplay Company was formed a few months ago with the idea of establishing a chain of motion picture theatres in southwestern Kentucky. The company is at present planning to put up a modern house on Main street, Hopkinsville.

LOUISIANA

Andrew G. Gugel, a well-known New Orleans exhibitor, and manager of the Jefferson theatre in Gretna, has subleased the Mound City theatre in Algiers, La., from Grandolfi & Taylor, and will operate it as a first class picture palace.

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be installed by July 1. J. E. Pearce will appoint one of the best known organists in New Orleans.

Efforts of William Weisfeld, the New York motion picture producer, to make of the Athenaeum, the largest club in New Orleans, one of the largest screen palaces in the South has failed dismally, and as a result Mr. Weisfeld is several thousand dollars loser. Mrs. Leslie Carter in "The Heart of Maryland" proved a good drawing card. Among the reasons given for the failure of the Athenaeum was that it was too far away from the business district.

MAINE

A. L. Ehrgett, manager for the General Film Company in Bangor, has returned from a trip to Tenant's Harbor, a summer resort, where Mrs. Glenn Ross is planning on opening with pictures soon. The place has never had a theatre and the outlook is good, as a big summer business is anticipated.

Paul Demmons is about to open the town hall at East Machias with performances two nights a week.

Joseph Emery, manager of the Star theatre, of Bar Harbor, was a business visitor at the Bangor office of the Universal Film Company last week, and says that the summer resort is already well filled for the season.

The management of the Star theatre in Fairfield has just increased its service and business is booming in that town.

On June 14 Manager Henry J. Thibodeau opened the Strand theatre between Main and Water streets, in Old Town, Me. This is not to be an airdome, but a first-class, $10,000 house, showing only the best films. A big feature of the house is the Sturtevant system of heating and ventilating, providing warmth in winter and coolness in summer, with a change of air supply every two or three minutes.

A concrete conduit encircles three sides of the building, under the floor. A blower takes the air from outside generators, drives it through the conduit and a system of distributors to all parts of the theatre. The auditorium will seat 720. A Radium Gold Fibre screen has been installed. The front of the building is finished in white stucco, with cupid decorations surmounting an arch. A concrete sidewalk has been put in, with a concrete crosswalk to the opposite side of the street. A motor generator set will be used. A stage will be built this season for addition of vaudeville to the bill. Prices are popular; performances thrice daily. E. E. Boucher is proprietor.

MASSACHUSETTS

The Bayside theatre at Allerton, Mass., has just been opened for the summer season. Manager D. J. Murphy runs this house only for the summer, at a straight admission of fifteen cents. The house seats six hundred and uses the General service.

Lexington Park, a summer amusement place near Boston, opened last week. John Benson is again manager of the picture house, which is using Universal service.

Manager Dodge has opened Paragon park, Nantasket, Mass., for the summer. The Scenic theatre inside the park is at present running vaudeville, but will go into motion pictures later.

The enterprising city of Lawrence, Mass., famous as the place where the Lawrence strike was fought out, and recently awarded a civic medal at the San Francisco exposition, will on September 1 witness the opening of the new theatre built by Toomey and Demara. The house will seat 3,000 and an unusual feature will be the escalators which will carry the crowds to and from the balcony.

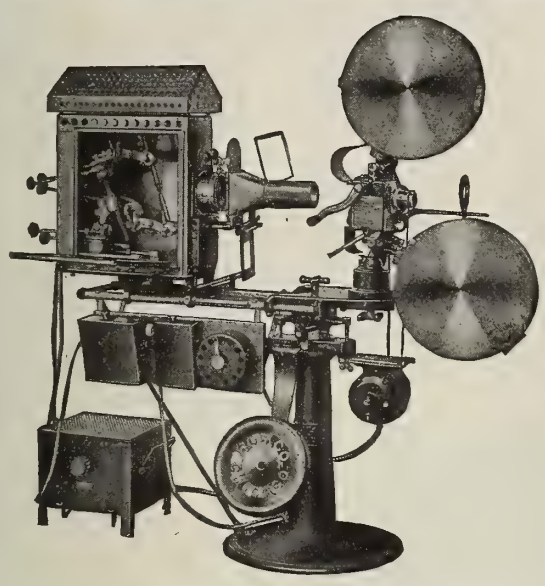
This firm also owns the Colonial and the Broadway, which, with the new Empire, form a trio of the biggest theatres in the city. A paper called "The Spotlight" is published in the interests of these three theatres. It has a circulation of 5,000 weekly. The new theatre will be equipped with a big organ, not yet chosen.

V. J. Cohee, manager of the Olympia theatre on Washington street, Lynn, Mass., will close his house June 26 to remodel the front and install a Hutchins organ like the one in the Scollay Square Olympia, Boston. Mr. Cohee speaks highly of Lynn, which is famous for its shoe manufactories, as a film show town.

The Shawmut theatre in Roxbury, Mass., is to be enlarged from a seating capacity of six hundred to three thousand two hundred. J. Lourie, proprietor, says the Shawmut will be the largest one-balcony theatre, with one exception, in New England. C. H. Blackall, of Boston, is architect for the alterations.

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Music and the Picture

Luz, Loew Director, Joins "News" Music Staff

FOLLOWING its policy of rendering every possible business service to the exhibitor that may contribute to the success of his theatre, MOTION PICTURE NEWS takes pleasure in announcing the engagement of Ernst Luz, general musical director of the twenty-five theatres which comprise the Marcus Loew Circuit, to conduct the Music Department of the Accessory News section.

The place of music as a factor in the satisfaction of a theatre audience and the consequent success of a picture is now universally recognized. Every exhibitor now takes care to provide *some* kind of music with the pictures that form his program—even if it is the wrong kind of music.

But appropriate music is, after all, an essential. And to get this, and know when he has it, is a problem that every exhibitor who is not as good a musician as he is a business man, has to meet.

It is to guide the exhibitor in the selection of his music, to supply helpful hints and suggestions to his musicians, to put at their disposal and his the services of an expert, whose entire time is devoted to composing musical programs to accompany motion pictures, that MOTION PICTURE NEWS has engaged Mr. Luz.

Mr. Luz is more than a musician. He is a motion picture musician. The difference is just about as pronounced as the difference between a stage star and a screen star. He has specialized for several years in *music for the photoplay*, and this specialized knowledge he will place at the disposal of every reader of MOTION PICTURE NEWS every week.



ERNST LUZ

What is probably Mr. Luz's most important contribution to the field of photoplay music is the invention of a system by which he can supply, at short notice, the appropriate music for any theatre program in the country.

His method of orchestration makes it possible for any theatre, no matter what its musical facilities may be, to use his musical programs and adapt them to their needs.

The result of this for the readers of MOTION PICTURE NEWS will be that, whether they are using a piano, a four-piece orchestra or a twenty-five-piece orchestra, an organ or a one-man orchestra, Mr. Luz's instructions can be followed equally by all.

In addition to the musical program data which Mr. Luz will contribute regularly for the benefit of our readers, he will undertake to answer all inquiries relating to the musical phase of the photoplay theatre's life. Space will be set aside for the answering of these queries and all exhibitors are invited to avail themselves of his musical ability.

Mr. Luz was born at Allentown, Pa., February 15, 1878, of German parents. He received his musical education from experienced teachers, and first entered the field as a professional in 1892, at Niblo's Gardens, Houston street and Broadway, which, in its days, was well known throughout the country, first gaining its extensive reputation by the production of "The Black Crook," the first ballet of any importance introduced to the public on a large scale in the United States.

Mr. Luz entered the picture musical field in April, 1912, making a study of dramatic cuing of pictures with an augmented orchestra. He became musical editor of "Moving Picture News" in August, 1912.

Mr. Luz's studies required the entire knowledge of picture making from the scenario to the assembling department.

Mr. Luz has always considered motion pictures as the ultimate expression of dramatic expression, and advocates the treatment of the subject as an art demanding the highest talents from those engaged in its various departments. He believes in the best in motion pictures and music for accompanying them.

Mr. Luz became musical director for Loew's Broadway theatre, New York, in March, 1913. Nine months later he was made general musical director, and now has a score of assistants under his direction.

Mr. Luz was the first musician to agitate the prepared orchestral and musical illustration to picture action, and the first to accomplish it with augmented orchestra in daily change programs.

In the position of musical director for the entire chain of theatres of Marcus Loew, numbering some twenty-five in New York City and vicinity, Mr. Luz personally views all the films of the different programs as well as many feature films. In fact, every film that is shown in any of the Loew theatres has first been viewed by Mr. Luz.

Mr. Luz makes notes while viewing the films; these notes are turned over to his assistants, who in turn select from a library of over 10,000 volumes, Mr. Luz's personal collection, representing many years of research, the musical selections called for by these notes. How he does this and by what method he formulates the music plots used in connection with all the pictures shown each day in every Loew theatre will be illustrated in his contributions to this department.

Musical Program for "Hypocrites" is a Success

THE following musical program, prepared by Philip H. Aldrich, director of the Orpheum theatre, Flint, Mich., was successful for "Hypocrites," a Bosworth film, when it was put on at that theatre:

Reel I.—"Nearer My God to Thee," hymn (once through). 2. "The Rosary," by Nevin (when Gabriel is seen at his work). 3. Largo by Händel. 4. "La Belle Roumaine," waltz by Ivanovici (for fête scene). 5. "Artist's Reverie," waltz by Aubrey (as soon as people become angry with Gabriel's statue and start to mob him begin at the Valse and play according to action on screen).

Reel II.—6. "Artist's Reverie" (continued on through scenes in same manner until Truth passes through gates). 7. "The Lost Chord," by Sullivan (during scenes of faces of congregation in modern church). Play No. 7 until the minister steps in front of altar, then end it with a chord—"A-men" fashion—and when the choir starts to march out play 8, "Onward Christian Soldiers," hymn, by Sullivan. (Play No. 8 once through and soften as choir disappears.) 9. "Melody of Peace," Martin.

Reel III.—10. "Melody of Peace" (continued 'till Gabriel's spirit arises and points upward); then 11, "Lead Kindly Light," hymn (once through); then 12, "Illusion Waltz," by Neve (until Gabriel and two girls reach flat place on mountainside); then 13, "Lead Kindly Light" (twice through—first time mf—second P.P.; then back to 14, "Illusion Waltz" (until one girl reaches top of hill and stretches forth her hands for help; then 15, "I Need Thee Every Hour," hymn (once through); then back to 16, "Illusion Waltz" ('till end of reel).

Reel IV.—17. L'Amour le Dira," waltz by Brown. (Play until *Society* scene); then back to No. 1 of Waltz. As soon as two dancers appear jump to second strain of No. 1 and play Allegro and forte until Gabriel and Truth; then soften and slow down 'till *Love* scene; then 18, "Love's Old Sweet Song," by Molloy (just a few bars of chorus) and run back into 19, L'Amour le Dira" ('till *Modesty*); then 20, "Hesitation Waltz," by Casella (played in 2/4 and 3/4 tempo, according to action on screen, until *The Home;* then 21, "Home, Sweet Home" (just a few bars); then back to 22, "Hesitation Waltz" (played according to action until scene in church); then 23, "Melody of Peace," by Martin (until minister is found dead); then 24, "Abide with Me," hymn (until end of reel).

Even a small reed organ works in with nice effect on some of the scenes.

Bartola Instruments Installed in Many Theatres

ON Wednesday, June 16, the Bartola Musical Instrument Company formally opened its new Chicago demonstrating hall and offices on the seventh floor of the Mallers building.

An excellent musical program was provided and Margaret Rebou supplied vocal music which added considerably to the entertainment. Among those present were: Val A. Reis, the largest piano dealer in St. Louis; Mr. Bennett, of the Twentieth Century theatre, Gary, Indiana; George Hines, of the Auditorium theatre, South Bend, Indiana; Isadore Bernstein, who operates two houses in Springfield, Illinois, and some fifty other prominent exhibitors.

The Glenn theatre, which has just been completed at Ninety-third street and St. Clair avenue, Cleveland, Ohio, and will be operated by Mr. Kausek, has been equipped with a Bartola Grand.

A Bartola Grand has been sold to Howell Graham, of the Majestic theatre, at Chattanooga, Tenn.

St. Louis Airdome Uses Two Orchestras

THE North Grand airdome, at Grand avenue and Natural Bridge road, St. Louis, under the management of Warner Brothers, is a very large place, and in order to make the attractiveness and enjoyment of the outdoor theatre as great as possible, two orchestras have been employed, one playing near the screen and the other near the operating booth in the back.

In this manner the patrons who come late and have to sit in the rear hear the music as well as those sitting down nearer the screen. The orchestra near the booth can also be heard from the street, which adds not a little as a drawing card for the airdome. The lighting system is arranged in a very clever way at the North Grand.

Instead of overhead wires the lights are placed on posts at intervals inside and all around the airdome, and is considered much safer than the other way in case of storms causing wires to break.

Many Pittsburgh Theatres Use Only Organs

MANY of the theatres in Pittsburgh have done away with orchestras at present and are using their organs exclusively.

There are very few of the theatres not equipped with organs in that section and these are proving big savers of money at a time when the summer parks are doing business and the theatres in the hot town are being deserted for the cooler sections of the park.

Russian Pianist Is an Added Attraction

AS an added musical feature at the Boston theatre, Boston, where Caroline B. Nichols and her Boston Fadettes orchestra play for the pictures, Josef Martin, a Russian pianist, who at the beginning of the war barely escaped arrest in Berlin, has just filled a return engagement.

Piano solos by an expert form an innovation in New England motion picture houses.

Minusa Screen Sold to Government for Pacific Coast

THE United States Army has ordered a ten by twelve-foot Minusa Gold Fibre screen to be shipped from the St. Louis offices of the Minusa Cine Products Company, to the office of the Quartermaster General in San Francisco, Cal. The screen will be used for the entertainment and instruction of the Coast Defence troops.

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There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

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Margaret Prussing and **George Wright** in a powerful one-act drama, **"The Brand of Cain."** Direction by the author, Eugene Nowland. Saturday, July 10th.

A bunch of comedians in **"It May Be You."** One act. Direction, Will Louis. Wednesday, July 7th.

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